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# PART. III.

## SECTION FIRST.

### CHAP. I.

### ON GRACES, AND ON THE CHARACTERS USED TO DENOTE THESE SPECIES OF MINOR EMBELLISHMENTS.

The characters indicating the various graces, the appogiatura both before and after a note, and other embellishments of a similar description, are indispensable in music, as they assist greatly in connecting the notes of melody, and contribute much towards expression and beauty of performance. As the number of these characters formerly in use,* and the slight shades of difference existing between them, often caused them to be neglected or misapplied, and, as in the modern style of writing, many are become altogether unnecessary, and others are indicated to the Player by notes, in order to ensure the correct performance of them; it will not be superfluous to endeavour to introduce here, some more precise definition and limitation of them.

I shall divide these embellishments into *two* classes: 1st such as are indicated by characters, and 2ly such as are more advantageously expressed by notes.

§ 1.

For the 1st Class, the Piano-forte player requires only the four following grace-marks:

1.) the *perfect shake,* (tr) with its resolution or conclusion.

2.) the *imperfect shake,* (~~~) or mark for a note merely shaken, without a resolution or turn.

3.) the *short beat,* or *mordente* (~),

4.) the *turn,* direct (∾) or inverted (∽)

All four characters are placed over notes, the turn alone frequently occurs also between notes.

§ 2.

The graces belonging to the 2d Class, are the appogiatura before or after a note, various species of turns, beats, compound appogiaturas, and other graces, formerly represented by particular characters, and now indicated by notes.

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* If, for the better understanding of the compositions of those days, the Student should desire to become acquainted with these characters, he will find sufficient explanations in the older books of instructions.

## CHAP. II.

## ON THE SHAKE.

### § 1.

The *Shake* (tr ) is an equable, rapid,* and, according to its prescribed duration, often repeated alternation of two adjacent notes; namely of the note over which it is written, and of the one immediately above it, at the distance of a tone or sometimes of a semitone: the latter note is termed the *subsidiary* or *accessory* note.

### § 2.

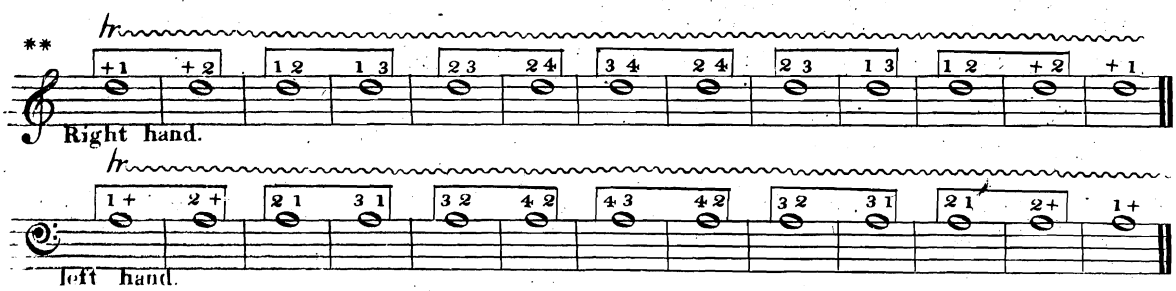
Of all the graces used for embellishment, the shake is the most difficult; for, as circumstances require, it must be played with all the 5 fingers; it will therefore be proper to commence the practice of it as early as possible: the perfect and equal elasticity of the first joints of the fingers, can alone give it a well-turned and brilliant effect. For this purpose, I recommend the following exercise on the shake with all the fingers alternately, communicated to me practically by MOZART himself.**

### § 3.

With regard to the shake, we have hitherto followed the practice of the ancient masters, and begun it always with the subsidiary note above; a custom to all appearance founded upon the earliest rules laid down for the voice in singing, and which were subsequently adopted for instruments. But, as each instrument has its peculiarities as to touch and position of the hand, so likewise has the piano-forte, and no reason exists that the same rules which were given for the management of the voice, must also serve for the piano-forte, without admitting of alteration or improvement.

---

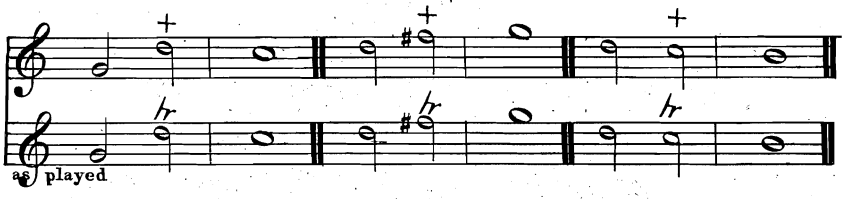
* Many books of instructions lay down as a rule that the shake should not be played quick. This rule may have applied to several instruments of the Harpsichord species formerly in use, but it is by no means adapted to the genius of the piano-forte; nothing is more insupportable than a slow, heavy, and tottering, kind of shake.



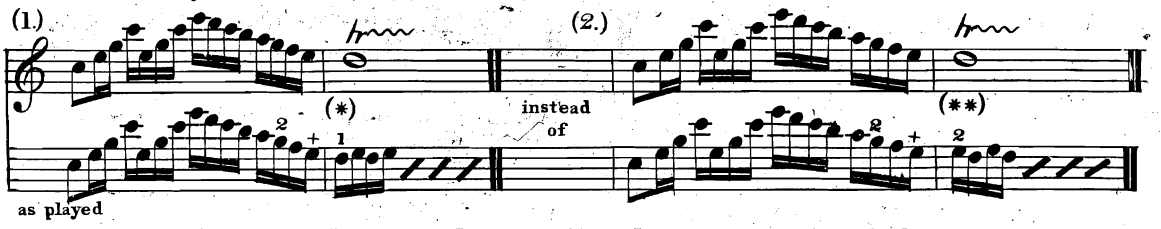
§ 4.

Two principal reasons determine me to lay down the rule, "that, in general, *every shake* should begin *with the note itself,* over which it stands, and not with the *subsidiary note* above, unless the contrary be expressly indicated:"

*a.)* because the note shaken, after which a sort of close generally follows, ought to be more strongly impressed upon the ear, than the subsidiary note, and the stress should naturally fall upon the accented of the two members, namely on the note to be shaken.



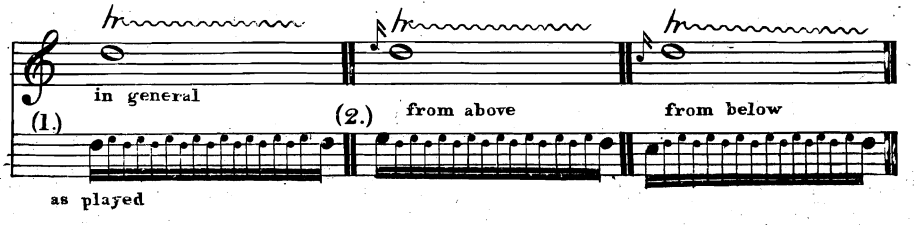

*b.)* because, on the piano-forte, the succession of notes differs in some respects from that usual on other instruments; and, on account of the position of the hands and the consequent arrangement of the fingers, it generally is more convenient for the player to begin with the principal note itself, (1.) than with the subsidiary note. (2.) To commence the shake with the note above, he will often be obliged, either to lift up the hand, or to substitute another finger on the same key. Ex:




At *, the finger to be passed over, falls directly on the shake-note; at ** the thumb must be taken up, and the second finger substituted in its place.

§ 5.

In general, therefore, the shake must begin with the *principal note,* and always terminate with the same. (1.) If the composer desires that it should commence with the note *above* or *below,* he must indicate this by an additional small sized note, above or below.

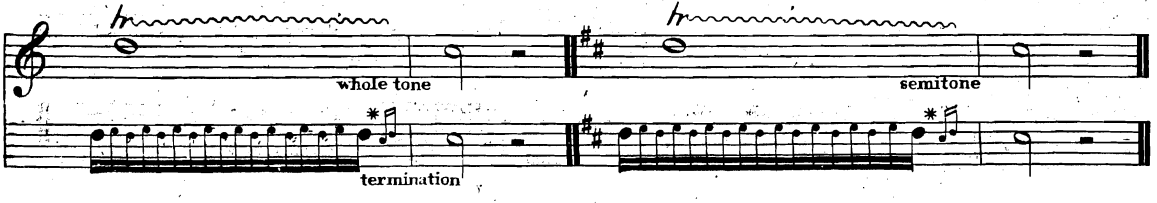



§ 6.

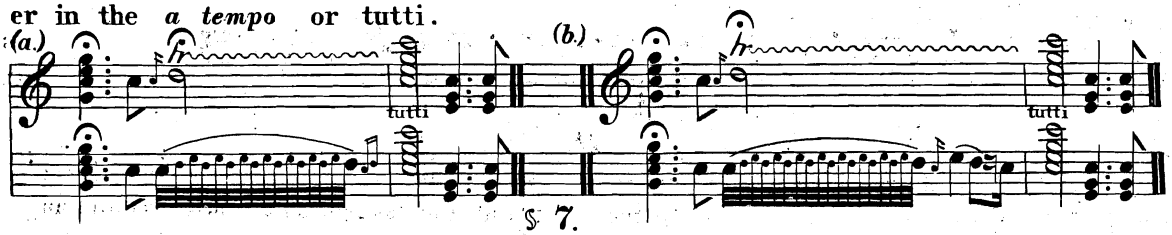
Every *perfect* shake must have a termination or turn at the conclusion of it, even though this be not expressly marked. Should the shortness of the shaked

note, or the nature of the notes which immediately follow, not allow of this, it is no longer a perfect shake, but merely a note shaken, and it should not be marked with the character (tr~~) see Chap. 3.

The termination or turn to be added to the shake, consists of the supplementary note below and the shake note itself, the interval between which is either a tone or a semitone. Ex:

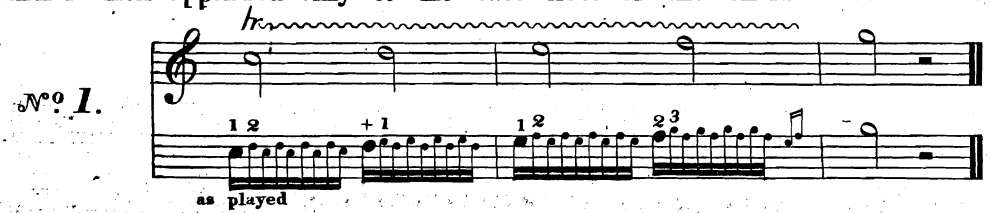



This conclusion or turn is played with the same rapidity as the shake itself. It becomes slow only in what is termed a *fermata* or *pause*, when other instruments are accompanying, *(a.)* In this case, it is frequently protracted by a few additional notes, *(b.)* in order to make the accompanyists more sensible of the cadence in the original key, and to prepare them to fall in with the principal performer in the *a tempo* or tutti.

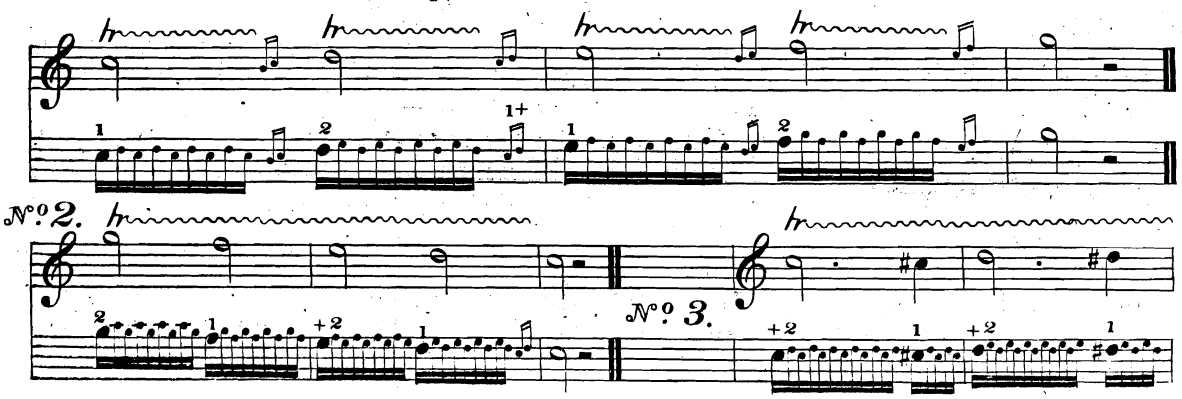


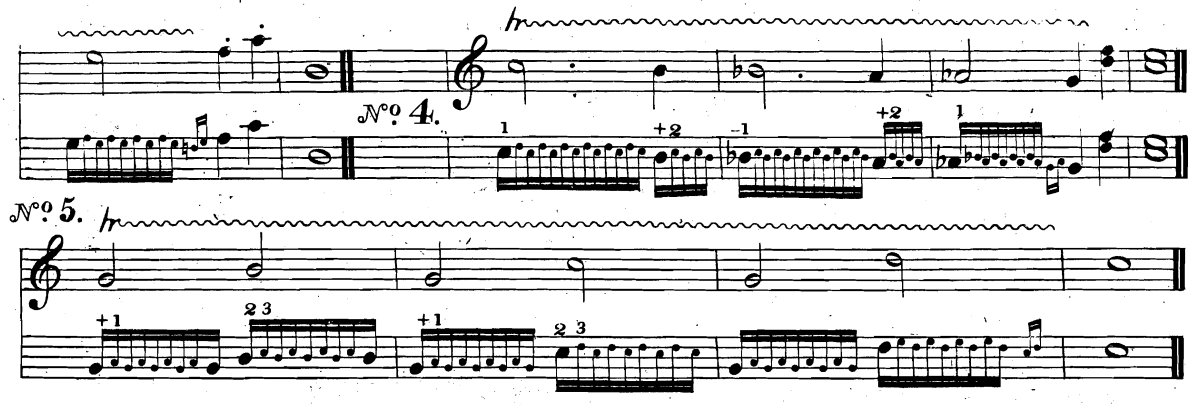

§ 7.

A *chain of shakes* as it is termed, embraces a series of notes proceeding either by degrees or by skips, upon which it is continued uninterruptedly; the turn is then appended only to the *last* note of the chain.



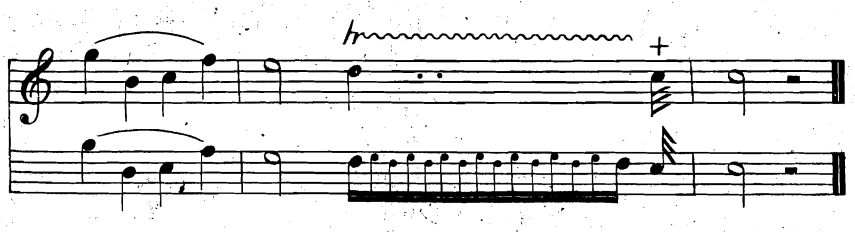

In ascending, when the time permits, the turn may take place after each note, but this must be expressly indicated.





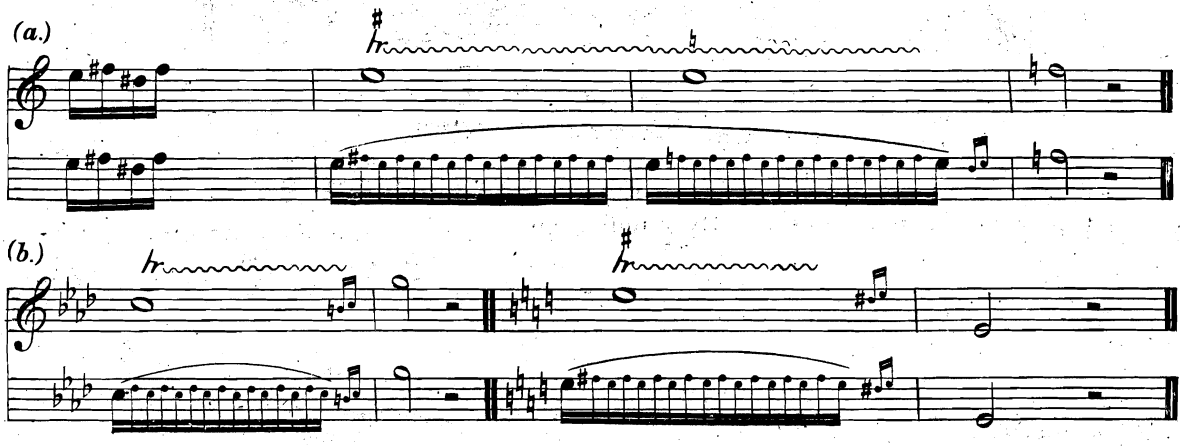

§ 8.

There is also a sort of false conclusion or turn, which however is now but seldom used as:



§ 9.

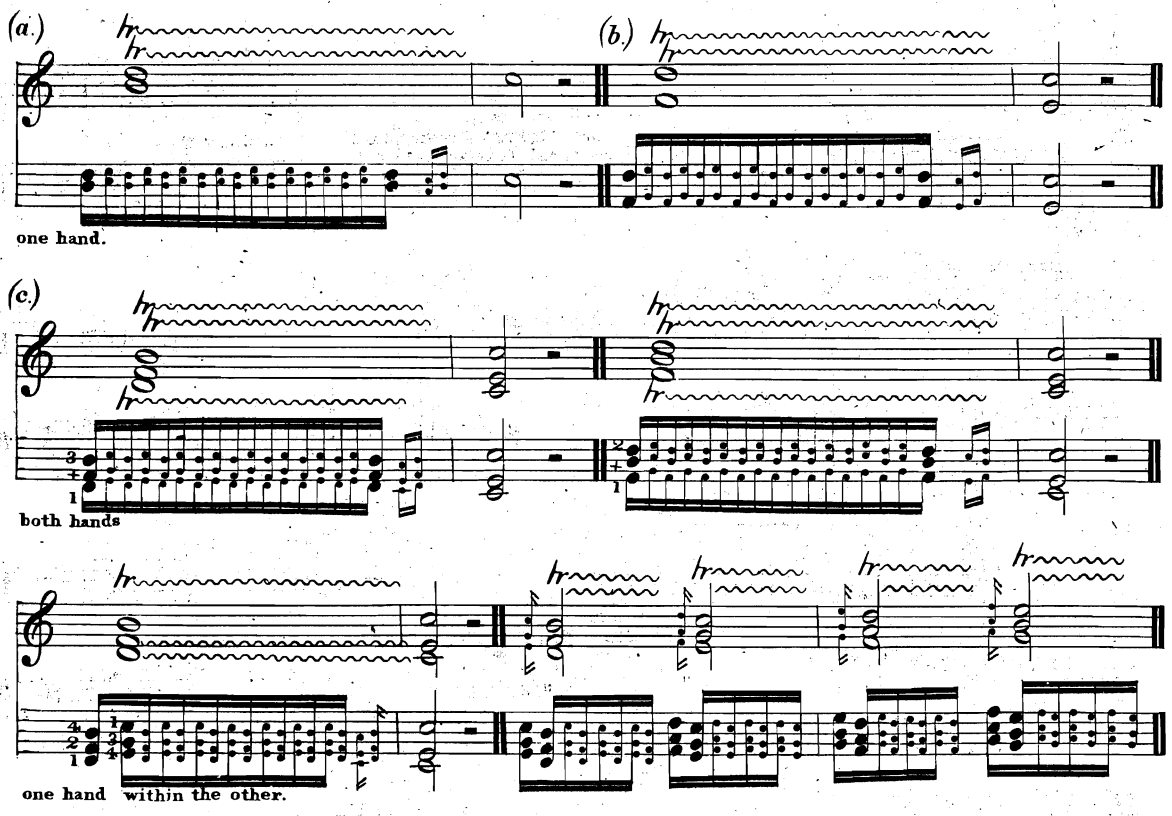
Further, it is to be observed that the shake, as well as all graces in general, conforms itself to the signature of the piece. Should the *subsidiary* note require any alteration, the accidental marks of transposition must always be indicated over the shake; *(a.)* and if the same thing occurs in the turn of the shake, it will be most safe to write it at length in small notes, *(b.)* adding to them the requisite accidentals.



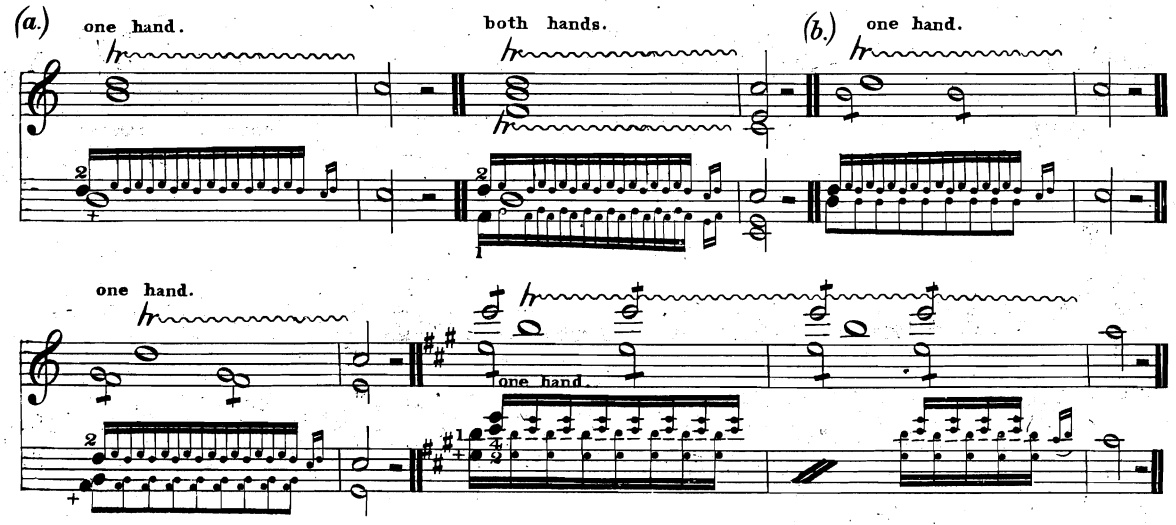

§ 10.

All the above rules equally apply to the double-shake, both with regard to the incipient note and to the turn. It may be played with

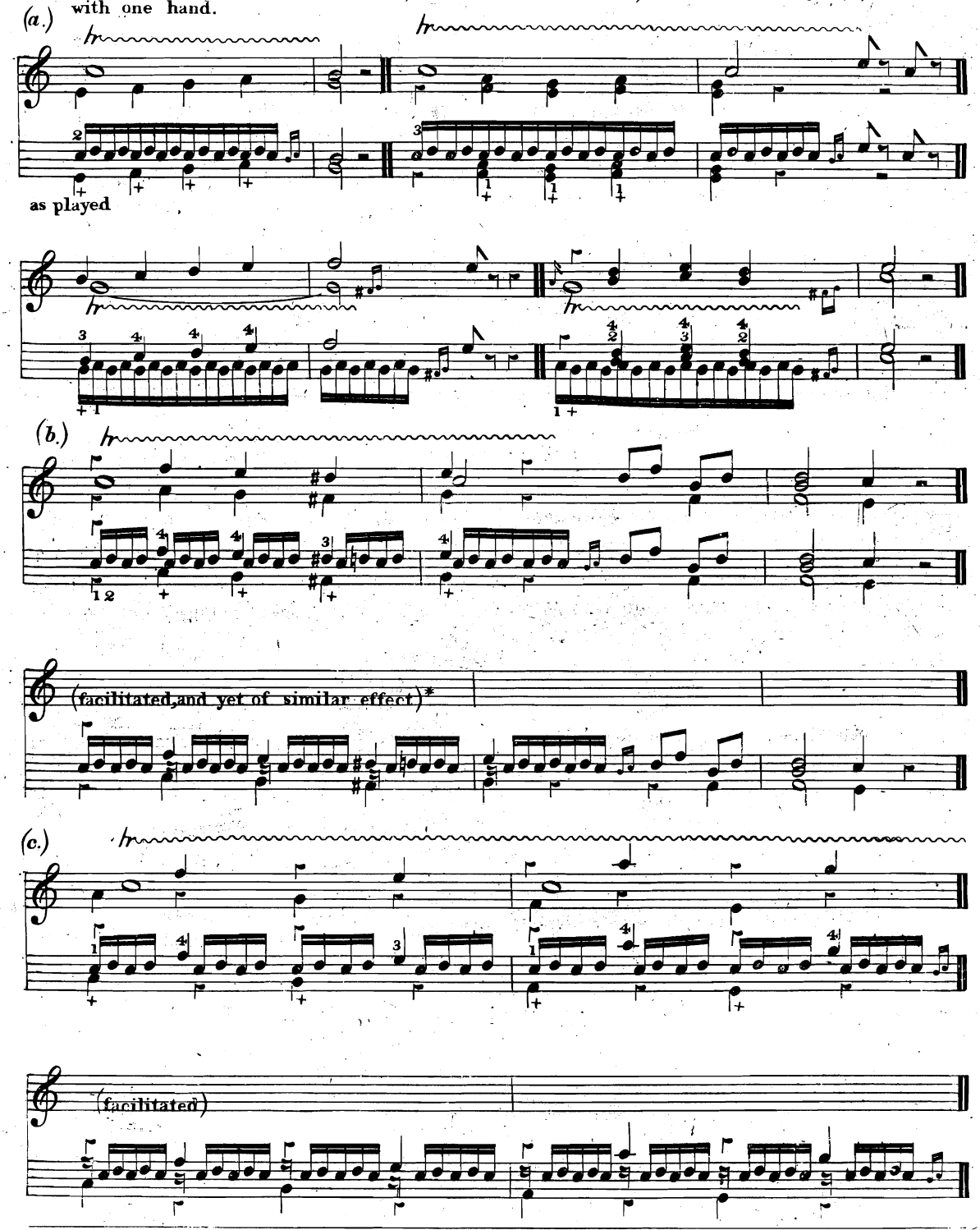
one hand in thirds *(a.)*, in sixths *(b.)*, or also in three parts with both hands. *(c.)*




There are also false double-shakes, in which only the top note is shaken, and the under one, either held down, *(a.)* or struck along with the upper note each time. *(b.)*



Cases also occur in which, during the shake, the other fingers perform an accompanying melody, above or below it, *(a.)* or both at once, *(b.)* or alternately. *(c.)*



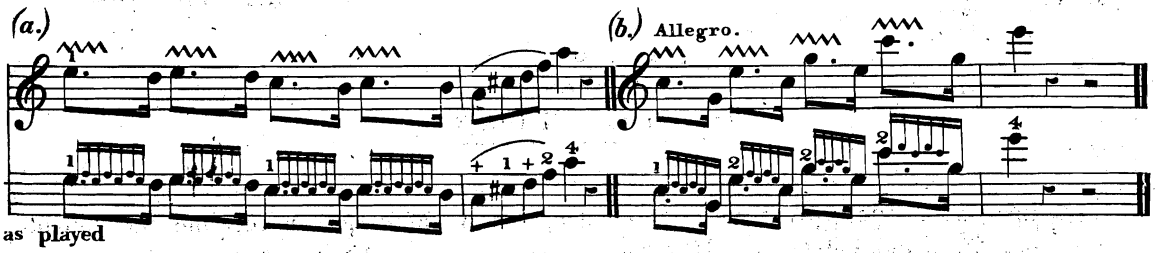

* When double-notes, or when notes lying somewhat distant, are to be played along with the shake, as above at *b.* and *(c)*, and the span of the hand does not allow of the shake being continued uninterruptedly, we may discontinue it while we play the notes of melody; but the shake must recommence immediately, so that the interruption may pass unnoticed by the ear.

## CHAP. III.

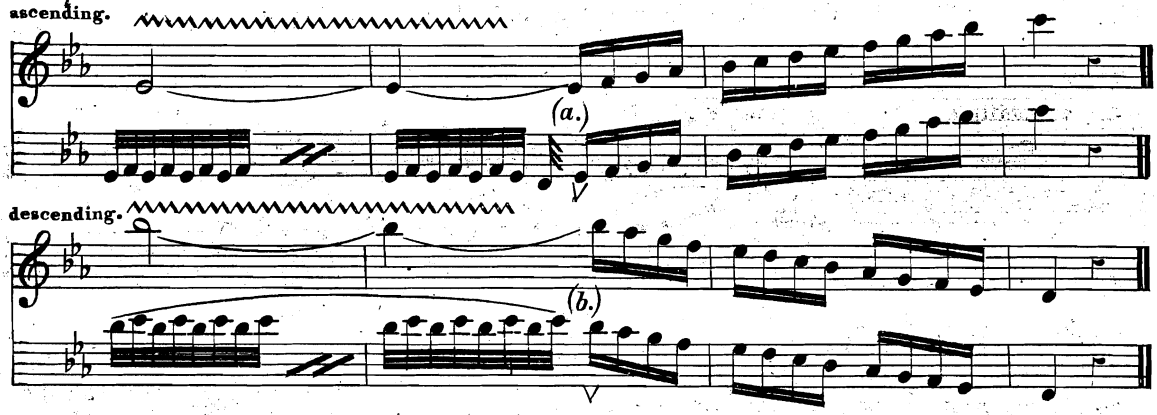
### On IMPERFECT shakes, or notes merely shaken.

Here the notes are shaken according to their whole length, but these shakes must not by any means be confounded with the real and *perfect* shake, since on account of the notes which follow *(a.)*, or because of the short duration of the note *(b.)*, they do not admit of any *turn* or conclusion.

They are indicated by (~~~), and commence also with the shake-note.




If a note thus shaken is tied to another note, standing upon the same degree, and with which the shake-note concludes; or if, after the shake, the group of notes *ascends*, we must terminate the shake with the subsidiary note below, (an imperfect turn) *(a.)* in order to shew more obviously the commencement of the tied note. If, after the note shaken, the group of notes should *descend*, the tied note will commence strictly as to time, but must receive a somewhat marked emphasis *b.*



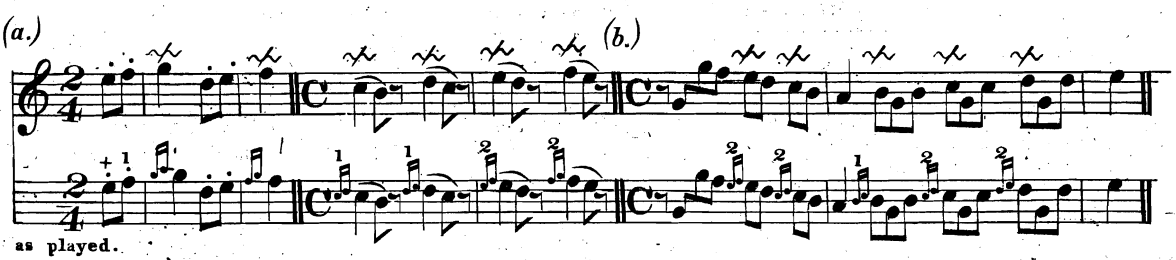

## CHAP. IV.

### On the MORDENTE, or transient shake.

This grace is the diminutive of the imperfect shake. The character used to indicate it is formed thus; (~~ or ~~)

It occurs over long notes, *(a.)* as well as over shorter notes *(b.)*; in which latter case it produces a particularly good effect. This grace also begins with the principal note over which it stands, and together with its subsi-

diary note above, is, as it were, hurried over rapidly by the fingers.




## CHAP. V.

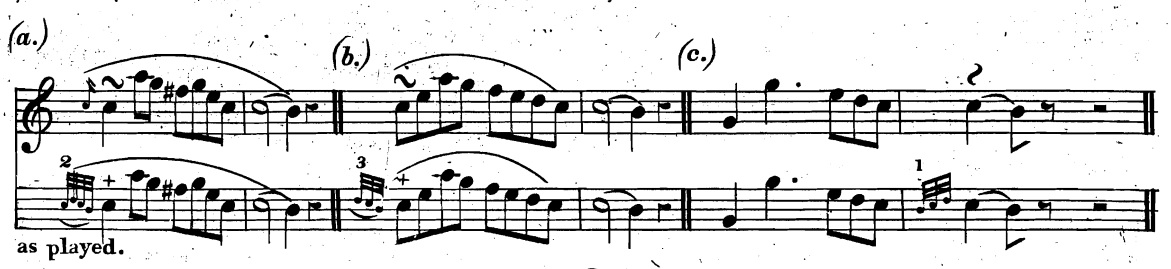
## ON THE TURN.

### § 1.

The *turn* is a group of notes consisting of a principal note, and the subsidiary notes above and below it. It occurs over notes and also between them; it must neither be played too quick nor too slow, but with vivacity, neatness, and energy.

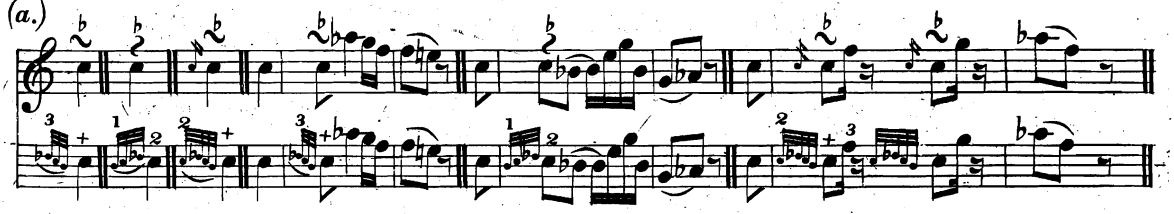
### § 2.

It is represented and played in three different ways: namely, beginning with the principal note itself *(a.)* with a little additional note (𝅘𝅥𝅯~); beginning with the subsidiary note above *(b.)*, and then proceeding downwards (~), usually called the *direct* turn; and, lastly, beginning with the subsidiary note below *(c.)* and then proceeding upwards, (𝄐); this is generally called the *inverted* turn.*



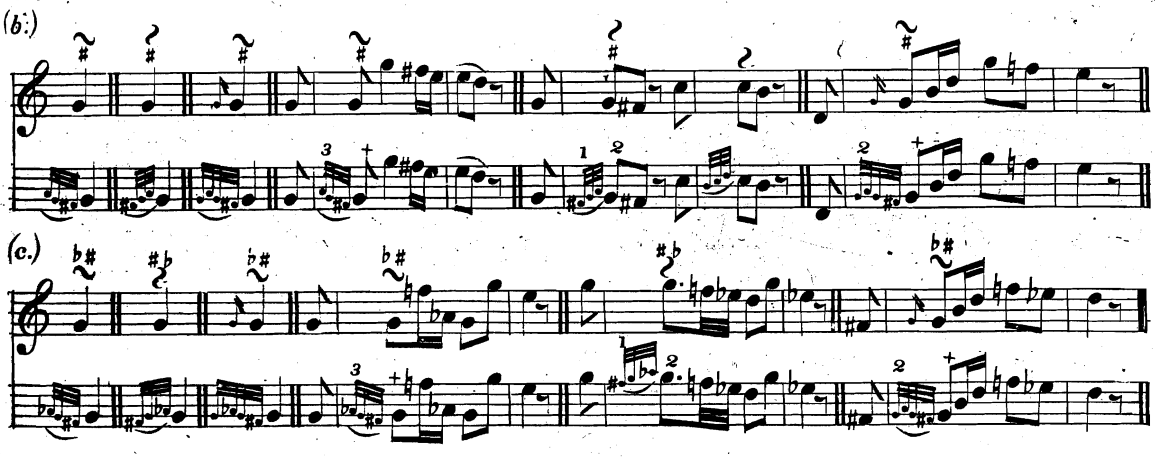

### § 3.

The accidental marks of transposition are also added to the turn, as thus; if the accident relates to the subsidiary note *above*, the mark for it, is written over the character indicating the turn *(a.)*; if to the subsidiary note *below*, then under it *(b.)*; and if two accidents are required at once, one for each of the subsidiary notes *(c.)* both are written close to one another, according to the order in which they follow.




* As Engravers erroneously give the same position to the character indicating the turn, whether it be direct or inverted, the attention of Musical Publishers is invited to this point; and they are recommended to explain to their Engravers this twofold position of the character, and to desire their strict observance of it.

(b.)

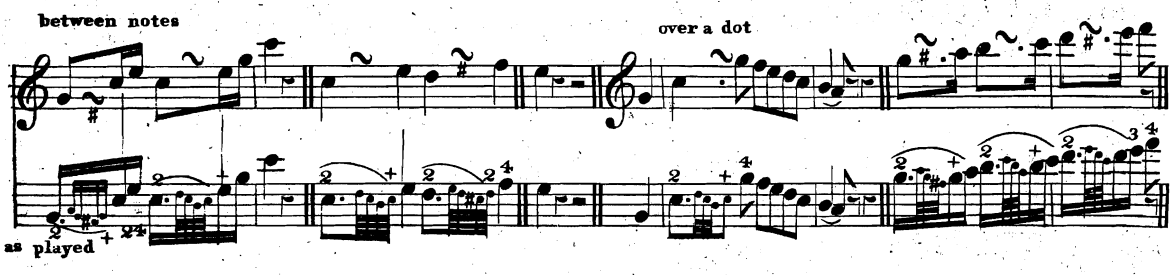


(c.)



§ 4.

When a turn occurs *between two notes,* or *over a dot,* it always begins with the note above the principal one and proceeds downwards. In the first case, the turn must be finished before the entrance of the second note. In the latter, the turn ends with the note itself, just before the appearance of the dot, which is then to be held down according to its value.




The embellishments belonging to the second class are not indicated by peculiar characters, but by means of small notes, and with the exception of the Appogiatura, do not require any particular explanations.

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## CHAP. VI.

### On Appogiaturas, after notes, and other embellishments.

§ 1.

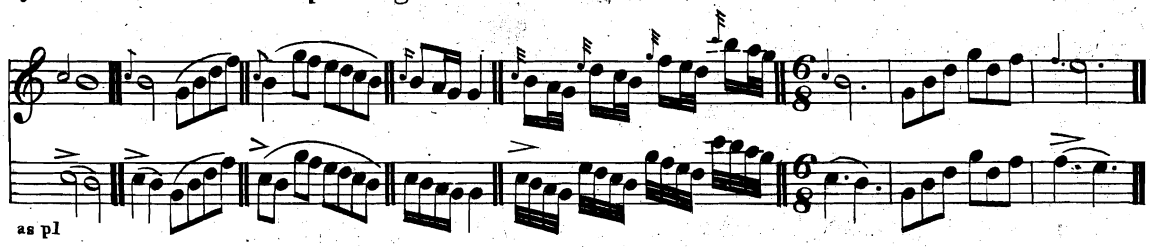
Appogiaturas are at present often introduced as forming a part of the bar, and represented by notes of the usual size; however, in many cases they are still expressed by small notes.

§ 2.

They may be considered as suspensions of the principal notes, from the value of which they borrow some portion. Appogiaturas are divided into *long* and *short.*

§ 3.

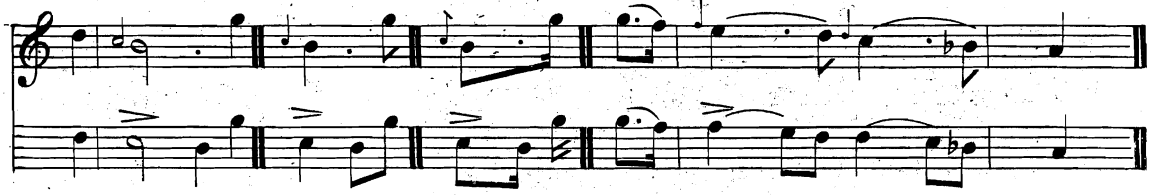
The *long* or *accented* *Appogiatura borrows one half the value of its principal note, when, according to the nature of the measure, that consists of two equal parts. It will therefore be proper to denote at once the real value of the Appogiatura by means of a corresponding small note. as:



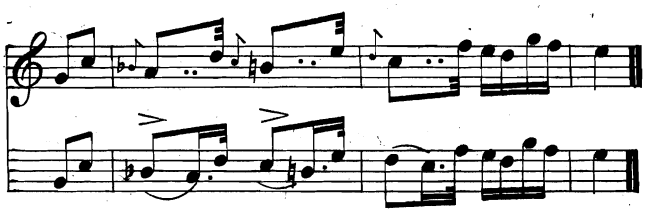

The Signature applies also to the Appogiatura, and accidental ♯ or ♭ are added to them, as to other notes.

§ 4.

Before a note with a dot, which by this means consists of three parts, the appogiatura borrows the whole value of the principal note, which itself must be played to the dot.



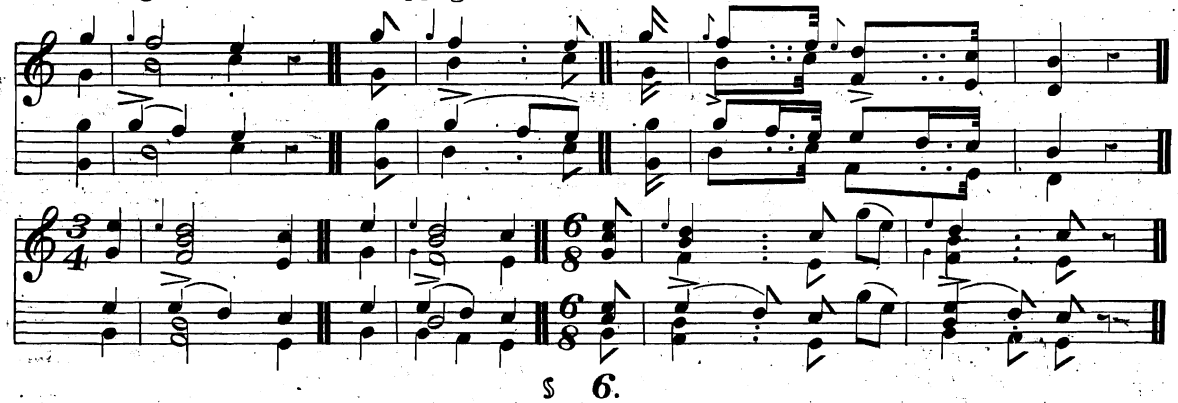
If two dots follow a note, the appogiatura still borrows the value of the principal note, which itself appears with the first dot, and must be held down during the time of both.



* It is termed accented, because the stress or emphasis falls rather upon it, than upon the principal note itself.

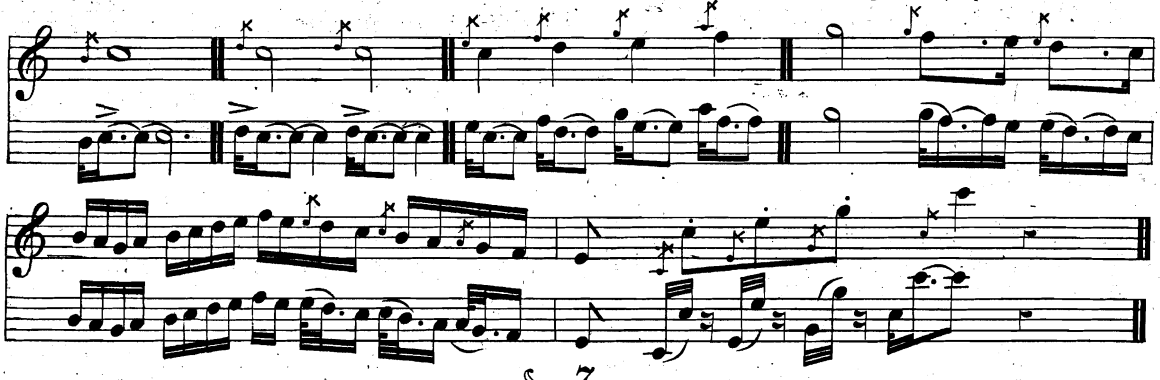
§ 5.

In passages of several parts, the appogiatura refers only to the note or part before which it stands; the other parts lose nothing of their value, but must be struck together with the appogiatura.



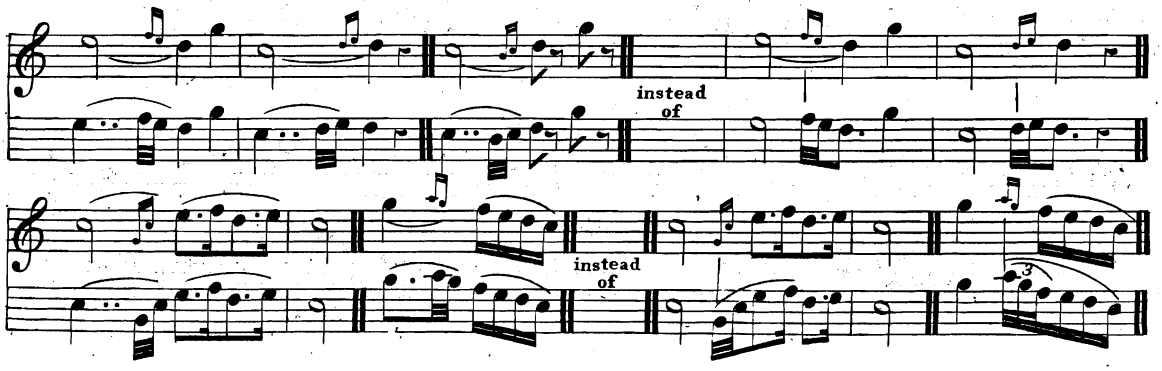
§ 6.

The *short* appogiatura borrows scarcely any portion of the value of the principal note; whether that be of long or short duration, with or without a dot; since it is but rapidly touched upon, and then quitted by the finger. The accent does not fall upon the appogiatura, but upon the principal note. By way of distinction, it may be represented by a quaver with an oblique line through its stem. Ex:



§ 7.

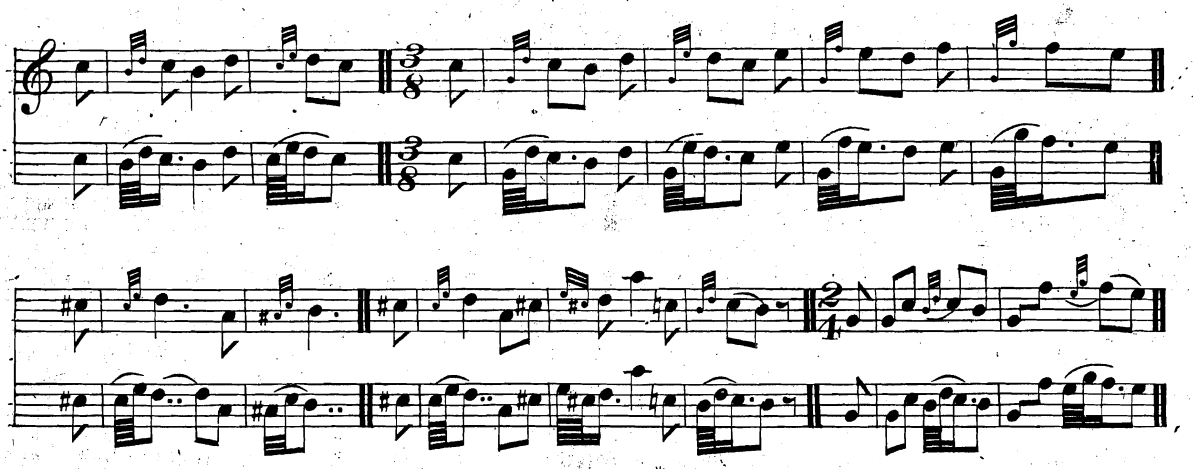
*After-notes* have some resemblance to the turn of a shake, since the one, like the other, stands after the note to which it belongs. They are connected with the principal note by a small slur, to shew that in the performance, the time occupied by the after-notes must be borrowed from the preceding, and not from the following member of the bar.



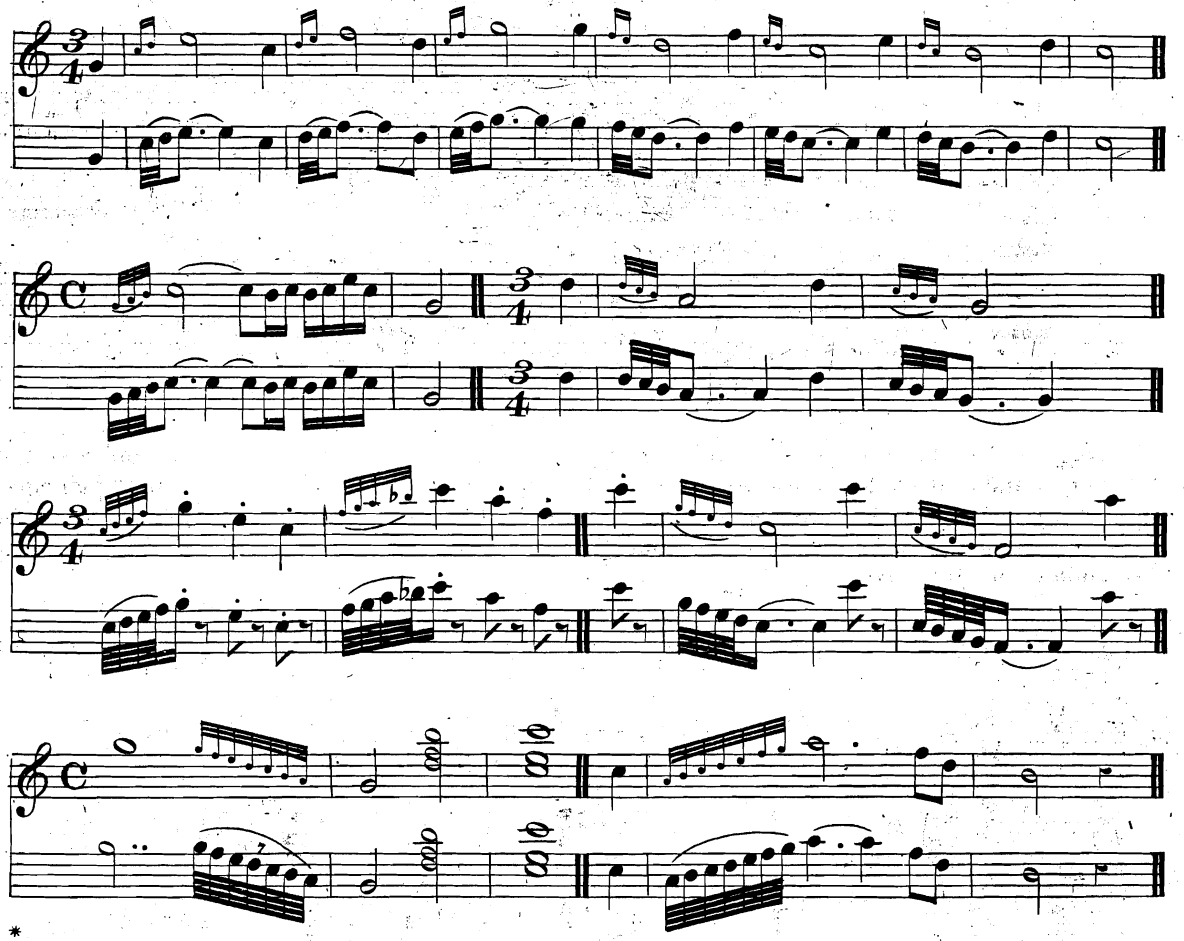
§ 8.

The *double appogiatura,* the *Slide,* and other *compound graces,* dependant upon the fancy of the Composer, require no particular notice, since the notation itself will sufficiently explain them to the eye; they belong to the note before which they stand.

DOUBLE APPOGIATURAS.

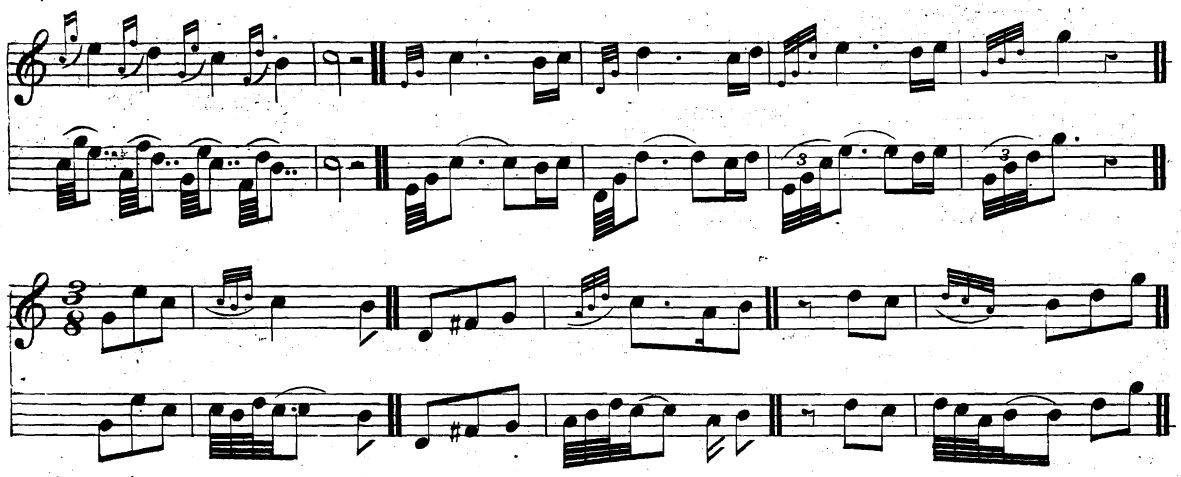


THE SLIDE.*



* see Dr. Callcotts Grammar.

## VARIOUS OTHER EMBELLISHMENTS.

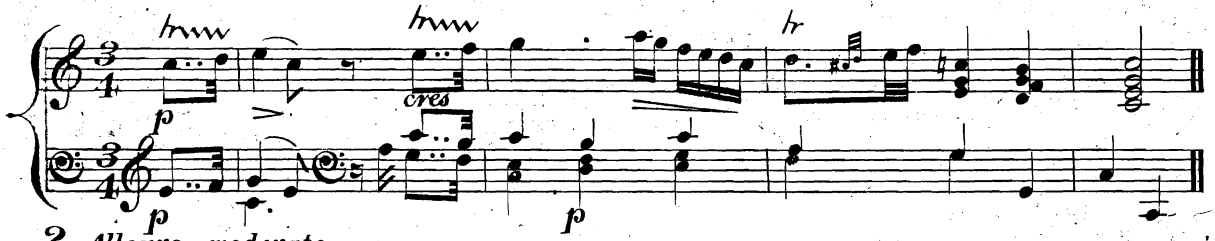


All these graces are to be played with rapidity, so that the principal note may lose but little of its duration.

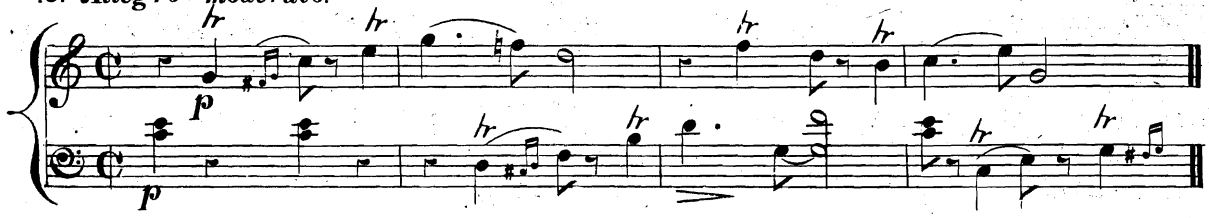
## EXAMPLES FOR ELUCIDATING THE 1st SECTION.

### SHAKES.

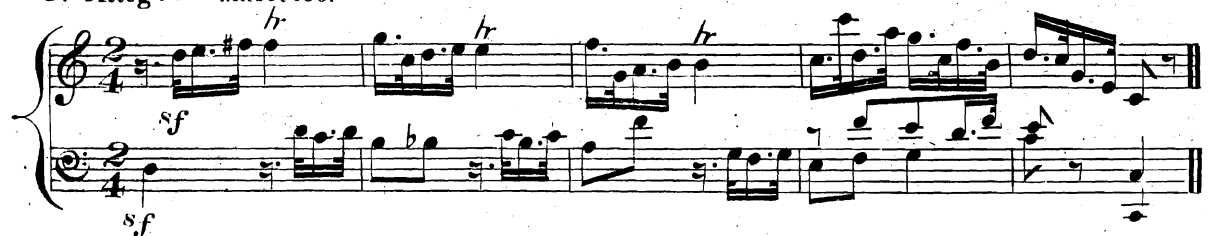
*1. Andante.* (beginning with the note itself.)*




*2. Allegro moderato.*

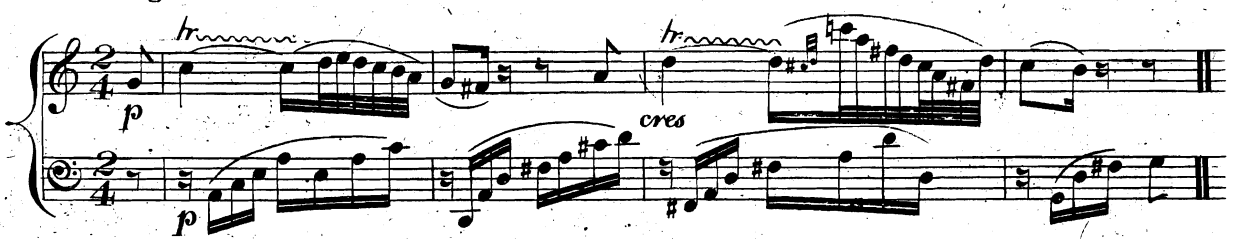


*3. Allegro maestoso.*

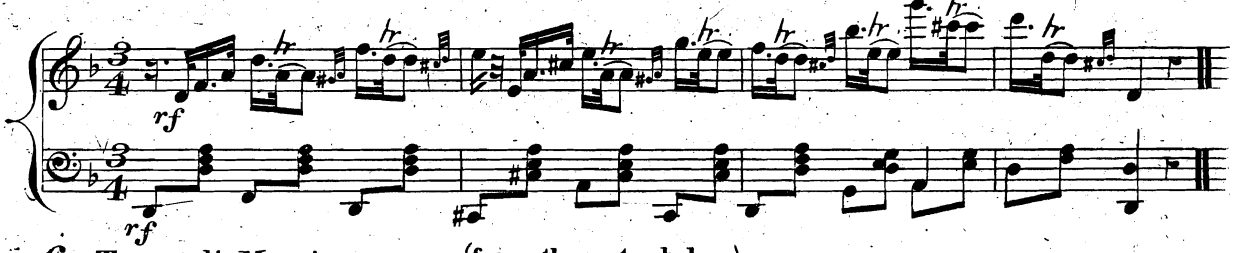


* see the rules Chap: 2. 5.

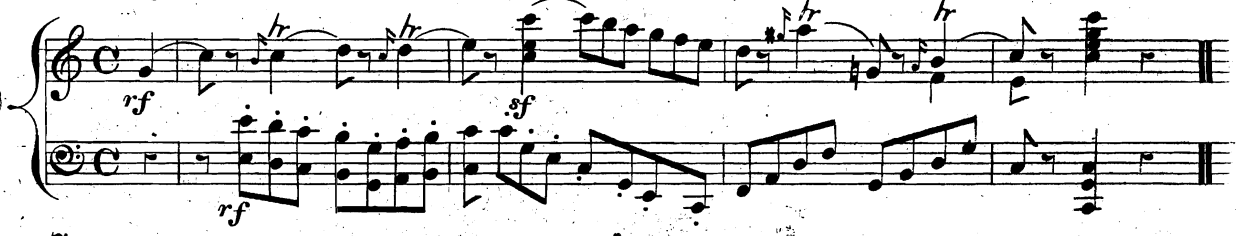
4. *Larghetto.*



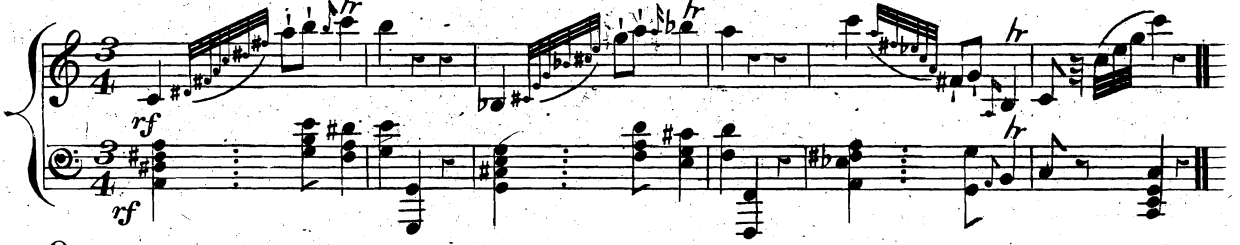

5. *Moderato assai.*



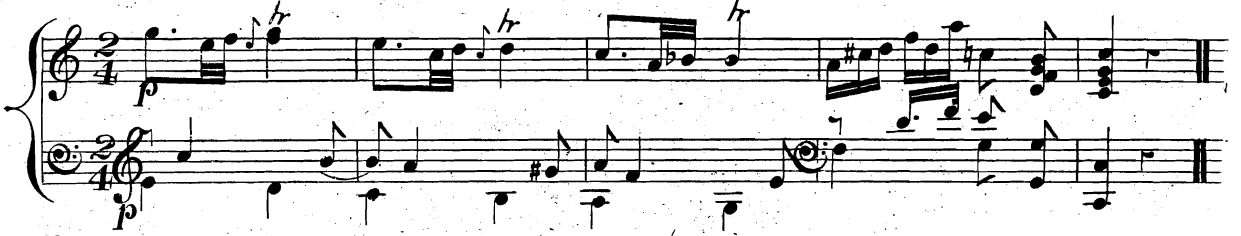

6. *Tempo di Marcia.* (from the note below.)



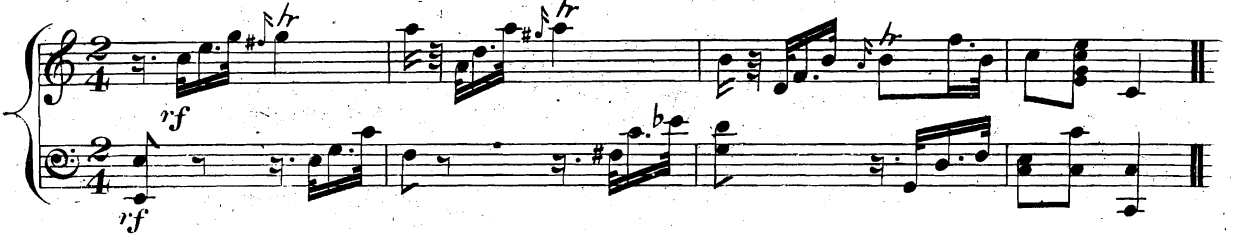

7. *Moderato.*




8. *Andante.*




9. *Marziale.*



10. *All° moderato.*

11. *Allegretto.* (from the note above.)

12. *Andante.*

cres

rf

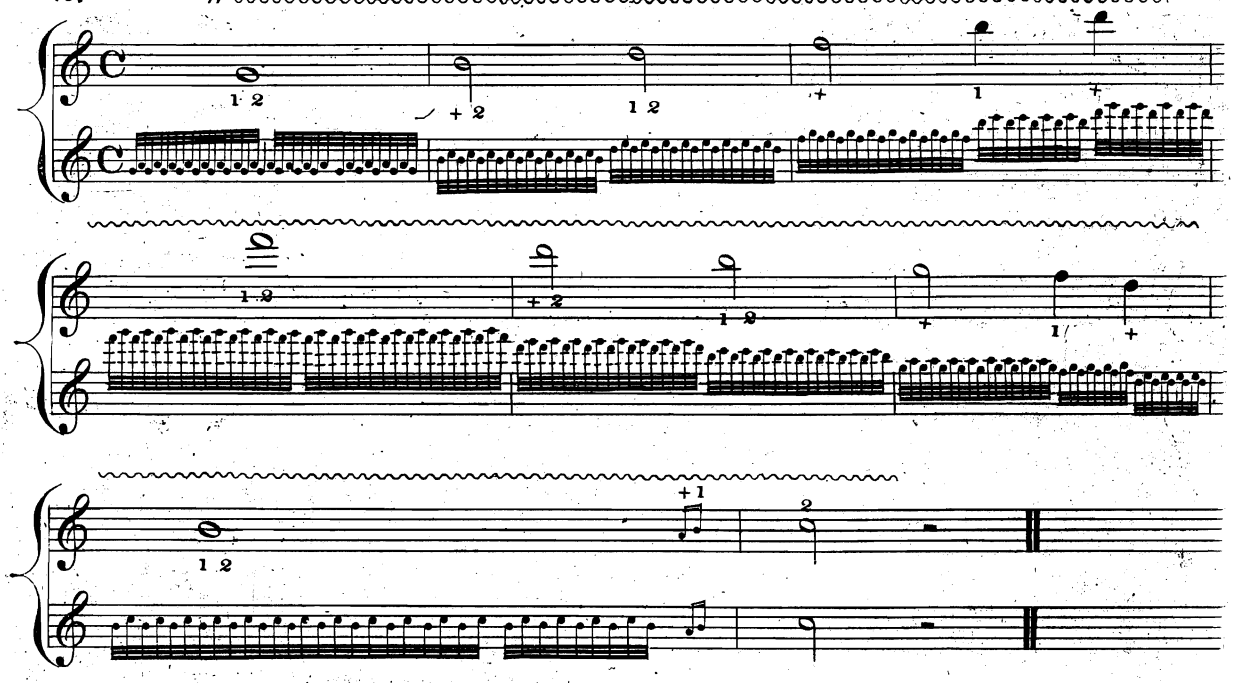
*Chain of Shakes.

1. hr

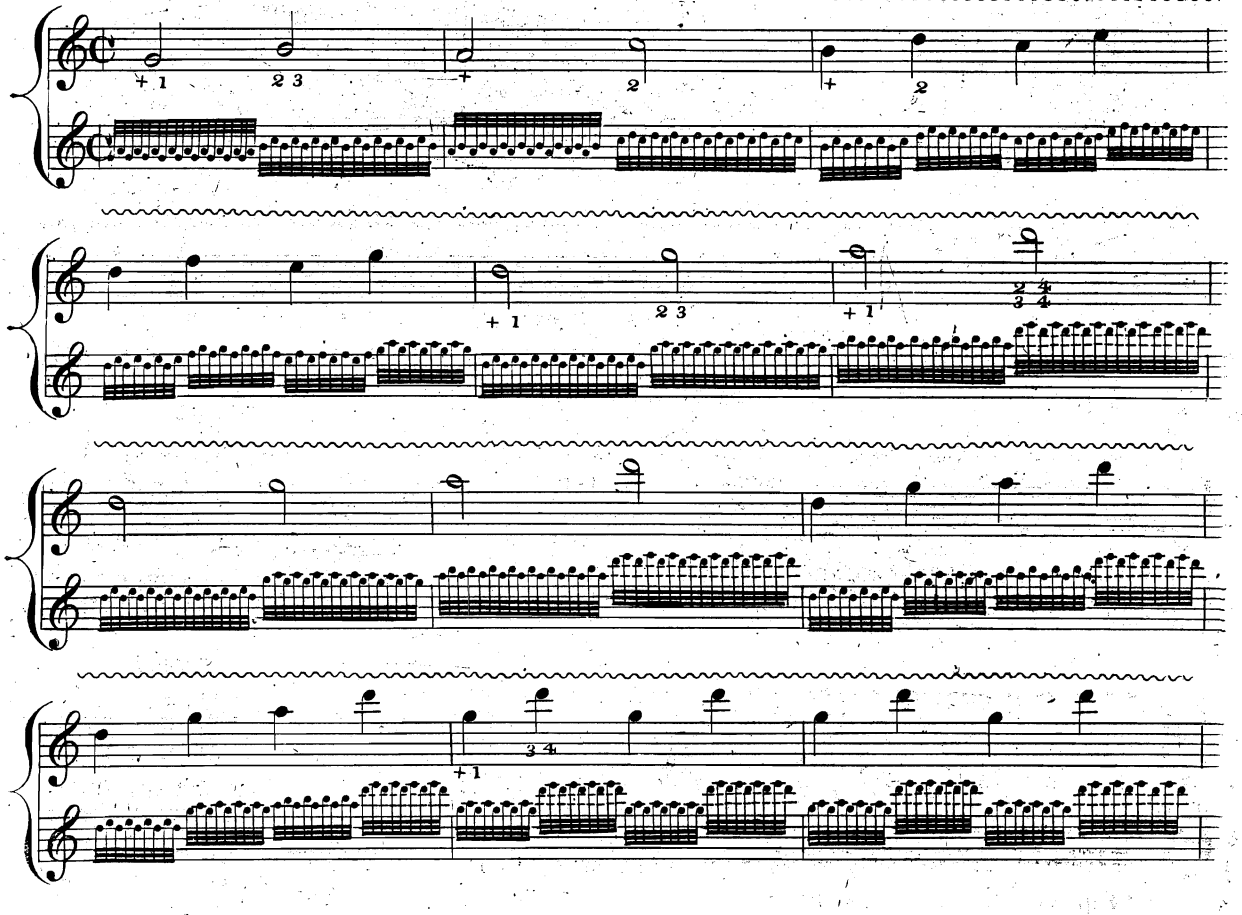
as played

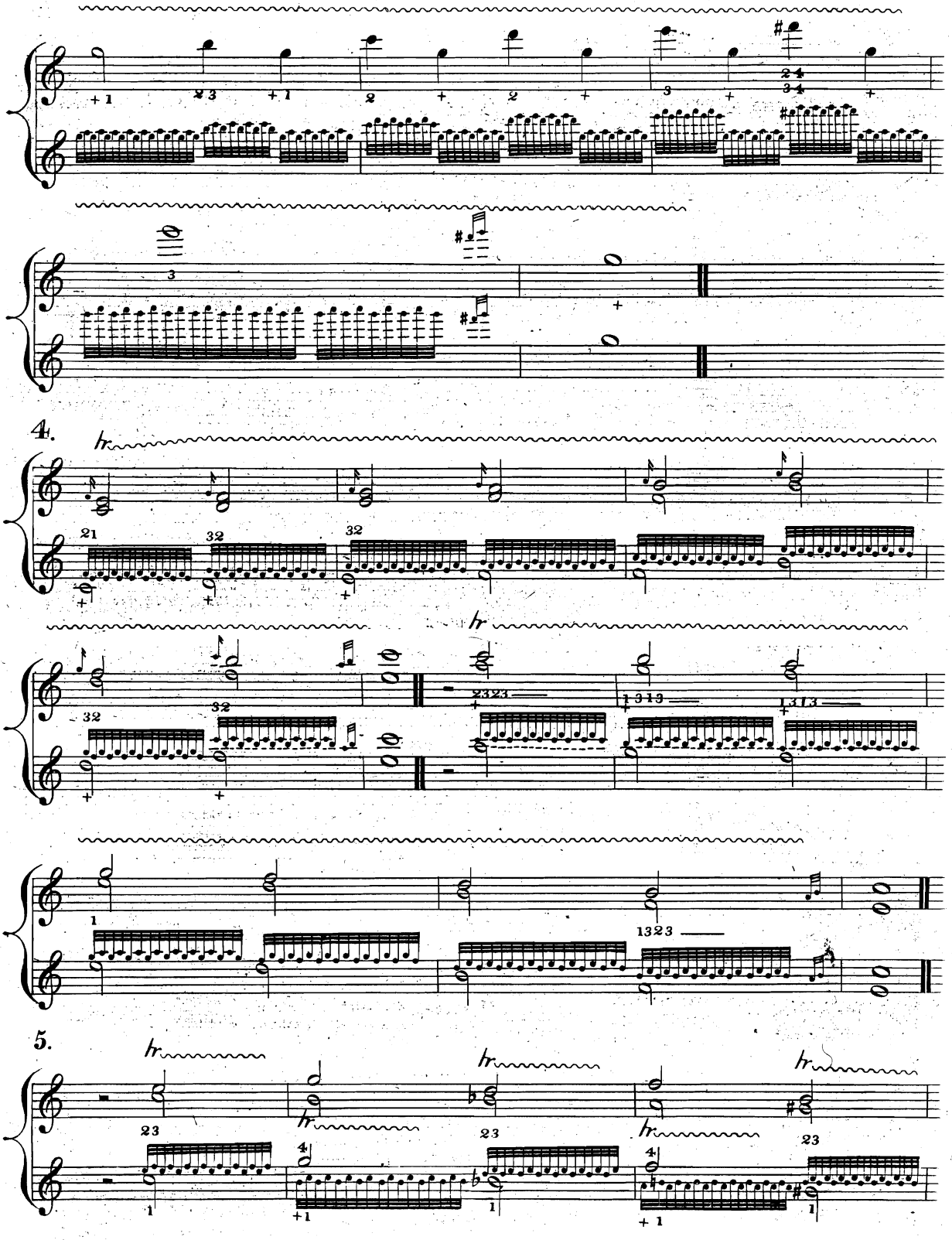
*see Chap. 2. § 7. 9. and 10.

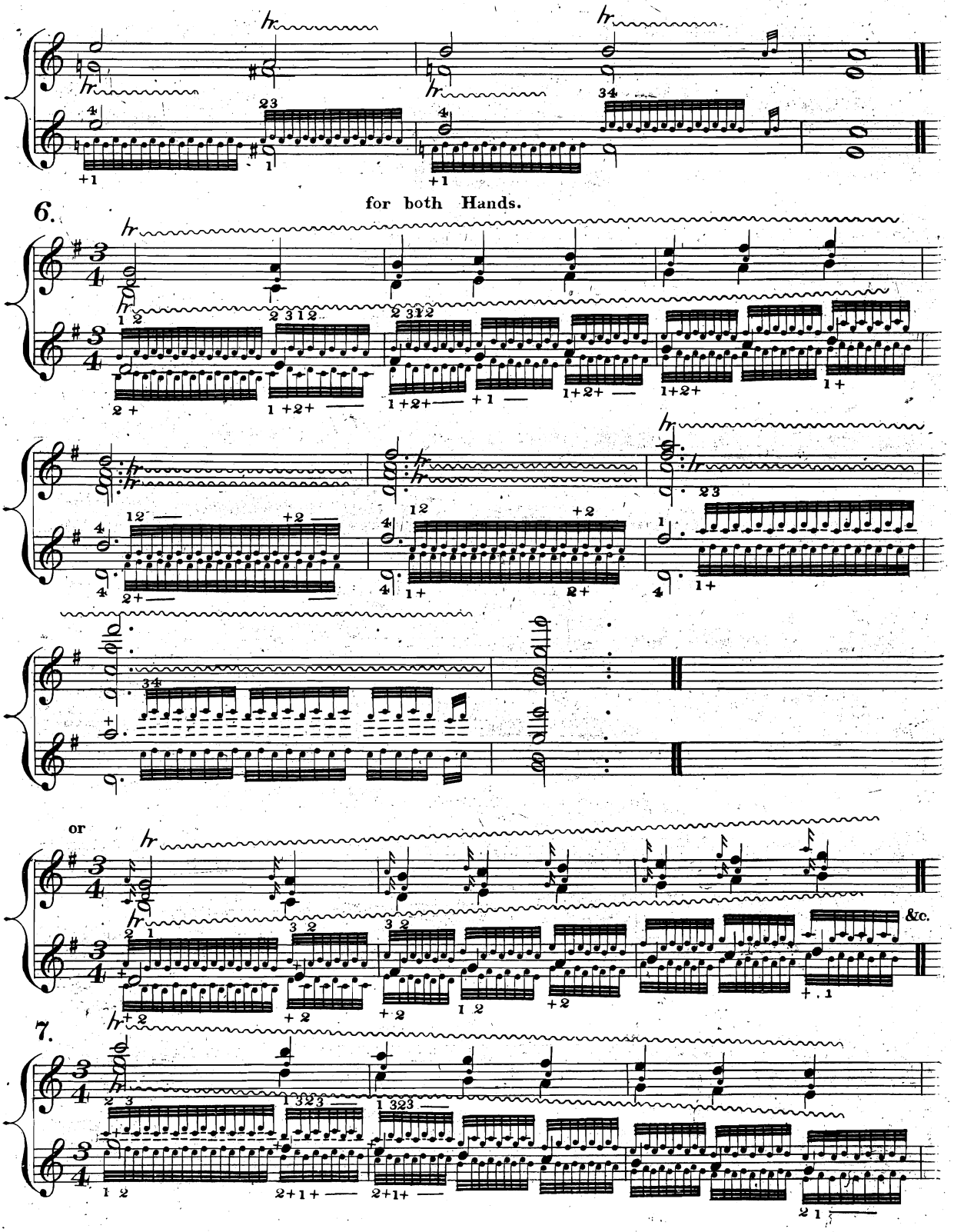
2. hr

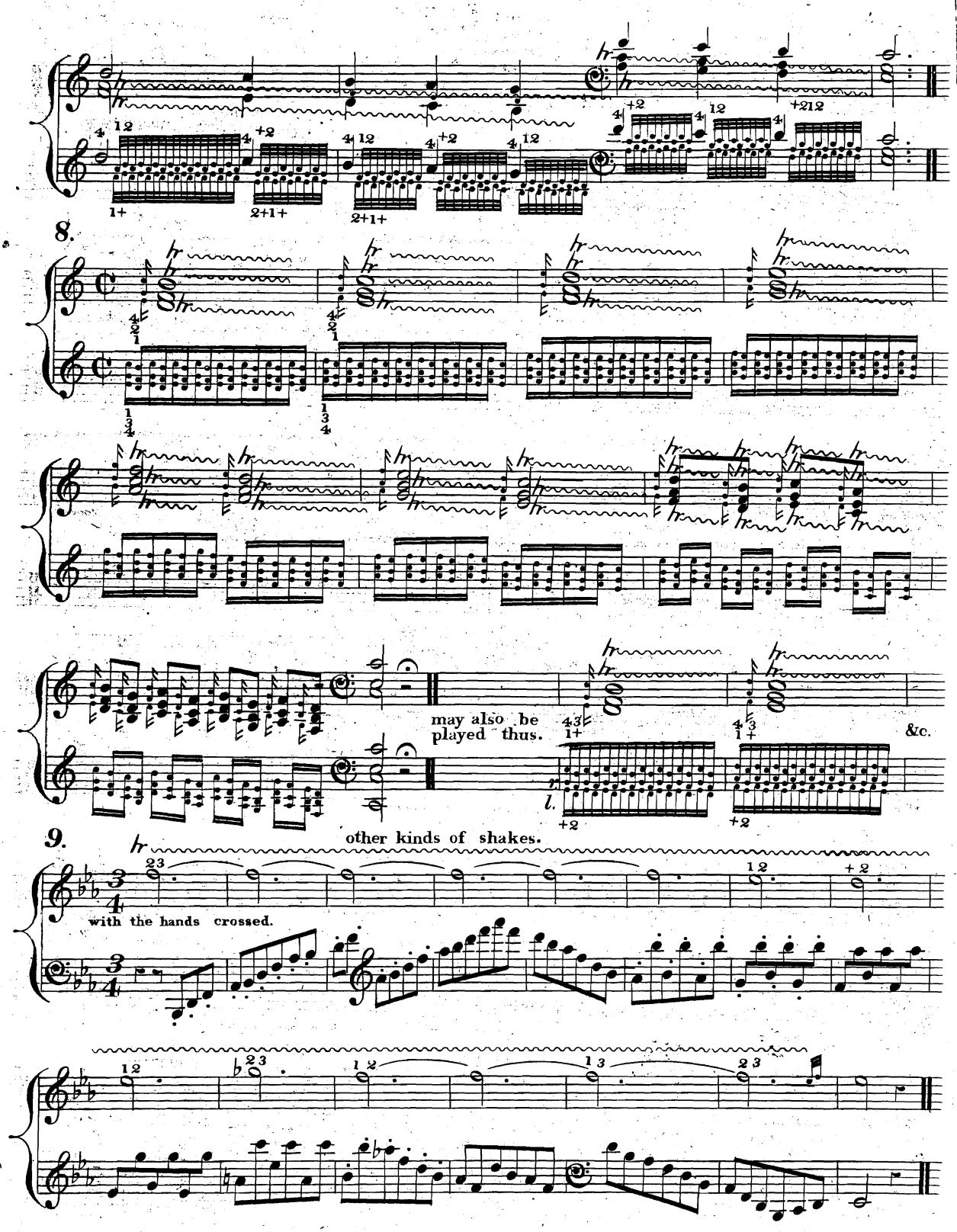


3. hr




4.
5.


for both Hands.
6.
or
&c.
7.


8.
may also be played thus.
&c.
9.
other kinds of shakes.
with the hands crossed.

Accompanied Shake.

10.

as played &c.

11.

as played &c.

12.

13.

14.

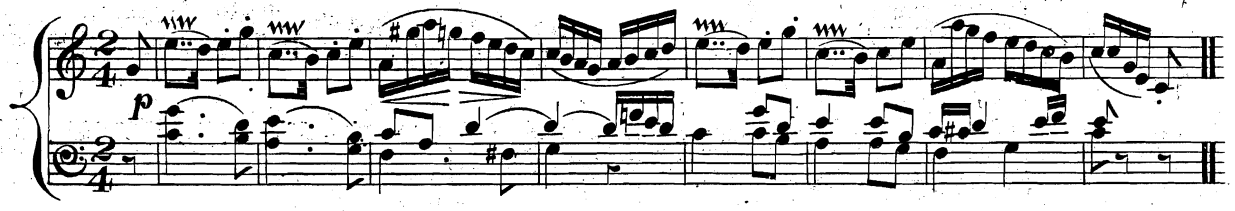
in 8va

15.

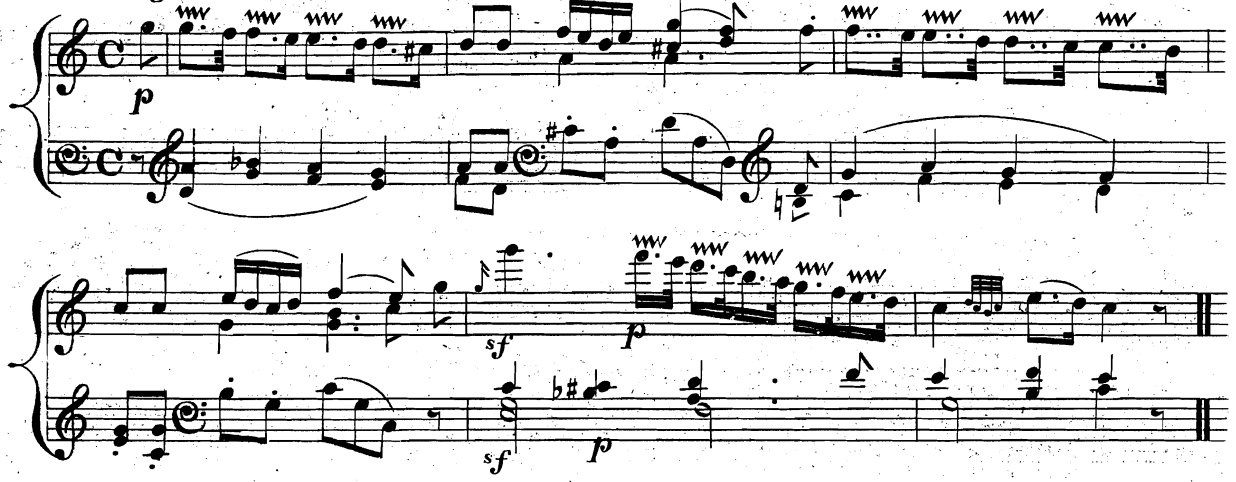
16.

*Imperfect Shake—or shaked notes.*

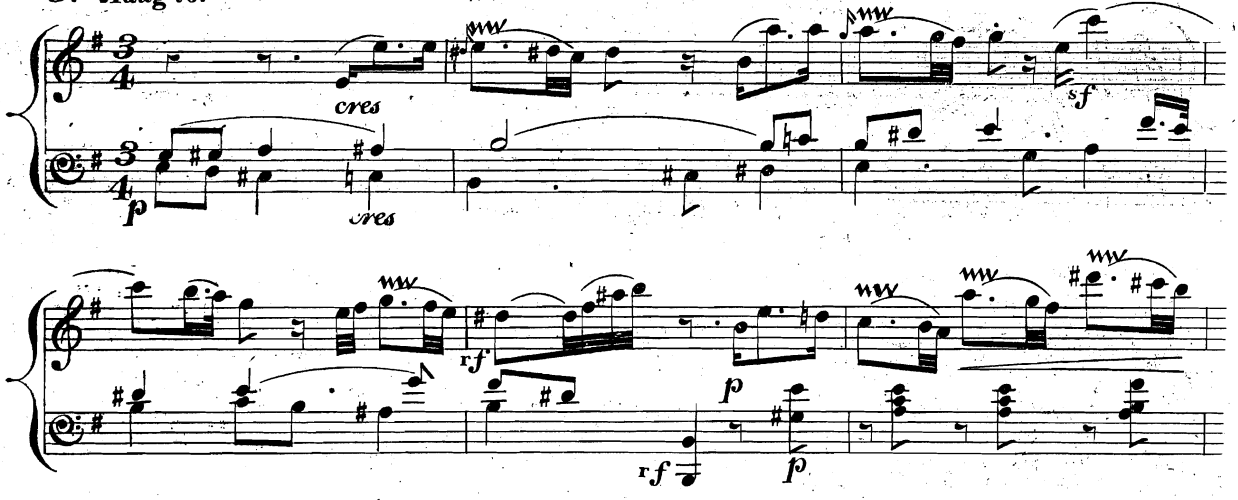
**1** *Allegretto.* beginning with the note itself.*



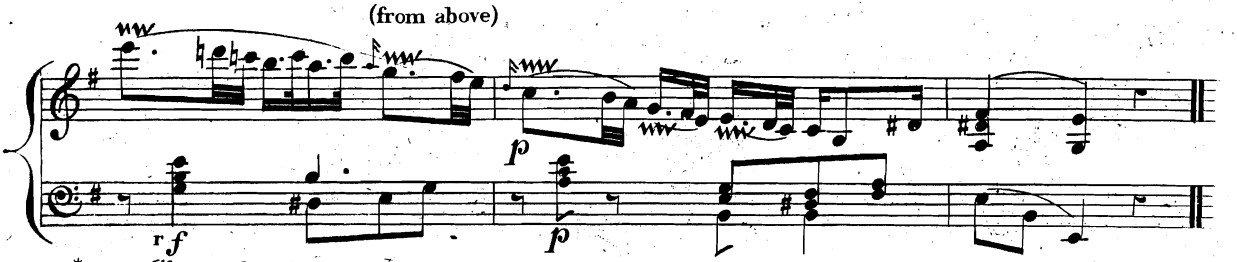

**2** *Allegro moderato.*




**3.** *Adagio.*

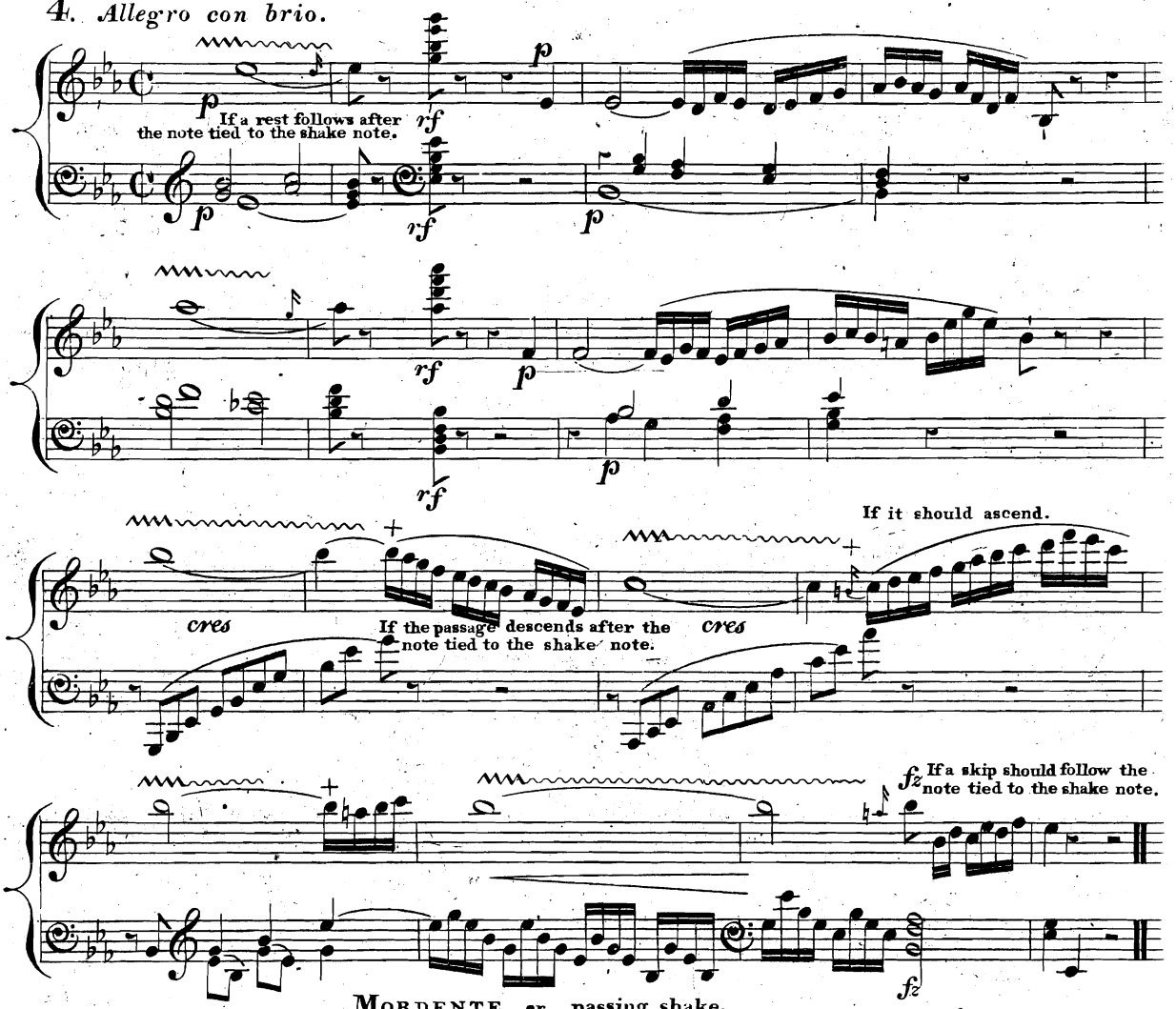



(from above)



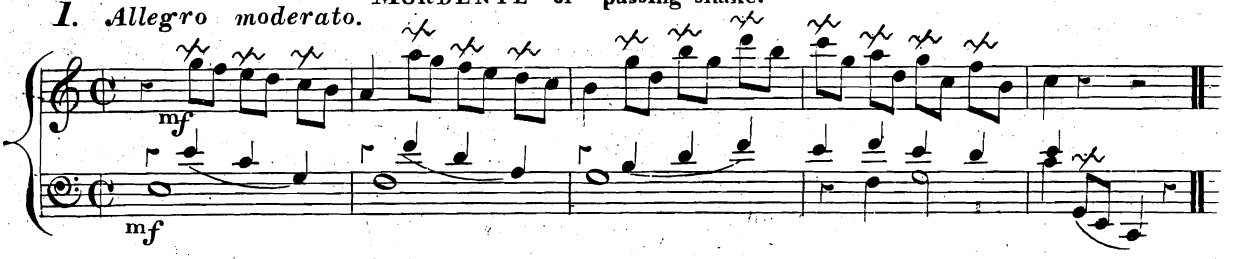

*see Chap. 3.

4. *Allegro con brio.*

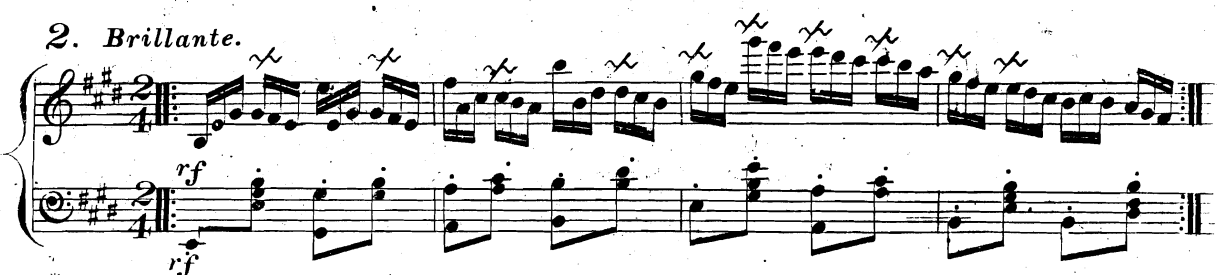



MORDENTE or passing shake.

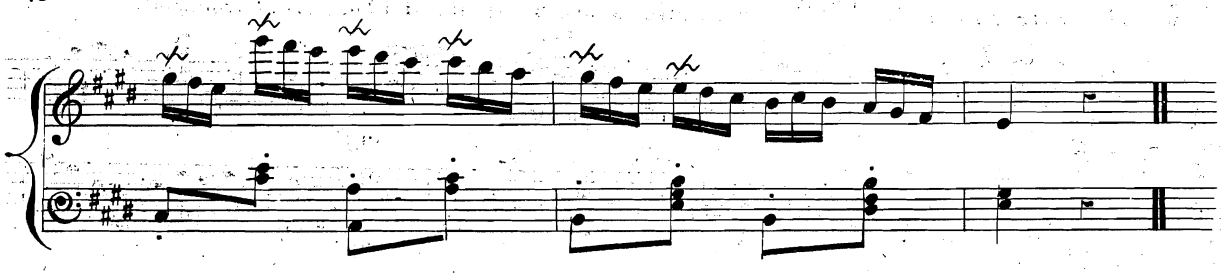
1. *Allegro moderato.*



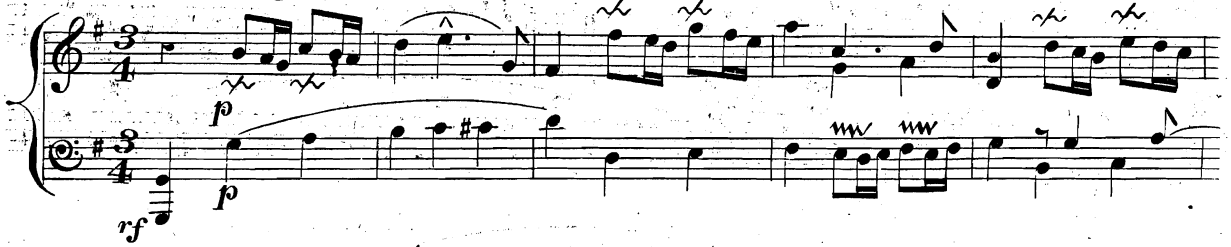
2. *Brillante.*

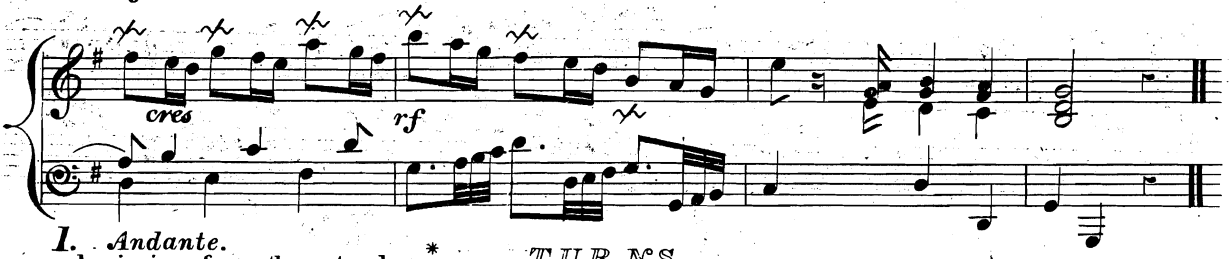


*see Chap. 4.



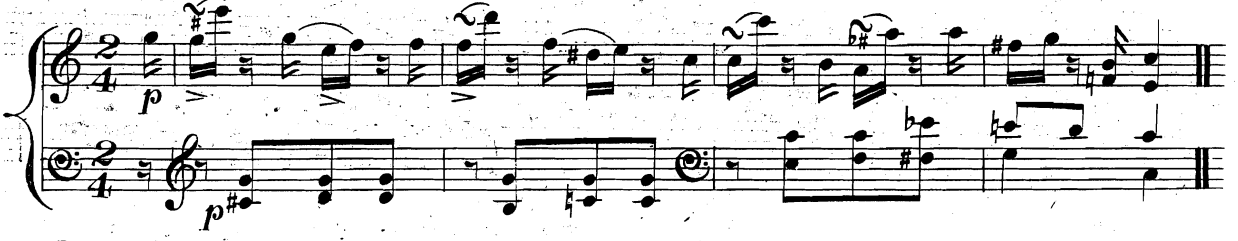
3. *Un poco Allegretto.*



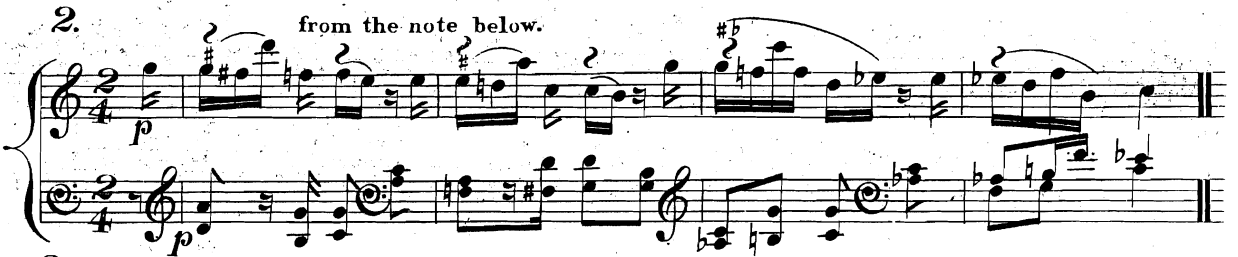




1. *Andante.*
beginning from the note above.*

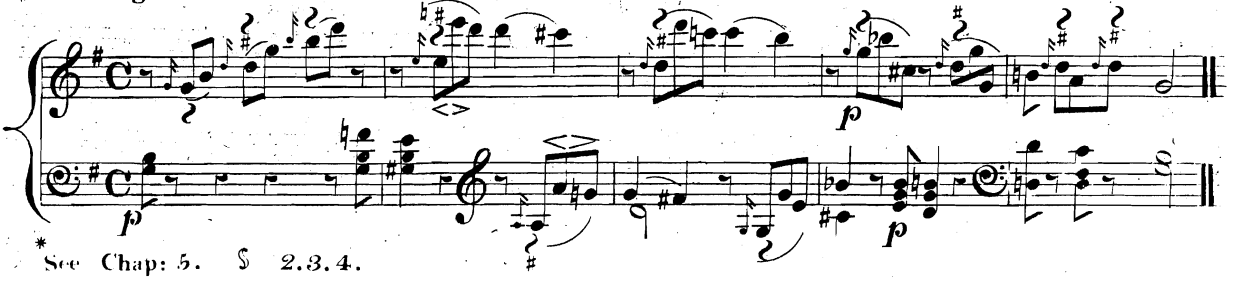
TURNS.




2. from the note below.

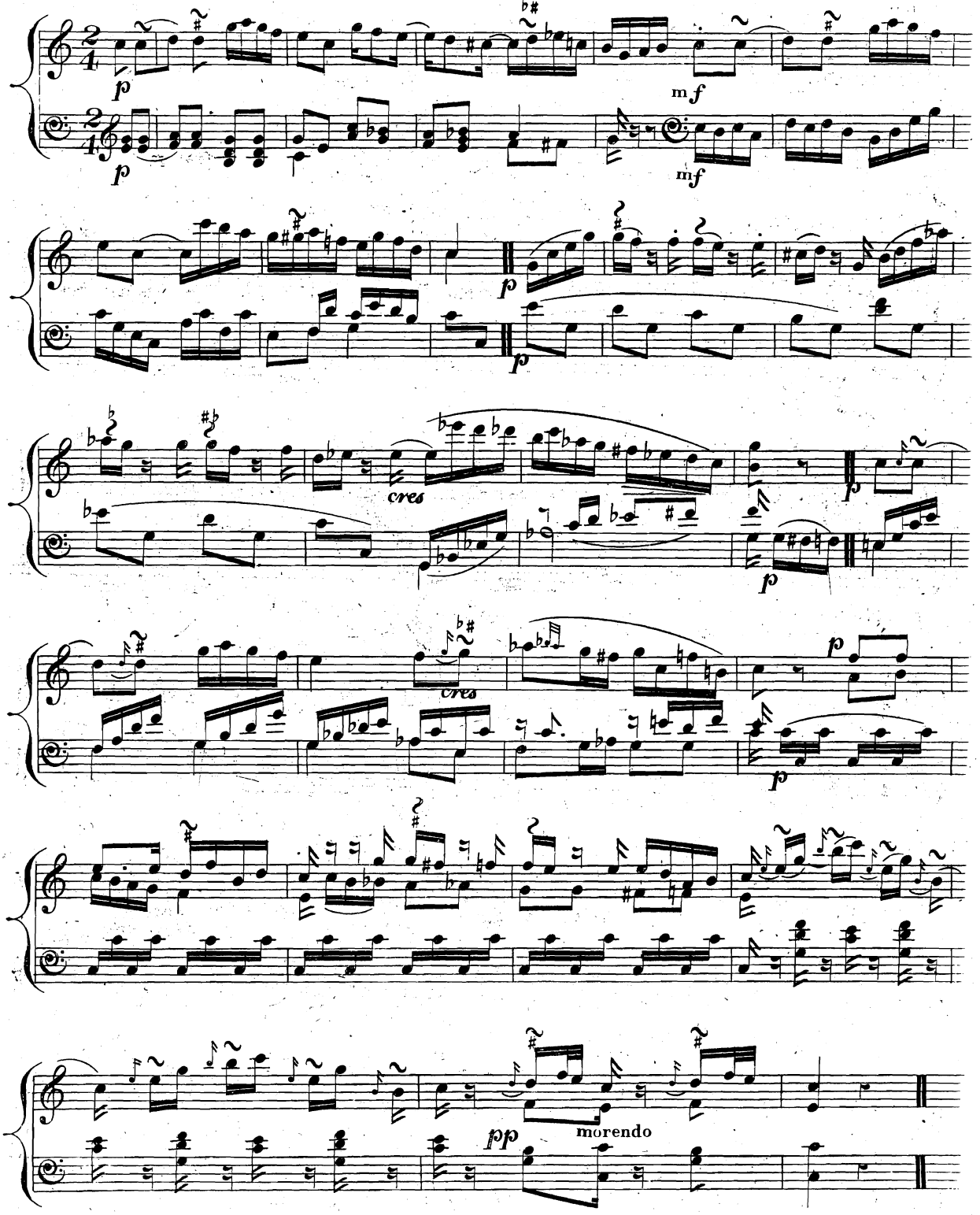



3. *Allegro moderato.* with the note itself.

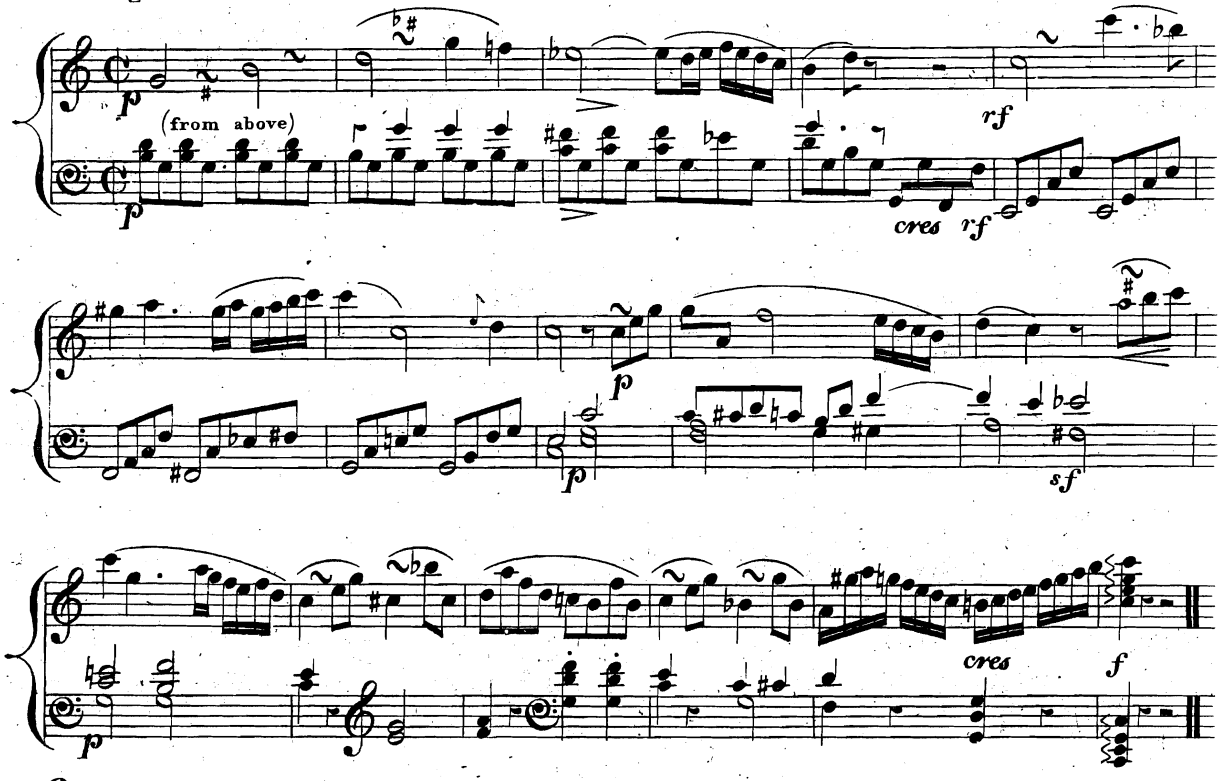



*See Chap: 5. § 2.3.4.

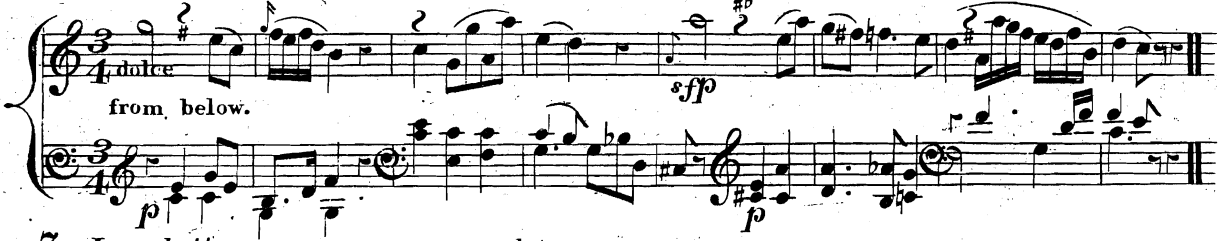
4. *Andante con moto.* Examples in which all the 3 kinds are introduced.



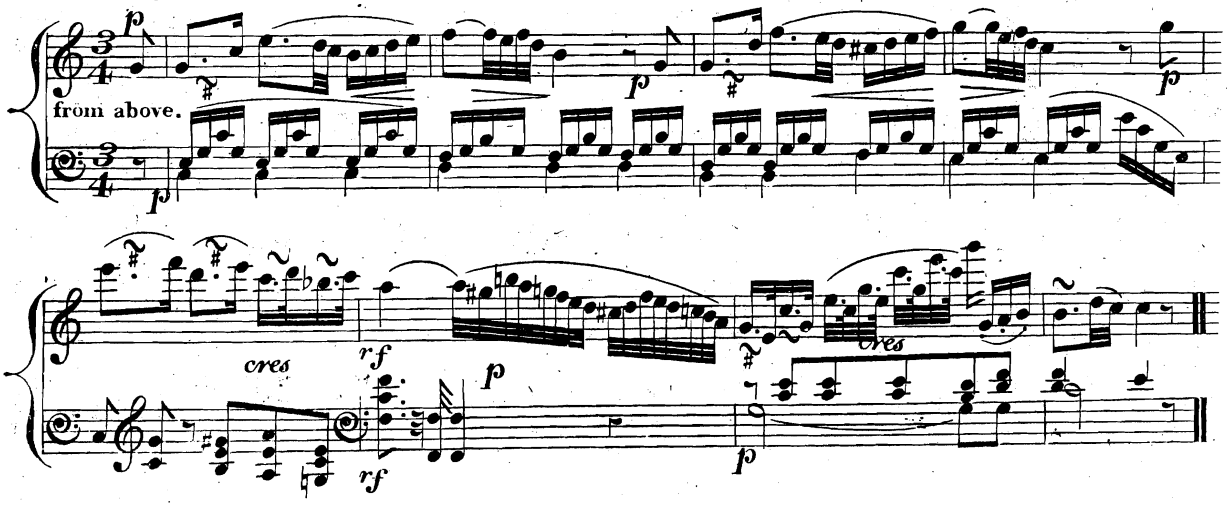
5. *Allegro moderato.* between two notes.



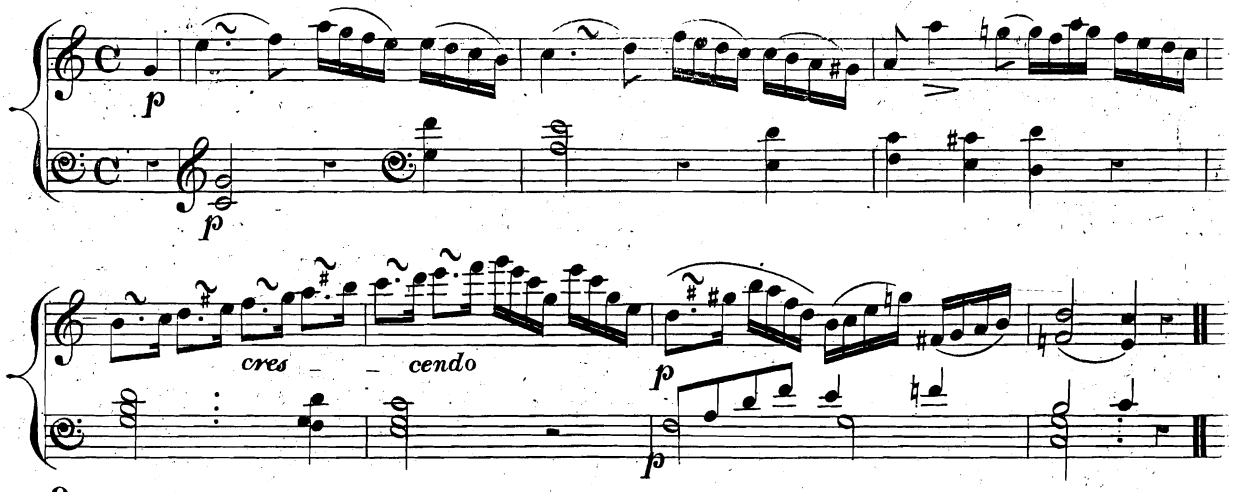

6. *Andante.*



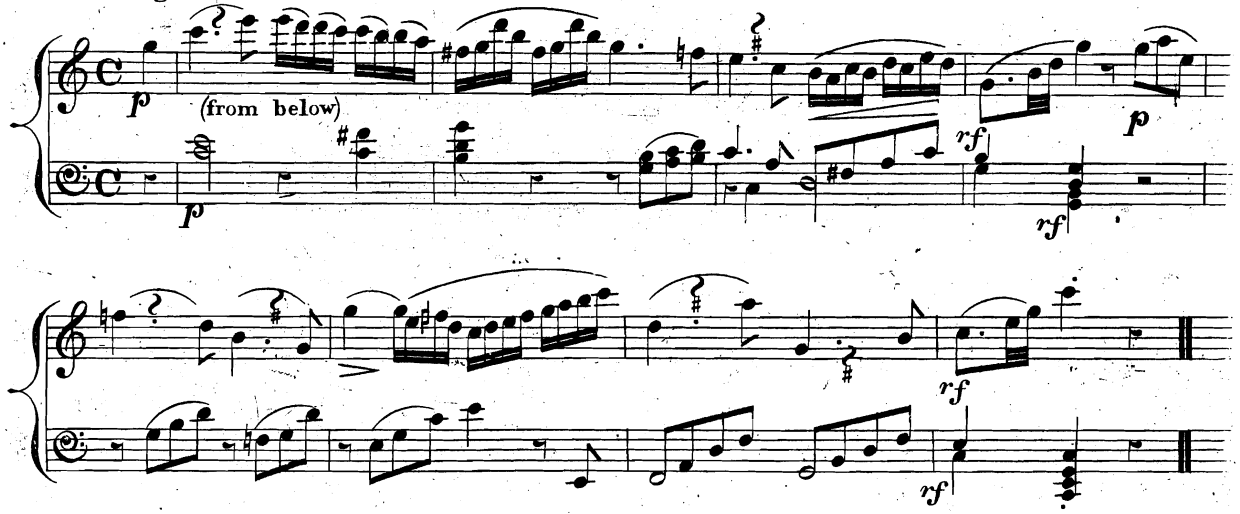

7. *Larghetto.* over a dot.



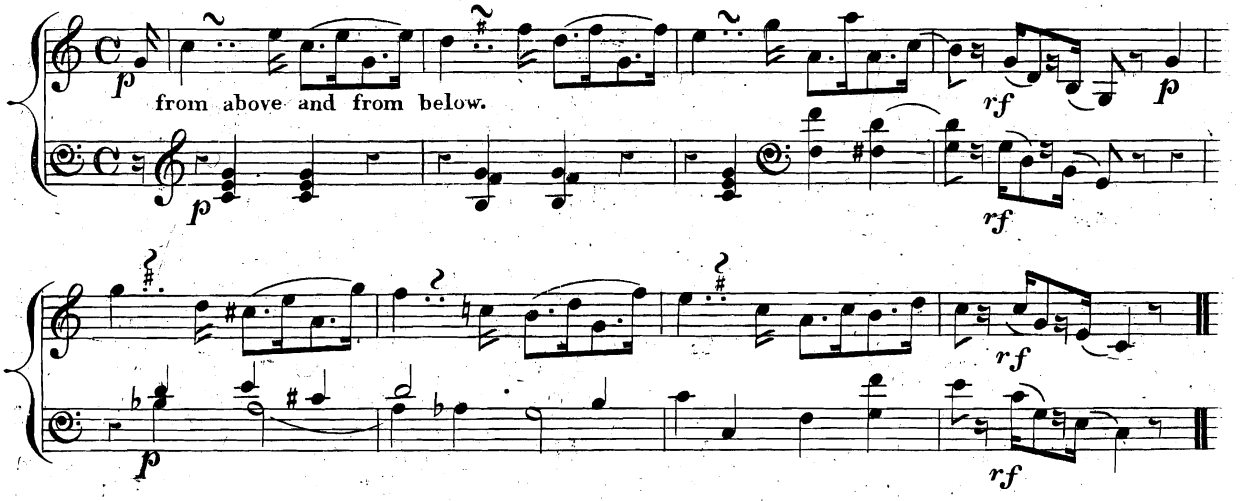
8. *Moderato.*



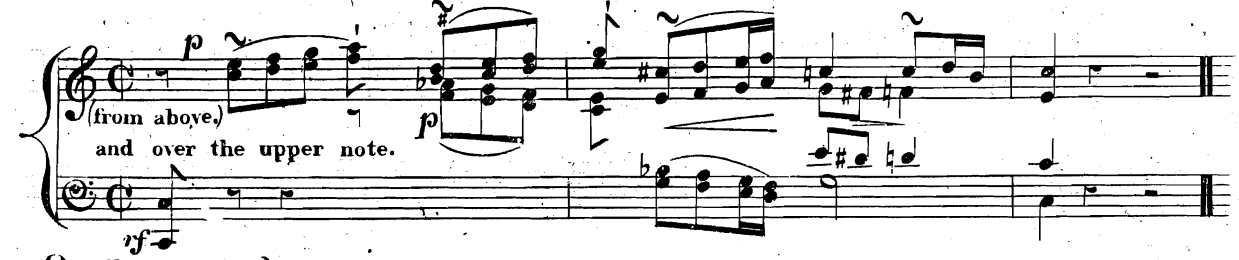

9. *Allegretto.*



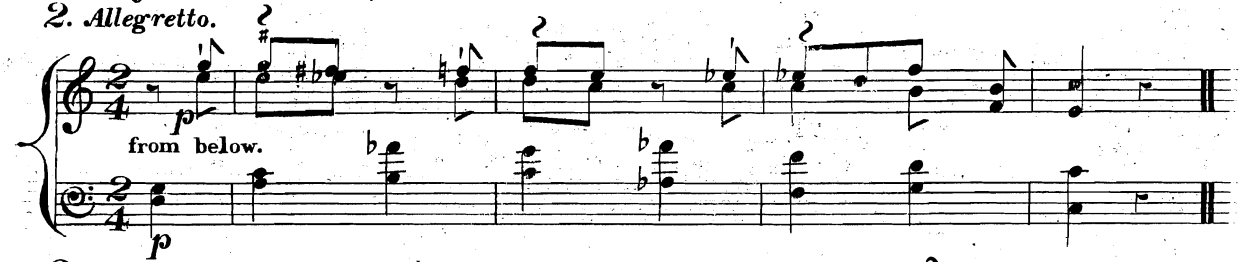

10. *Allegro moderato.* over two dots.



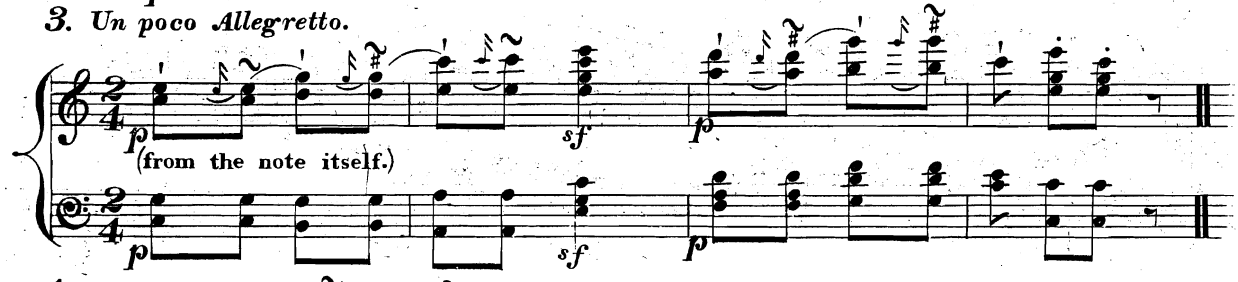
1. *Andante.*



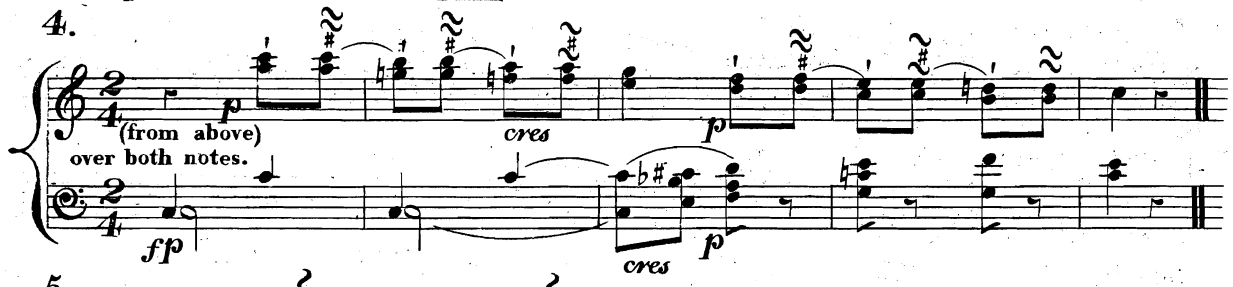

2. *Allegretto.*



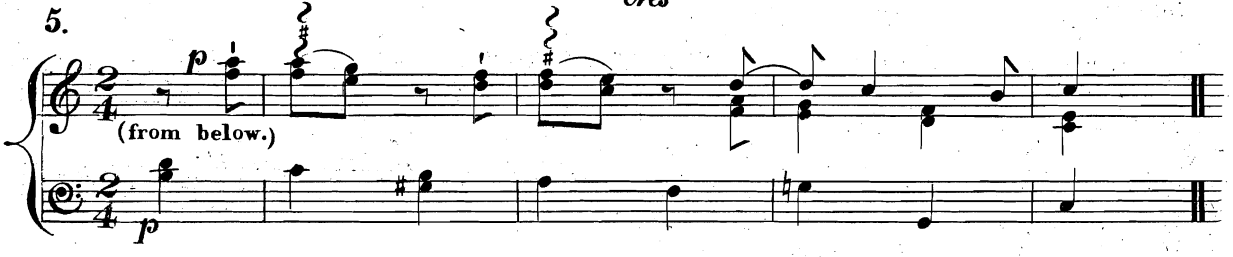

3. *Un poco Allegretto.*



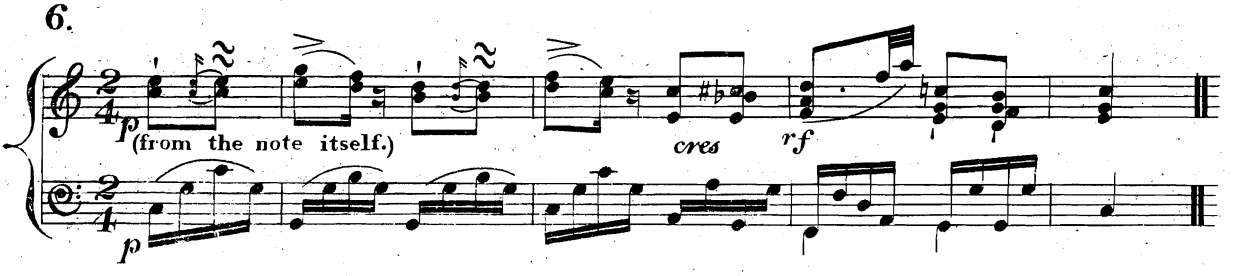

4.




5.

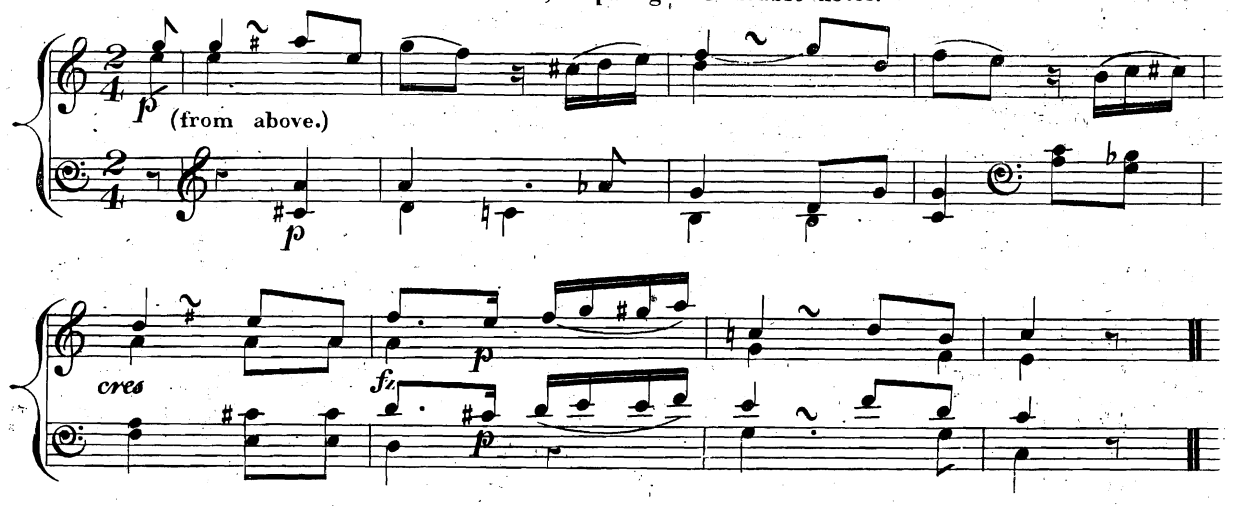



6.

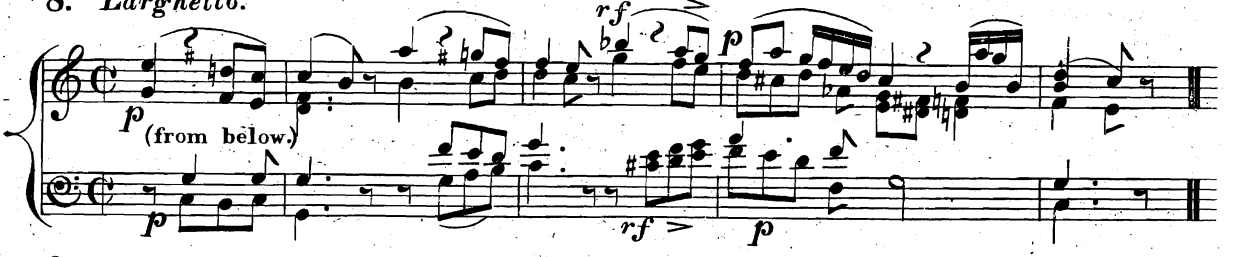


7. *Un poco Allegretto.*

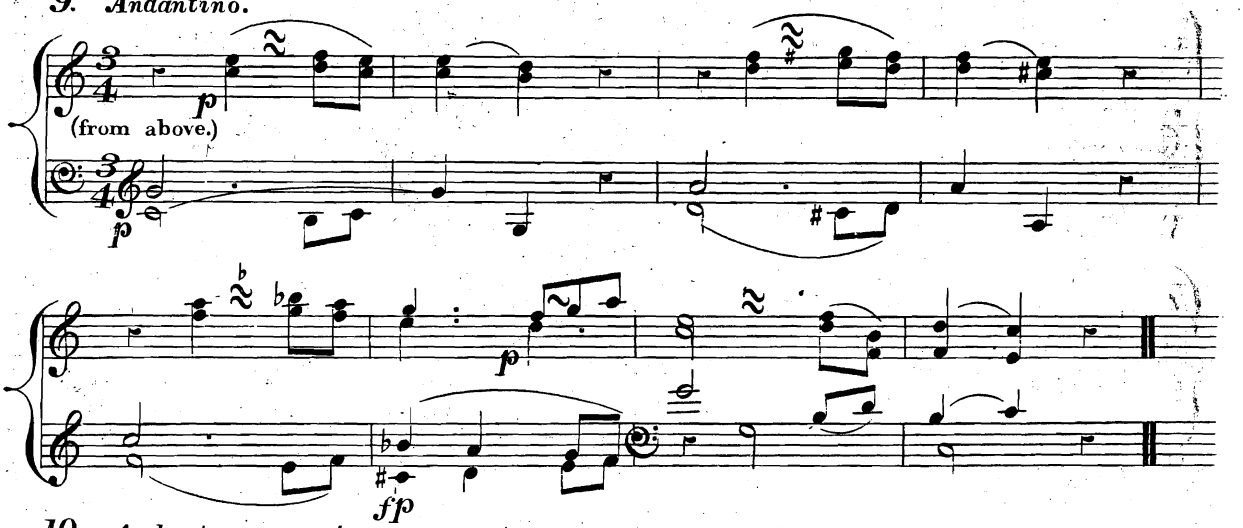
Between notes, in passages of double notes.



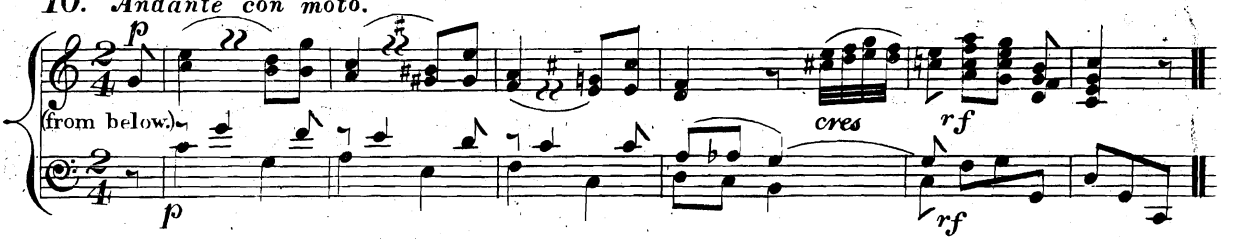

8. *Larghetto.*



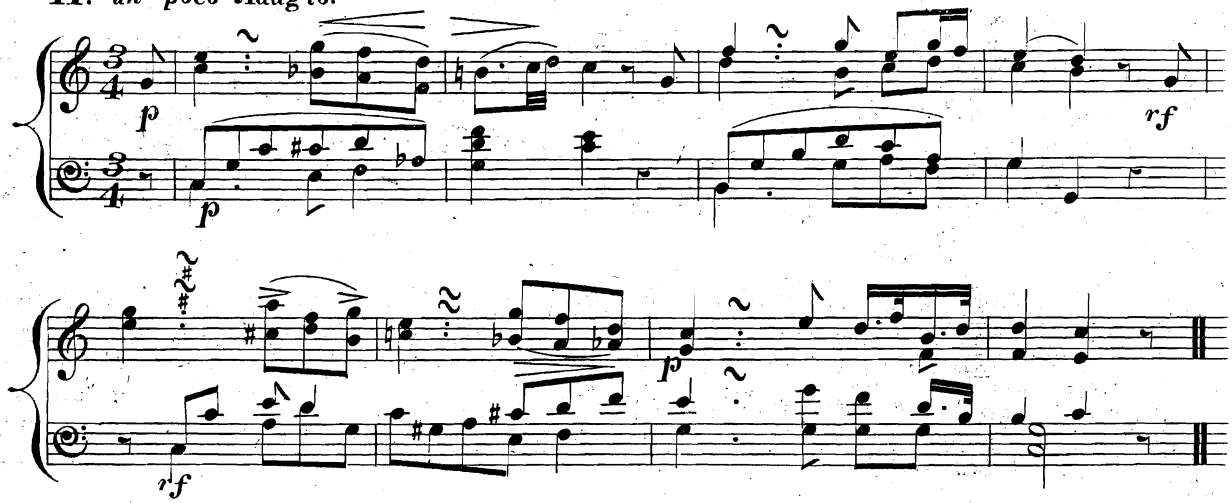

9. *Andantino.*



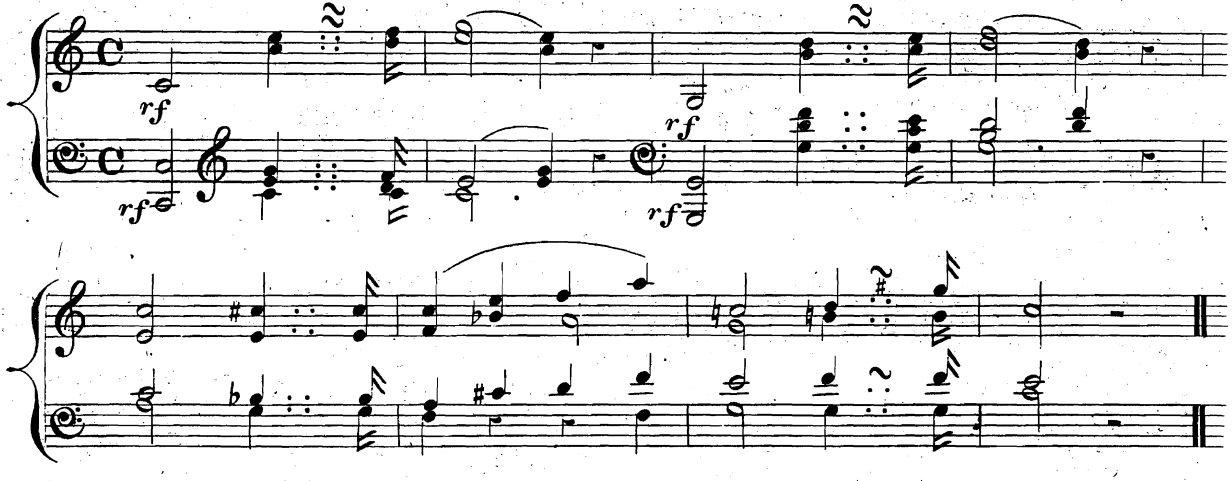

10. *Andante con moto.*



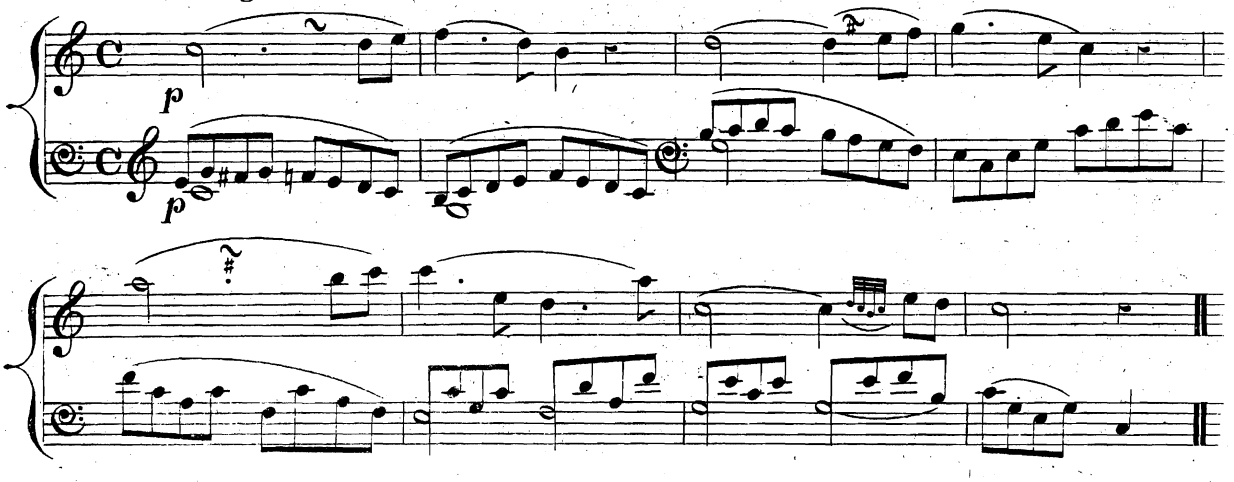
**11.** *un poco Adagio.* Turn over a dot.



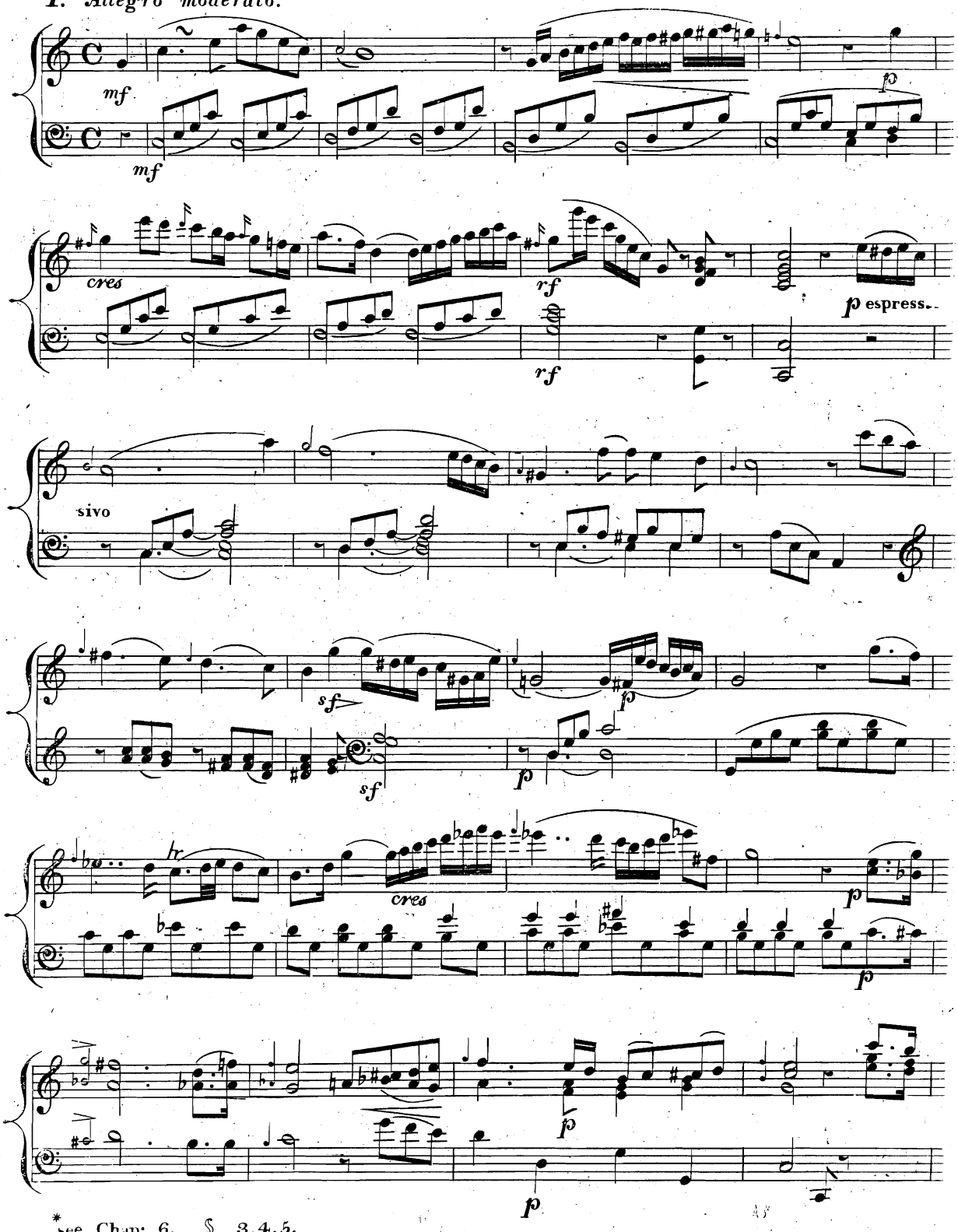

**12.** *Allegro Maestoso.* over two dots.



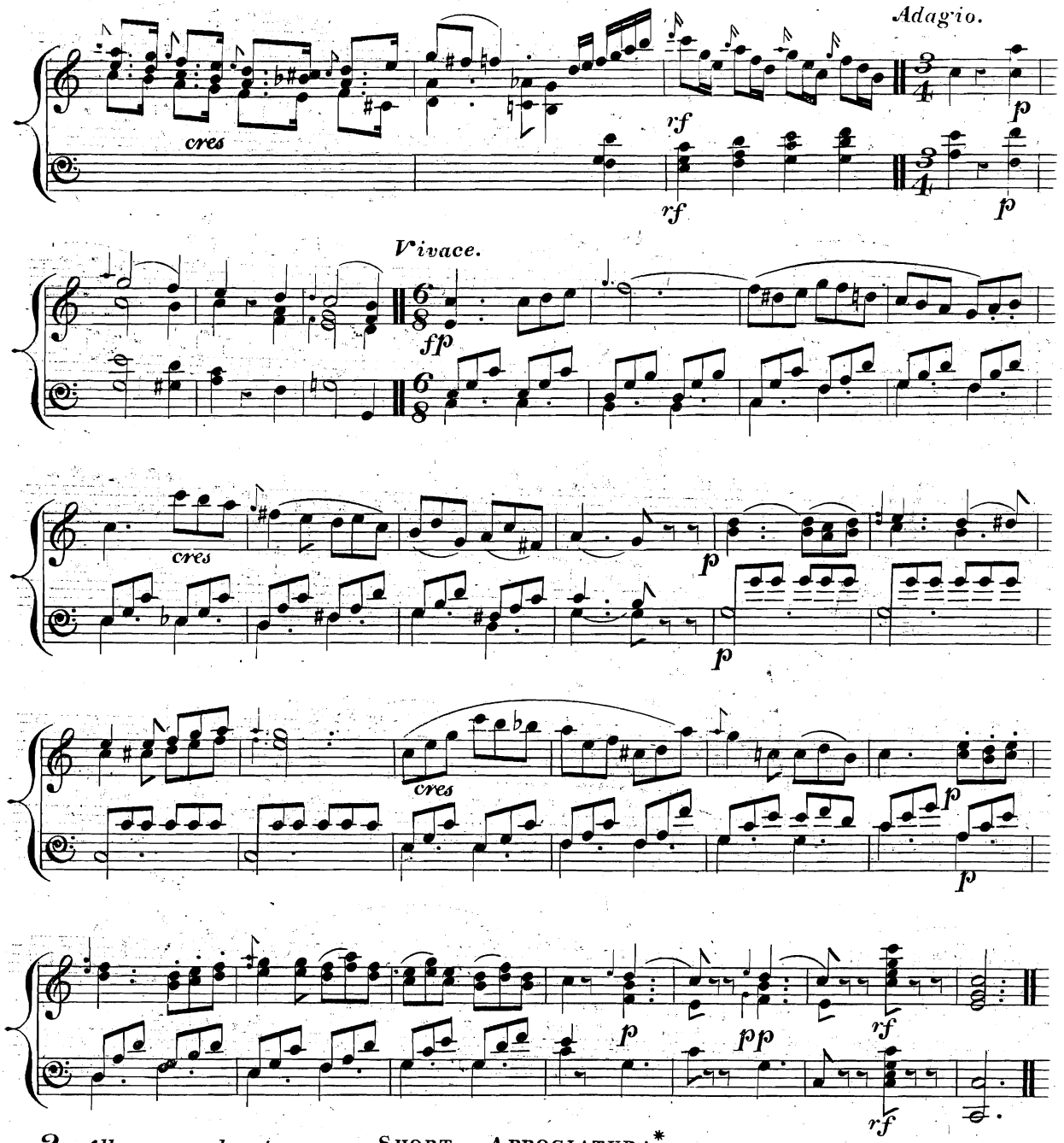

**13.** *Allegro giusto.* after a dot.



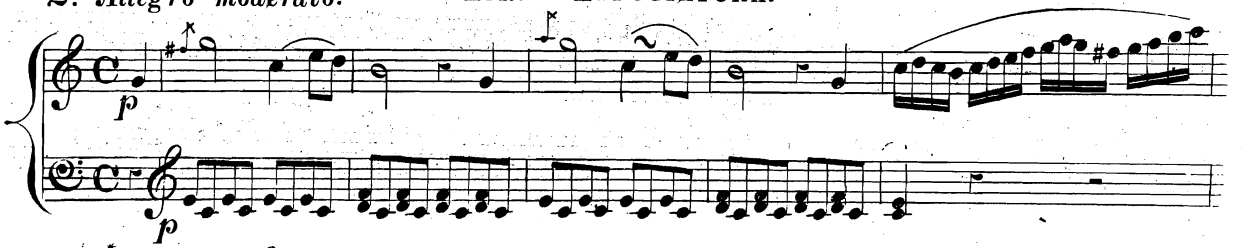
*1. Allegro moderato.*



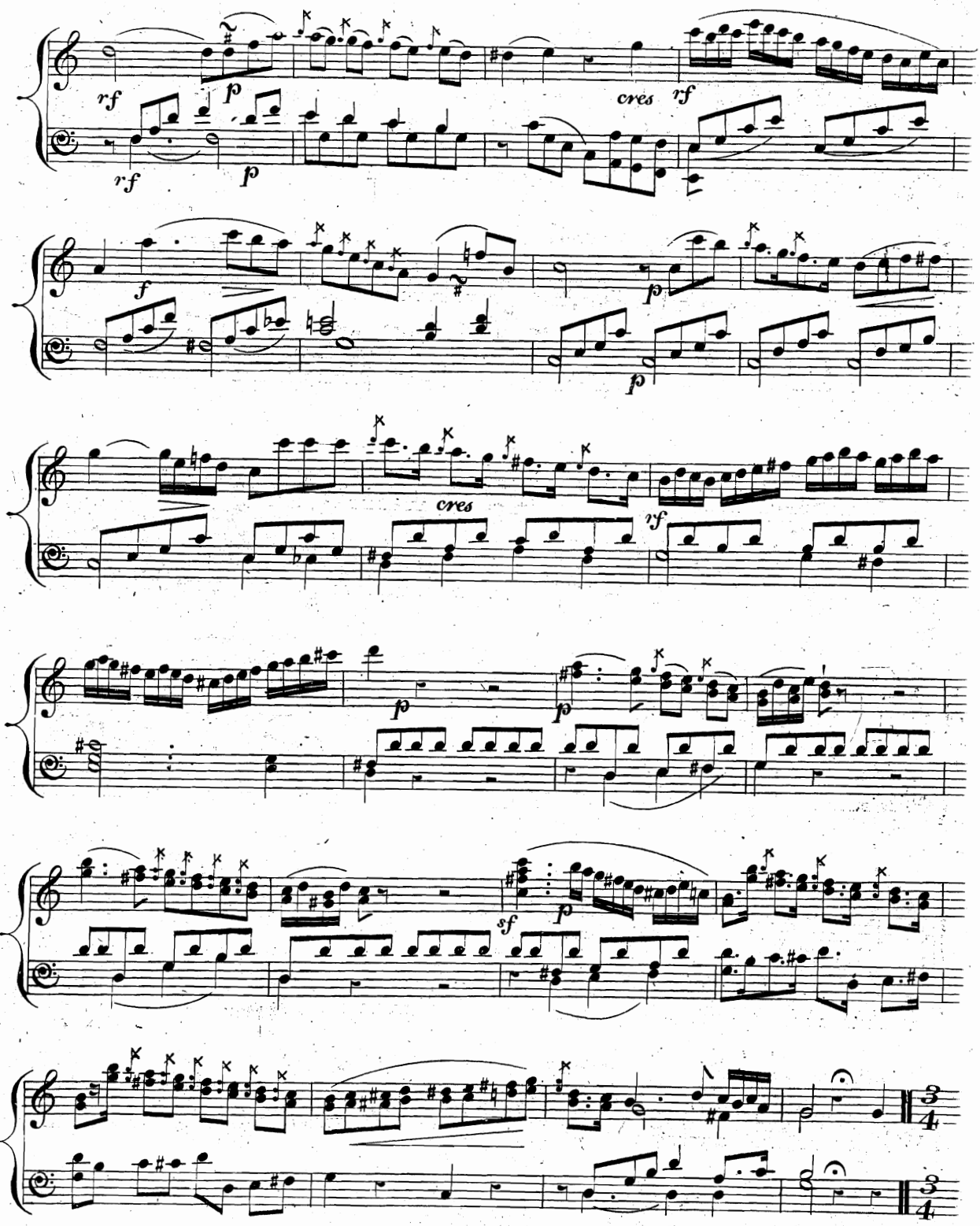

*see Chap: 6. § 3.4.5.




2. *Allegro moderato.* SHORT APPOGIATURA.*

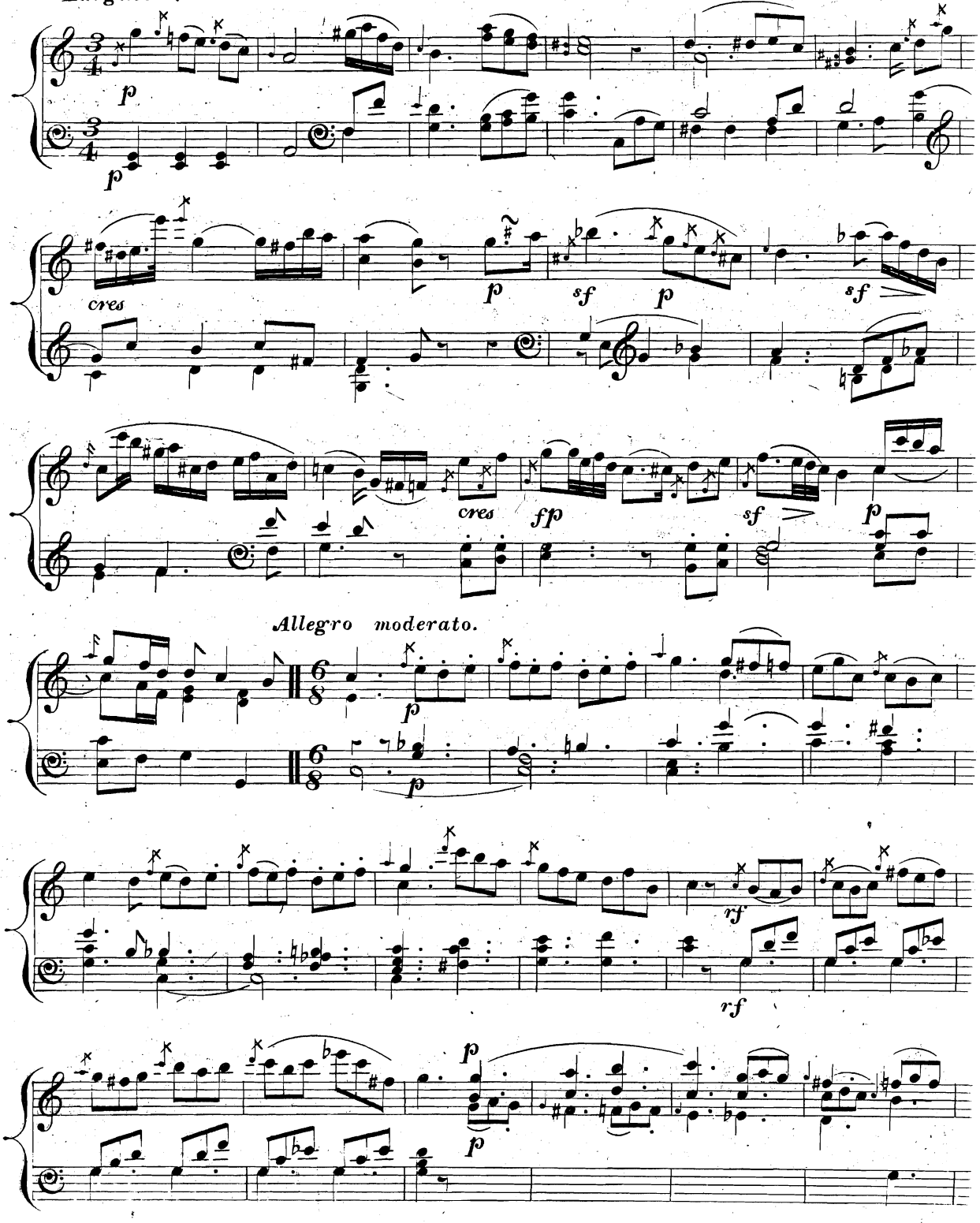


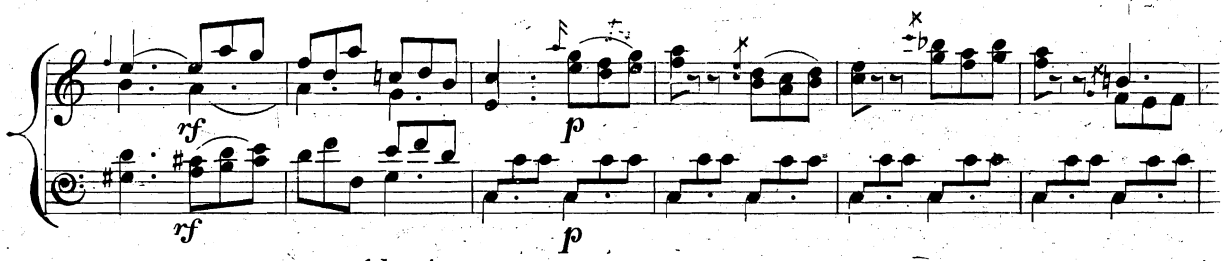

*Chap. 6. § 6.


rf
p
cres
rf
rf
p
f
p
p
cres
rf
p
p
sf
p
3/4
3/4

*Larghetto.*

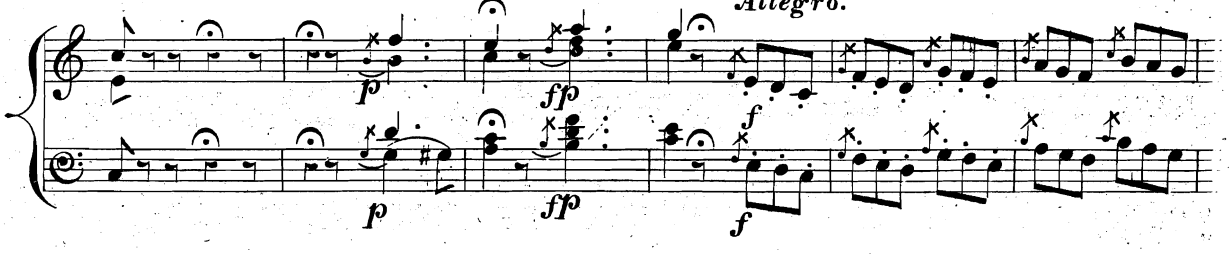
short and long intermixed.

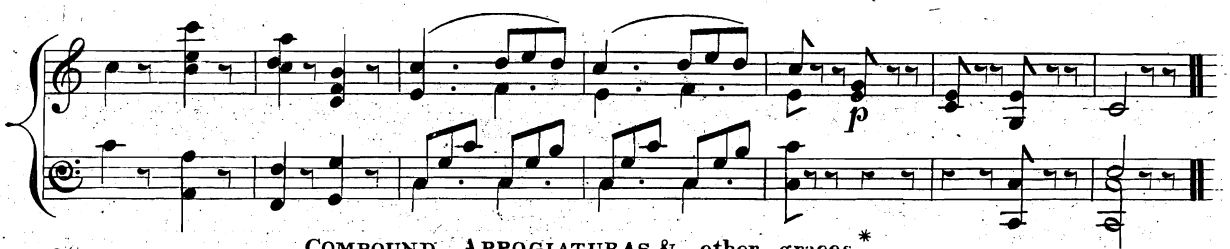





*Adagio.*

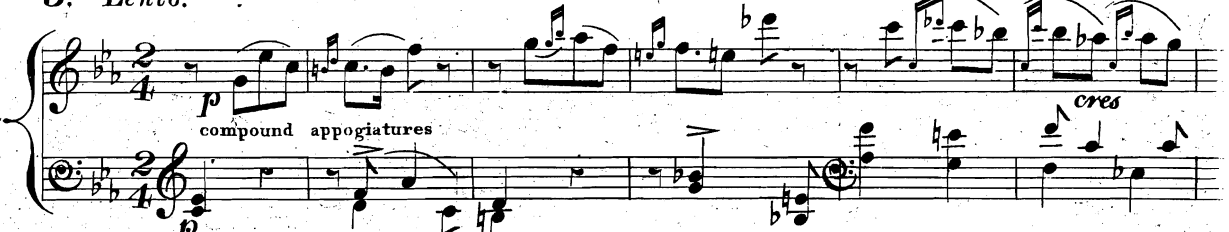
*Allegro.*

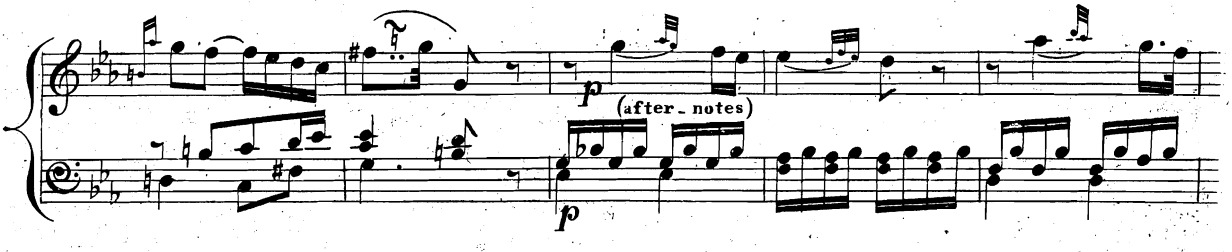


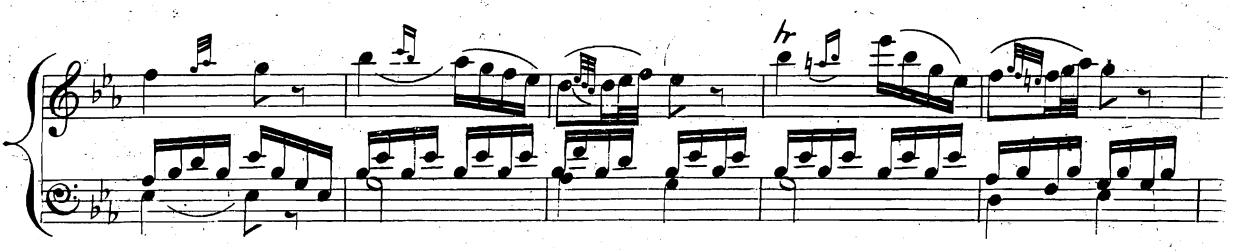




COMPOUND APPOGIATURAS & other graces.*

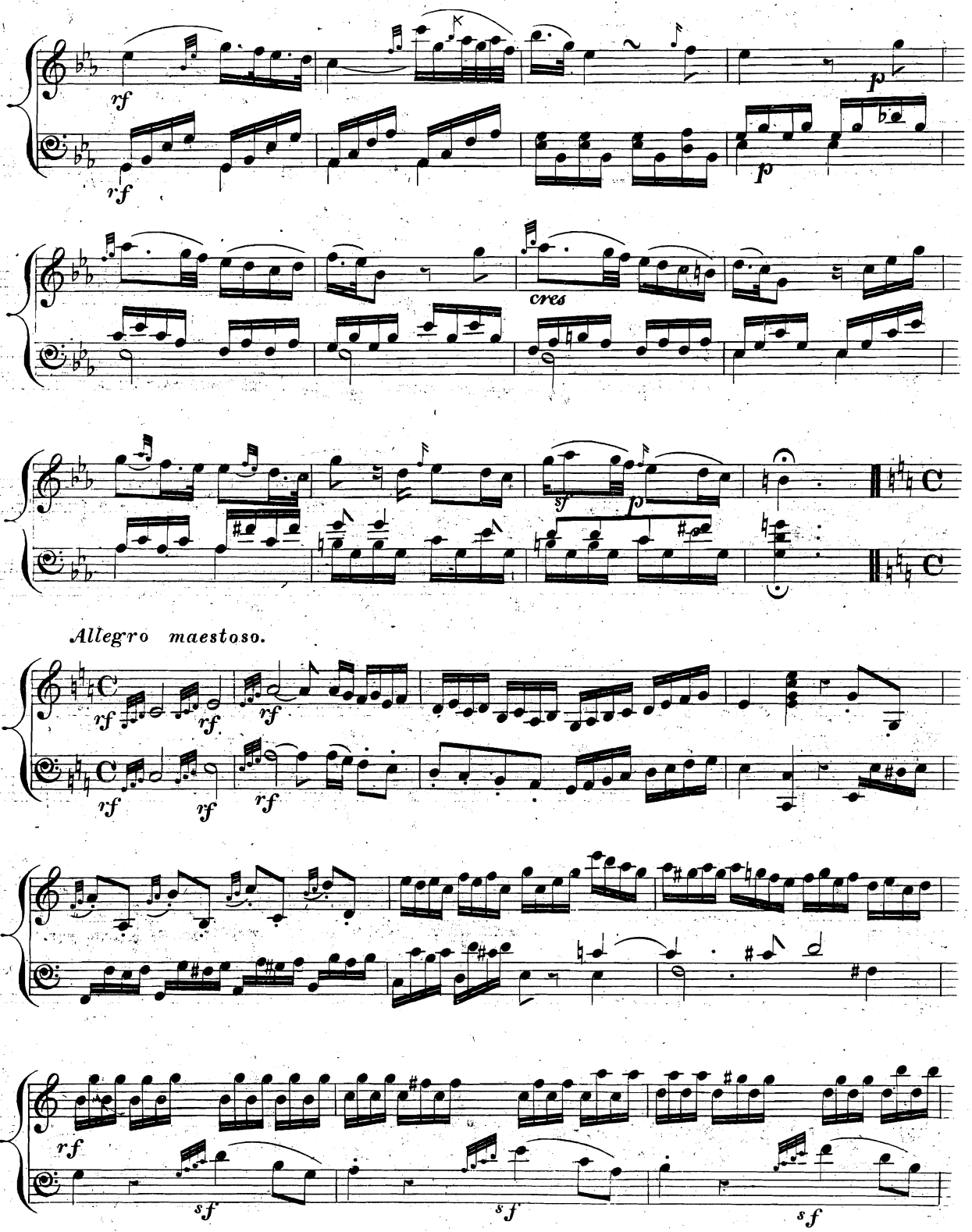
*3. Lento.*

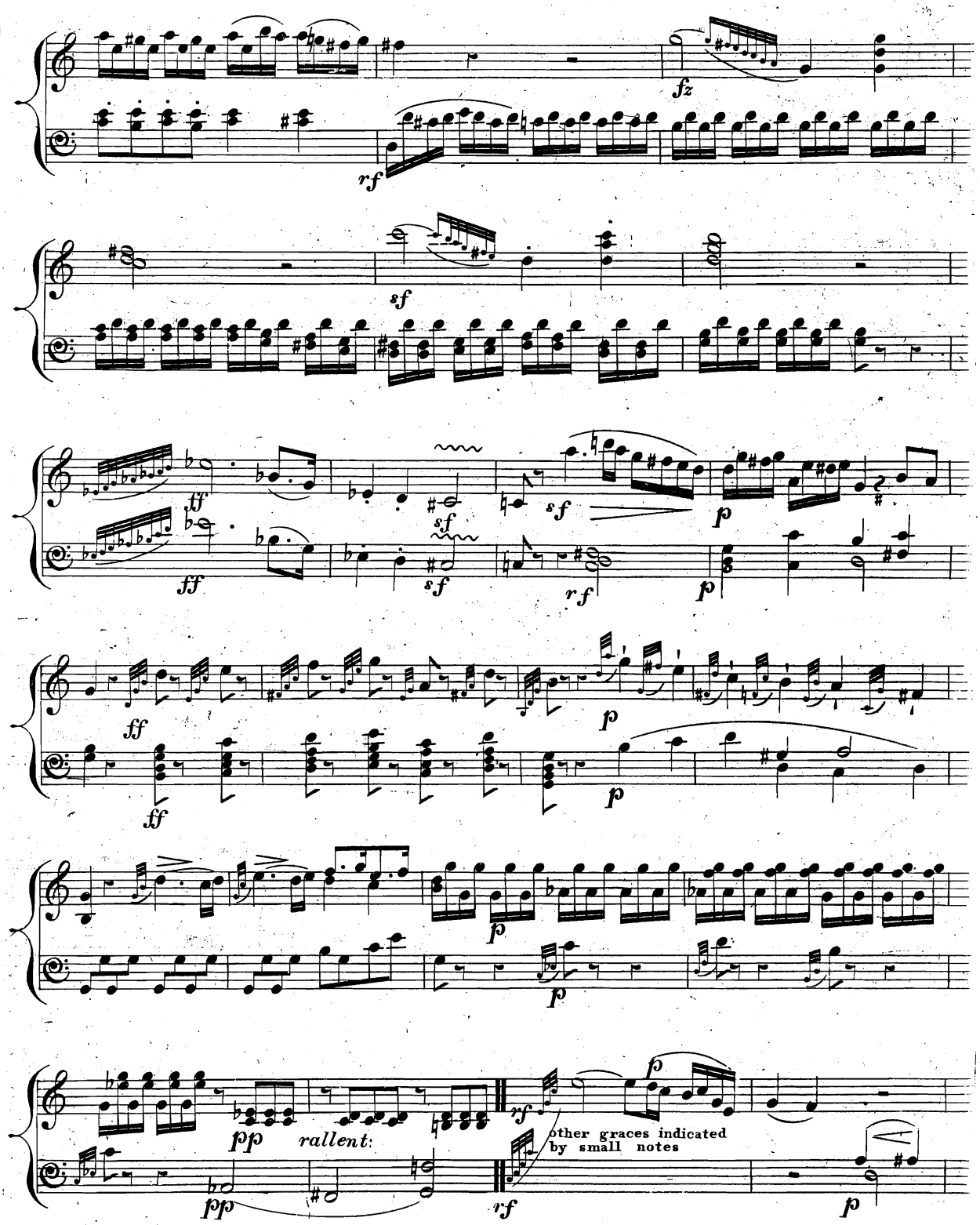



*Chap. 6. § 7. 8.


rf
rf
p
p
cres
sf
p
Allegro maestoso.
rf
rf
rf
rf
rf
rf
rf
sf
sf
sf


fz
rf
sf
ff
sf
sf
rf
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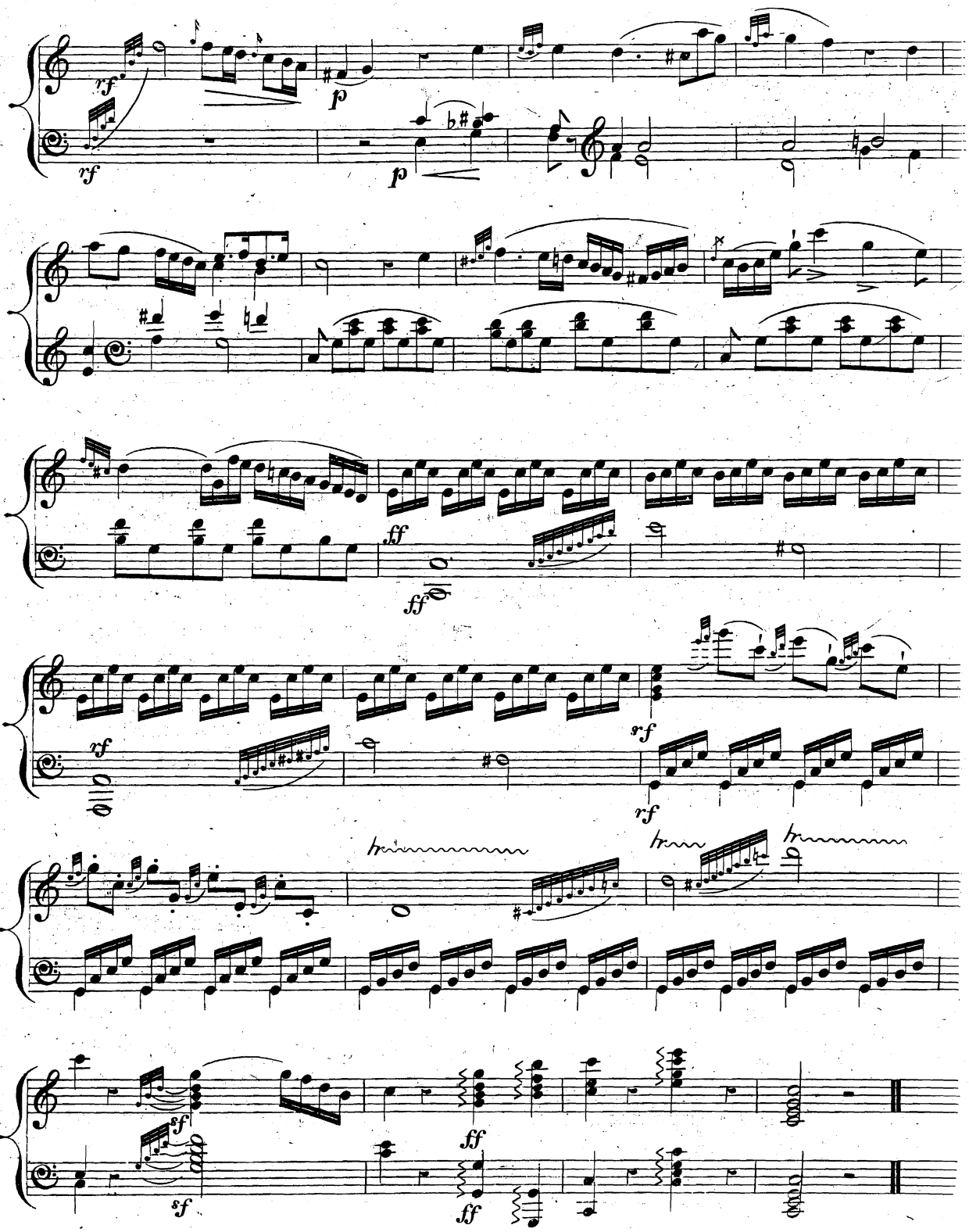
ff
p
p
p
p
pp
rallent:
pp
rf
other graces indicated
by small notes
rf
p


rf
p
rf
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ff
ff
rf
rf
rf
tr
tr
tr
sf
sf
ff
ff

# SECTION SECOND.

## CHAP. I.

### On Musical Performance in general.

§ 1.

It is usual, and very properly so, to discriminate between a *correct* and a *beautiful* performance. The latter is frequently termed *expressive*, but, as it appears to me, not with sufficient accuracy. Correctness of performance relates to the mechanism of playing, as far as it can be indicated by musical notation. Beauty of performance supposes every thing nicely rounded off, and accurately suited to any given composition, and to every passage in it; it includes whatever is tasteful, pleasing, and ornamental. Expression relates immediately to the feelings, and denotes in the player a capacity and facility of displaying by his performance, and urging to the heart of his audience, whatever the Composer has addressed to the feelings in his production, and which the performer must also feel after him; points which can be intimated only by general terms, having but little precision in them, and which usually are of service to those only who have these things already within them. If such be the case, it will follow, that expression may be awakened indeed, but properly speaking, that it can neither be taught nor acquired; it dwells within the soul itself, and must be transfused directly from it into the performance, for which reason we shall not treat of expression in this place. It follows also, that beauty of performance cannot be *perfectly* taught or acquired, though much that relates to it may be explained by means of circumstances connected with it: _____ this we shall endeavour to do; and, on the whole, we must conclude, that correctness of performance alone admits of a thorough developement.

§ 2.

What relates to beauty and taste in performance, will be best cultivated, and perhaps ultimately most easily obtained, by hearing music finely performed, and by listening to highly distinguished musicians, particularly Singers gifted with great powers of expression. — Indeed, among those musicians and Composers who in their youth have received instructions on singing, there will generally be found more pure, correct, and critical musical feeling, than among such as have only a general and extrinsic idea of melody and good singing.*

---

* HASSE, NAUMANN, GLUCK, both the HAYDNS, MOZART, and the most celebrated Composers of all ages, were singers in their youth.

§ 3.

It is no doubt meritorious to overcome great difficulties upon the instrument, but this alone is not sufficient to entitle any one to the reputation of a complete master of it; such dextrous players surprise the ear to be sure, (as Ph. Em. Bach expresses himself), but do not delight it; they astonish the understanding without satisfying it.

In the present day, many performers endeavour to supply the absence of natural inward feeling by an appearance of it; for example,

1) by distortions of the body and unnatural elevations of the arms;
2) by a perpetual gingle, produced by the constant use of the Pedals;
3) by a capricious dragging or slackening of the time, *(tempo rubato)*, introduced at every instant and to satiety;
4) by an overloaded decoration of the passages of melody, till the air and character is often no longer perceptible;

but I caution every player against falling into these impure and tasteless excesses, and advise him to give to every thing *that* which really belongs to it. By excessive dragging in the time, the *allegro* loses its brilliancy, neatness, and unity; by being overcharged with embellishments, the *adagio* is deprived of its genuine solemn and pathetic character, and of its beauty, sweetness, and grace.

In his performance, the Player ought not to let it be for a moment doubtful, even to the uninitiated, whether he is playing an adagio or an allegro. I do not by any means intend to say, that we may not occasionally retard the time in an allegro, or that we ought not to introduce embellishments into an adagio; but this must be done with moderation, and in the proper place. That an adagio is much more difficult to perform with propriety than an allegro, is a fact acknowledged by every one.

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## CHAP. II.

### SOME LEADING OBSERVATIONS RESPECTING BEAUTY OF PERFORMANCE.

§ *1.*

To arrive at a correct and beautiful style of performance, it is requisite that the player should be perfectly master of his fingers, that is, that they should be capable of every possible gradation of touch.

This can be effected only by the finest internal sensibility in the fingers themselves, extending to their very tips, by which they are rendered capable of increasing their pressure on the keys, from the most delicate contact, to the utmost degree of power. Consequently, the fingers must obey the player in the gentlest touch and in the most natural and easy position of the hand, equally as in the firmest stroke and in the most extended state of the muscles.

When he has obtained this delicate feeling so far as to be able to produce these various gradations, this power will manifest itself not only by its advantageous effect upon his ear, but, by degrees, it will also shed its influence upon his sensibility, become by its means purer and more delicate, and thus implant in his soul the seeds of a true, beautiful, and expressive style of performance.

I am unable to give any better rule than this, drawn from Nature herself: any remaining observations belong rather to the mechanical part of execution, with which the feelings of the individual come less into contact.

§ 2.

Let the player study the character of the composition, as otherwise he cannot possibly awaken in his audience the same emotions, as the composer has endeavoured to excite by his music. Let him also keep in mind steadily, whether he is performing an adagio or an allegro, for each requires a particular style, and that which is proper for the one, is injurious to the other.

§ 3.

The *Allegro* requires brilliancy, power, precision in the delivery, and sparkling elasticity in the fingers. Singing passages which occur in it, as we have already said, may be played with some little relaxation as to time, in order to give them the necessary effect; but we must not deviate too strikingly from the predominating movement, because, by so doing, the unity of the whole will suffer, and the piece degenerate into a mere rhapsody. (See Example A.)

The player must not waver in the time in every bar; but, whether in passages of melody or of mere execution, even from the first bar, he must catch firmly hold of, and preserve equably the precise time, unless the passage

should be of such a nature, that the time, during a series of bars, is required to become slower by degrees, a circumstance which the composer indicates by *rallentando*, or, in the opposite case, by *accelerando poco a poco*. (B.) Let him never hurry the time, and in passages, let him occasionally mark the accented note; this will assist him in keeping the time, and enable any orchestra to accompany him with ease.

§ 4.

The *Adagio* requires expression, a singing style, tenderness, and repose. Its delivery is therefore in a manner opposed to that of the Allegro; for here the notes must be much more sustained, more closely connected, and, as it were, rendered vocal, by a well-directed pressure. —— The embellishments introduced into the adagio must, for the most part, be played with more effusion and tenderness than in the allegro; they must attract the hearer, rather than hurry him onwards, and awaken feelings rather of pleasure than of surprize. Graces must be sparingly distributed, that the beauty and simplicity of the melody may not be lost; here also, they must be played with less rapidity, but with more tenderness and attraction. In particular, let the upper notes of the octave at the top of the instrument be used cautiously, that the audience may not hear more wood than musical sound. In general, in the adagio every thing depends upon the nicely calculated weaker or stronger pressure of the fingers, upon a smooth and well connected style of playing; occasionally, upon the most delicate withdrawing of the fingers from the keys, and upon the nice sensibility of the fingers themselves. (C.)

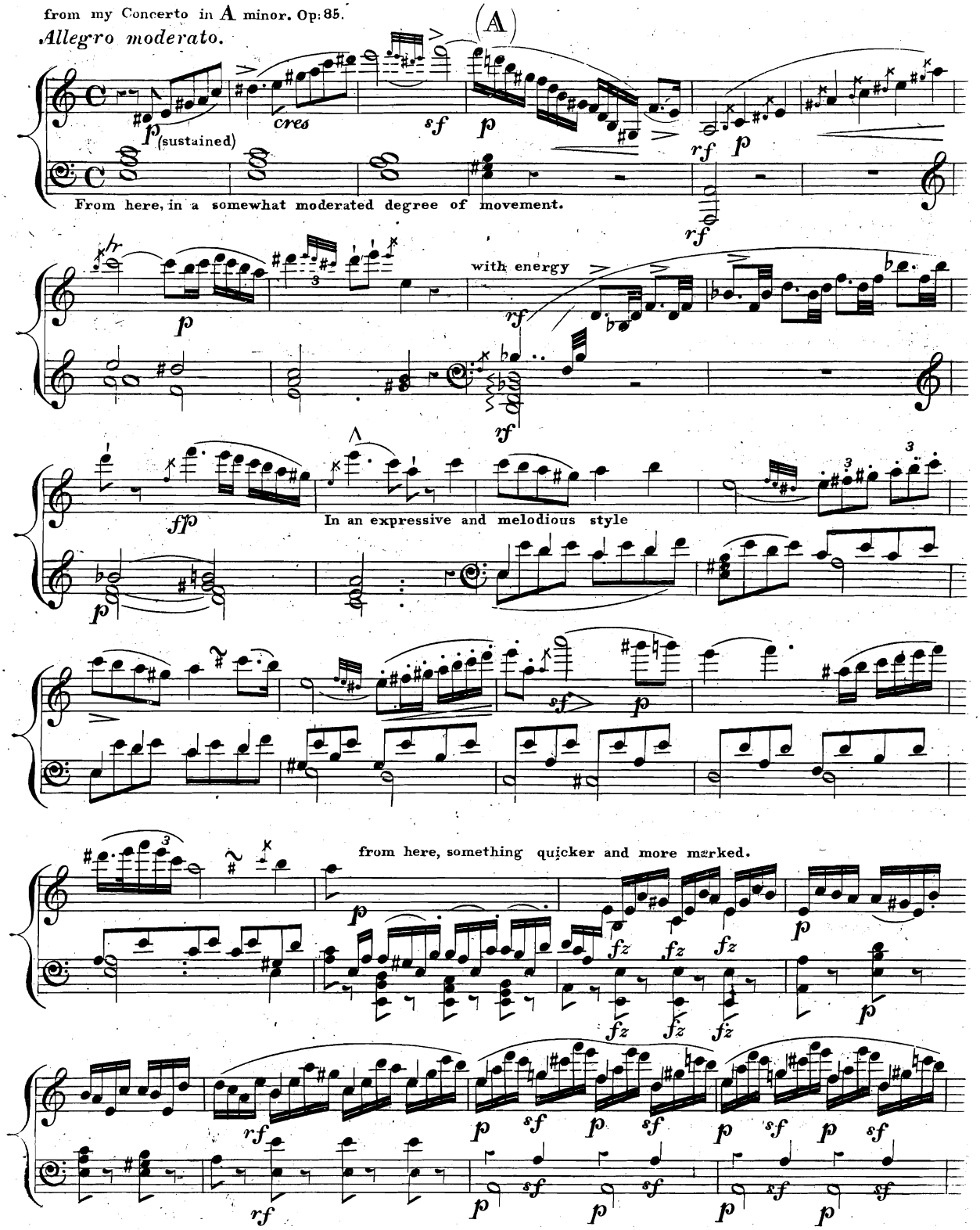
§ 5.

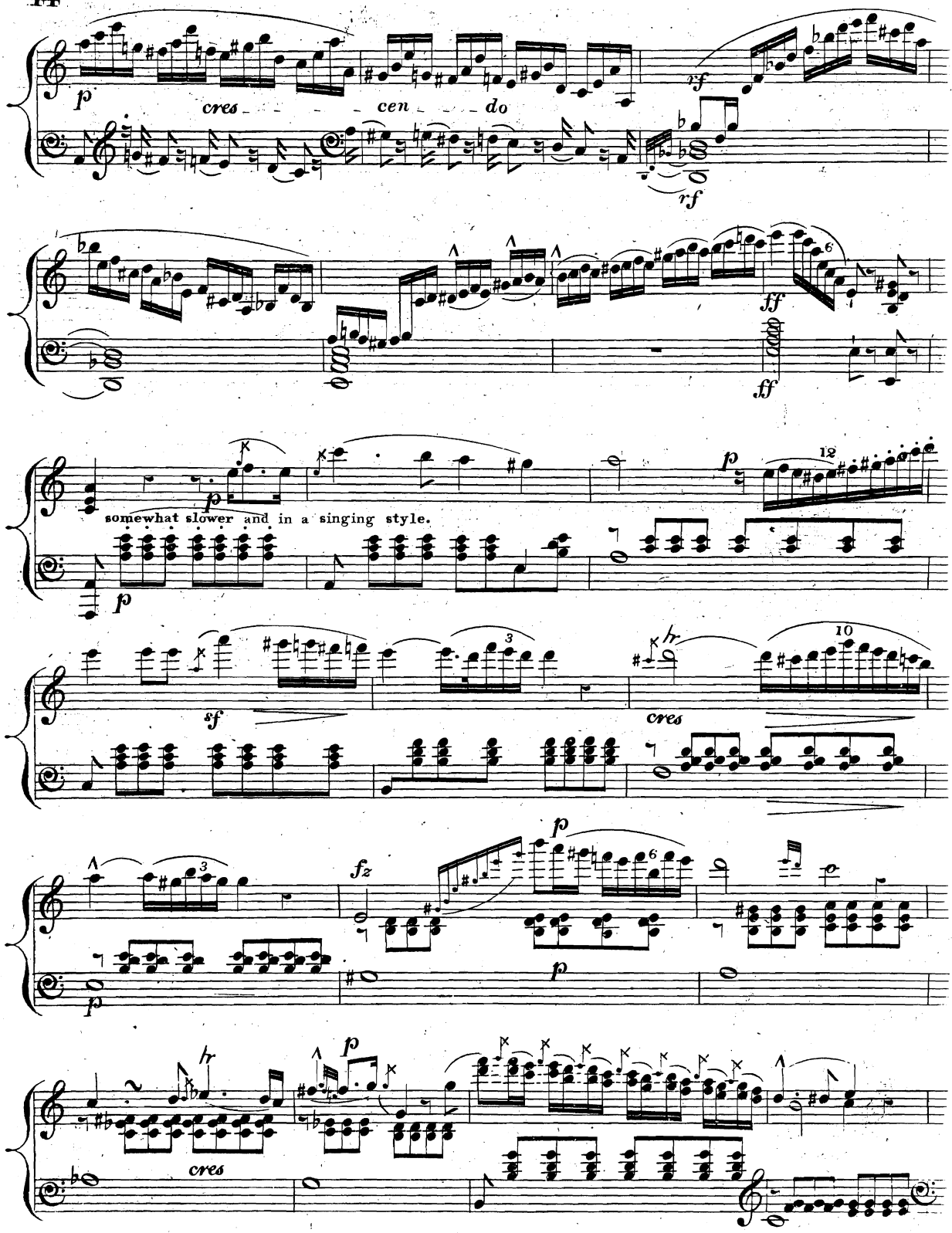
A series of notes ascending by degrees, from their very nature, require to be played *crescendo*, (that is gradually increasing in tone); and in descending, to be played *diminuendo*, (a diminishing by degrees), as a means of imparting light and shade to them. However, cases occur in which this rule may be inverted, or in which they may be executed throughout with an equal degree of force: this depends upon the will of the Composer, as he may have prescribed.

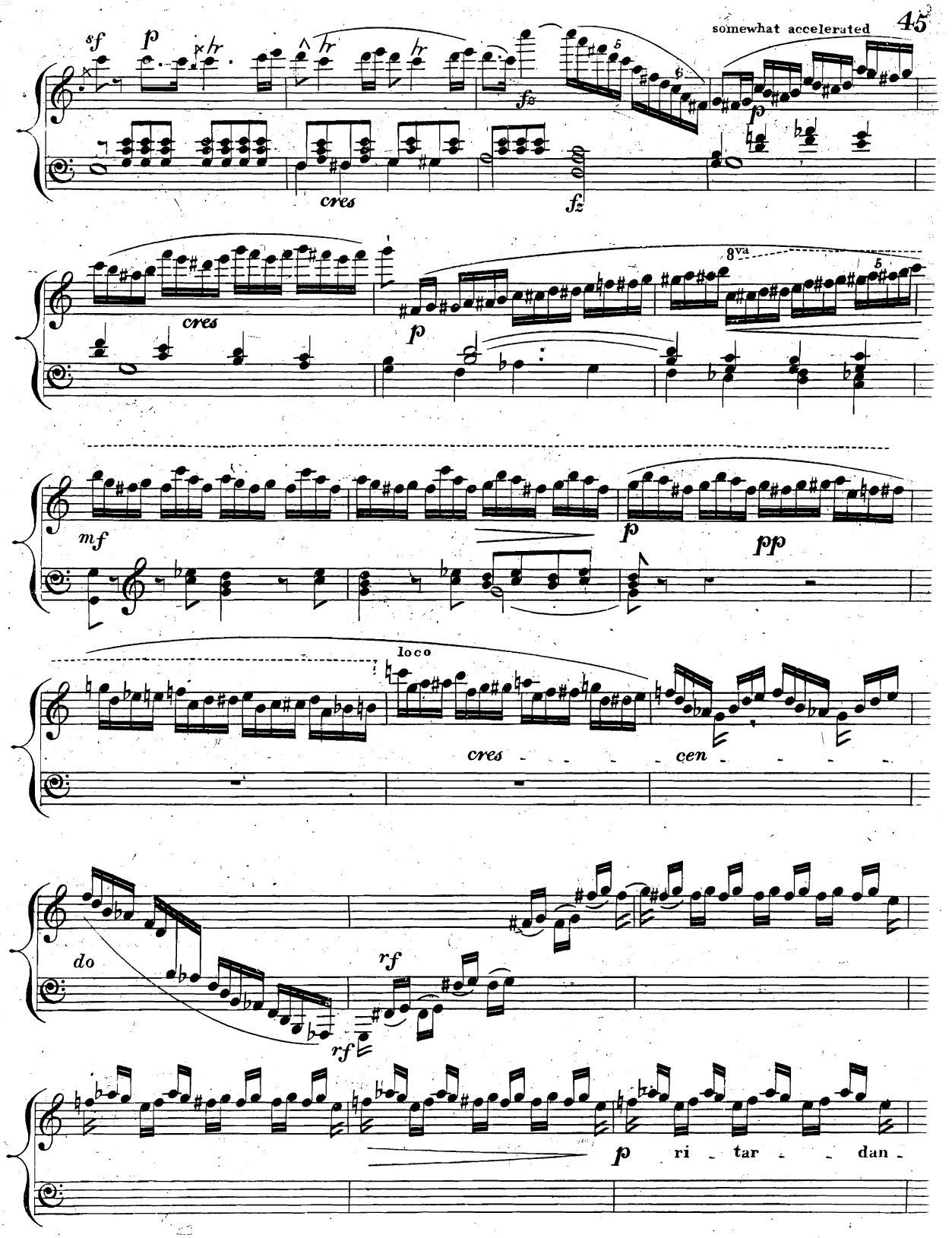
EXAMPLES relating to § 3 & § 4.

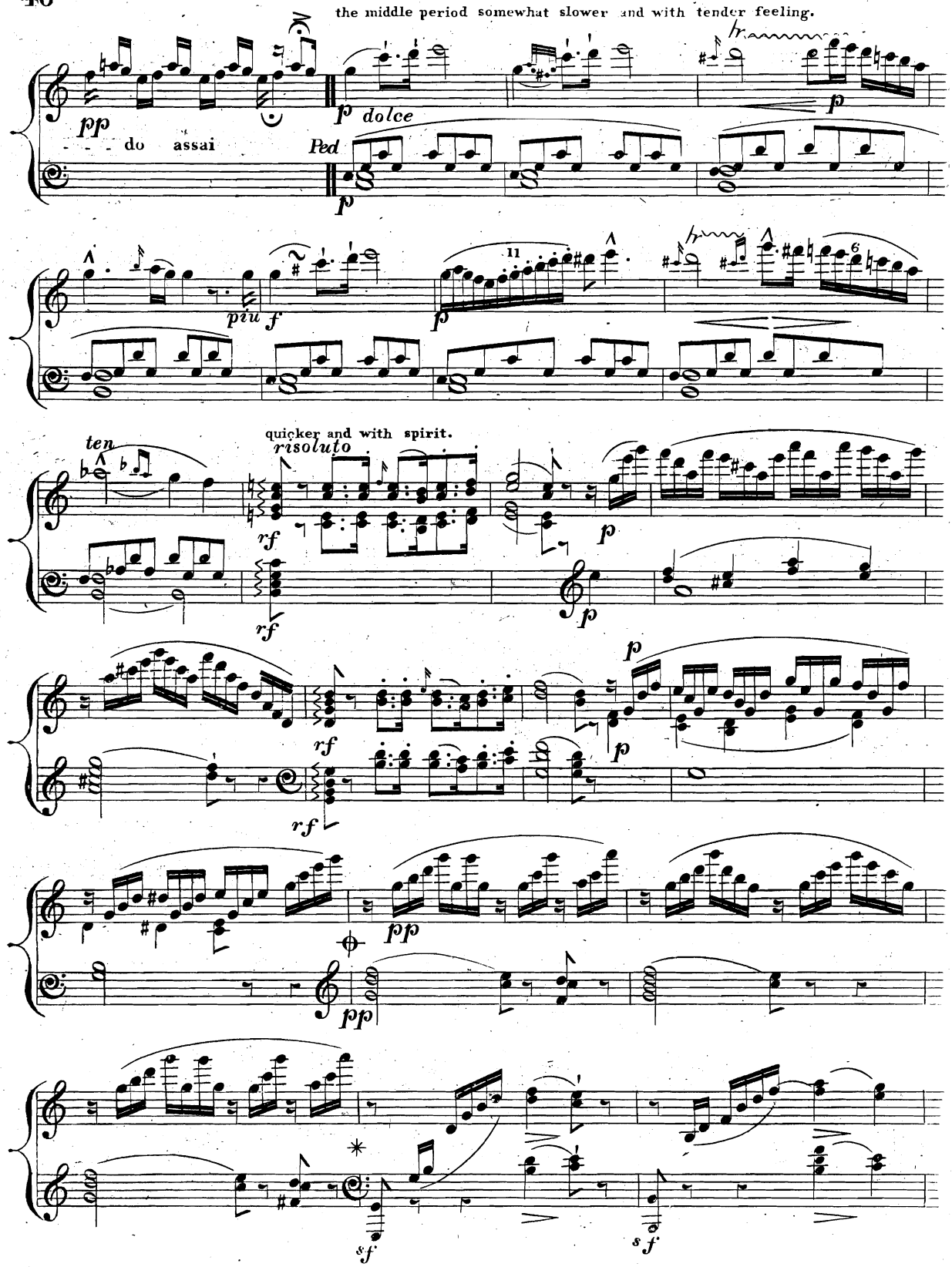
from my Concerto in A minor. Op: 85.

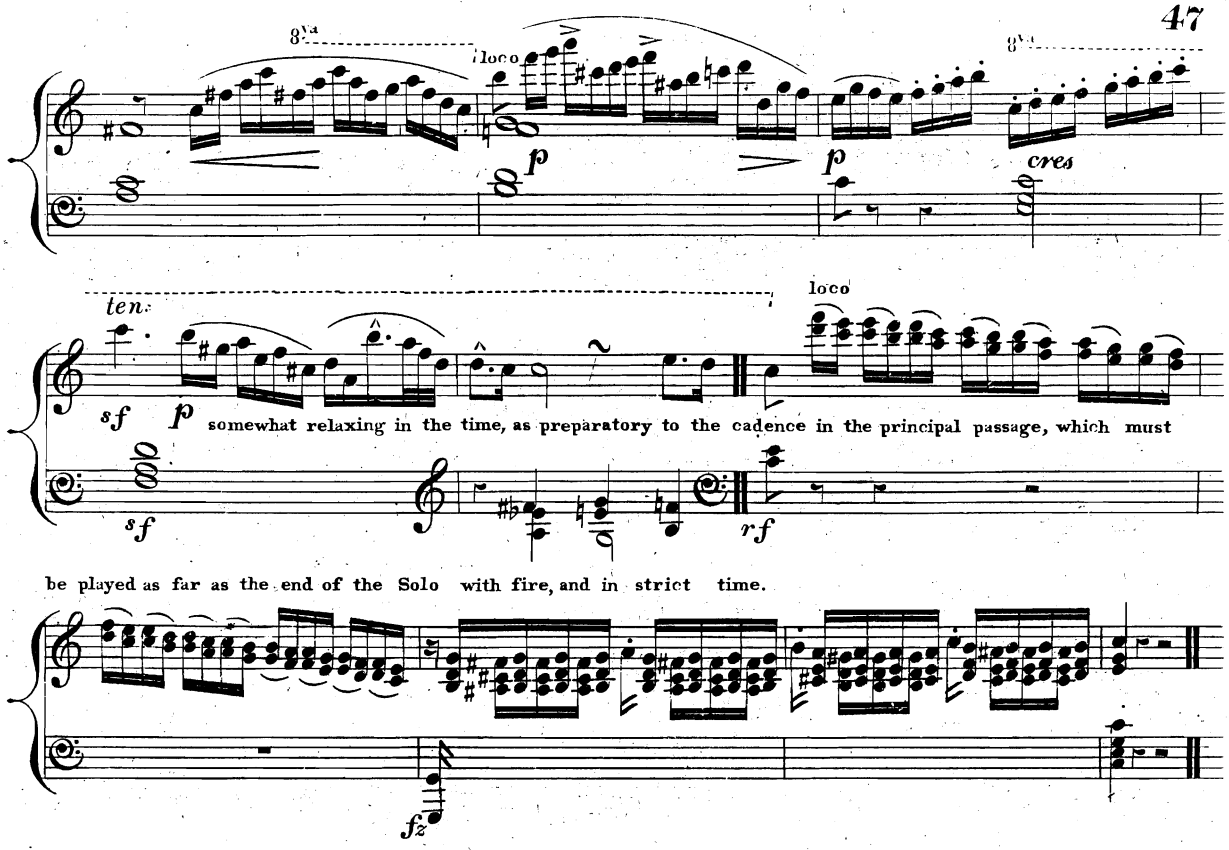
*Allegro moderato.*




p
cres
cen
do
rf
rf
ff
ff
somewhat slower and in a singing style.
p
p
sf
cres
p
fz
p
p
cres

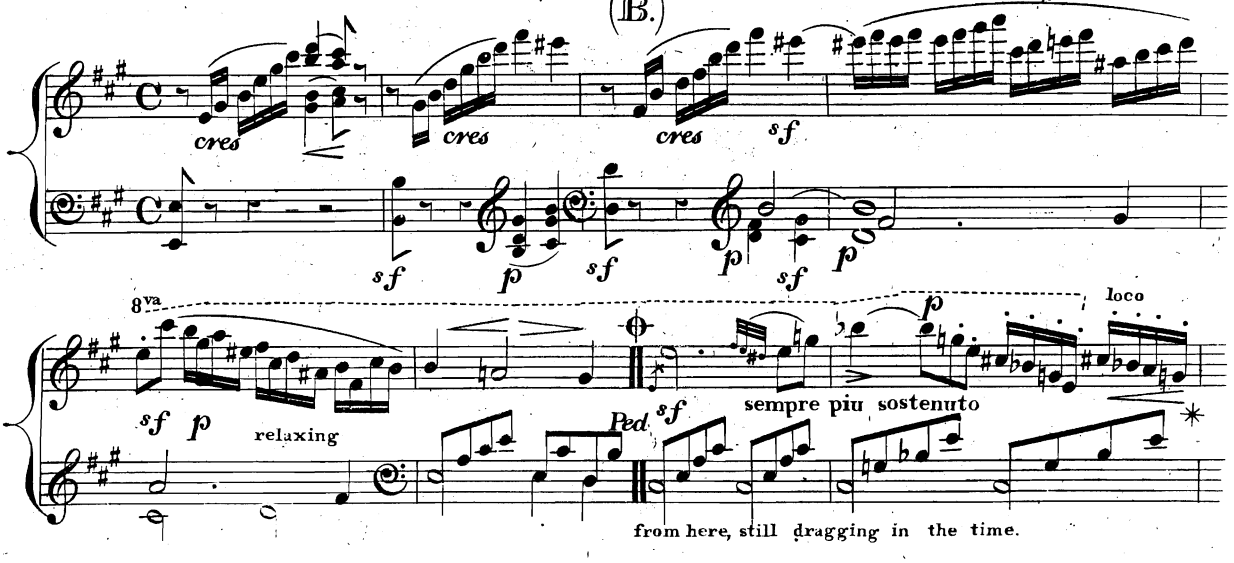

somewhat accelerated
sf
p
fz
cres
fz
p
cres
p
8va
mf
p
pp
loco
cres - - - - cen - - - -
do
rf
rf
p ri - tar - - dan -

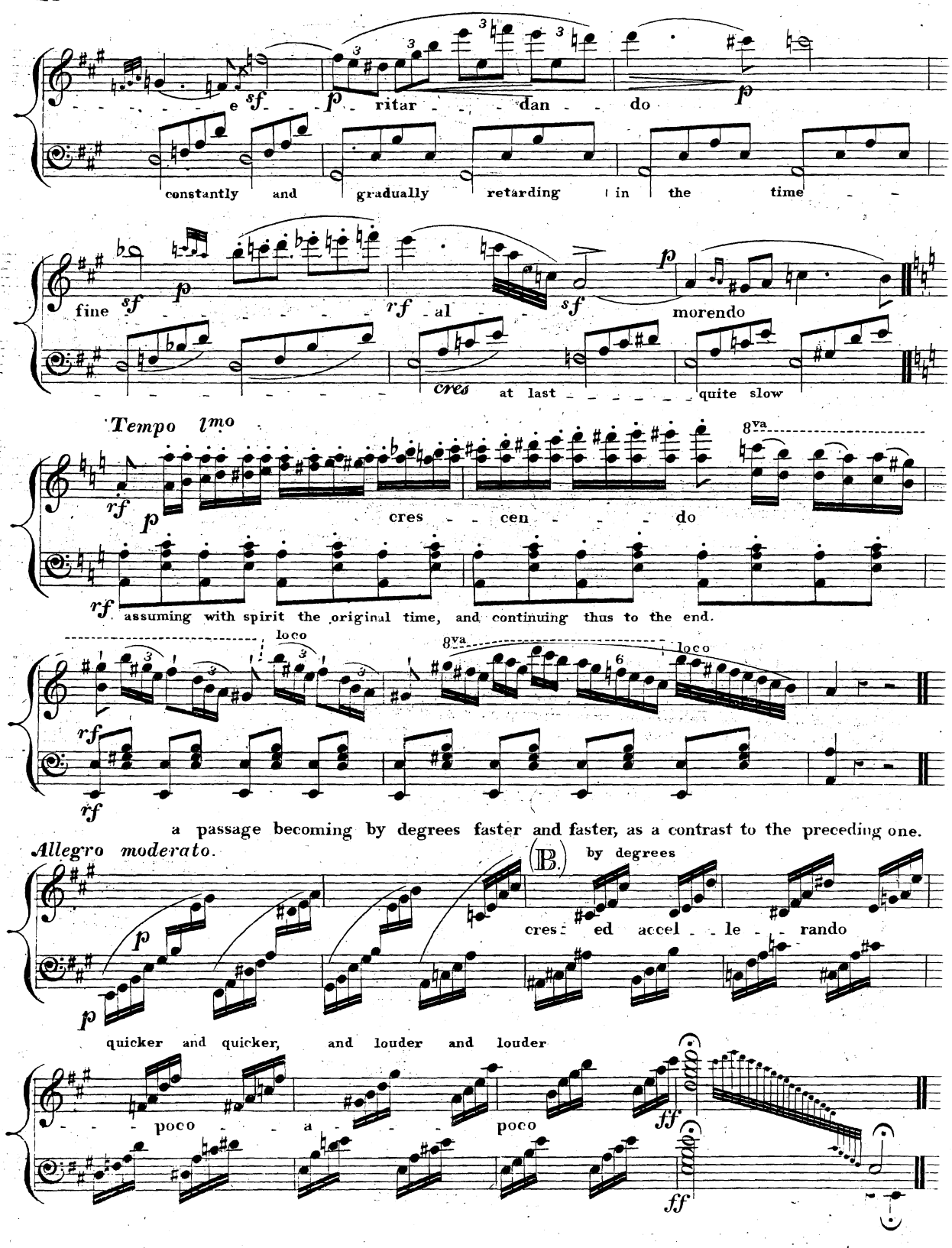

the middle period somewhat slower and with tender feeling.
pp
do assai
p dolce
Ped
p
piu f
p
ten
quicker and with spirit.
risoluto
rf
p
rf
p
rf
p
rf
pp
pp
sf
sf

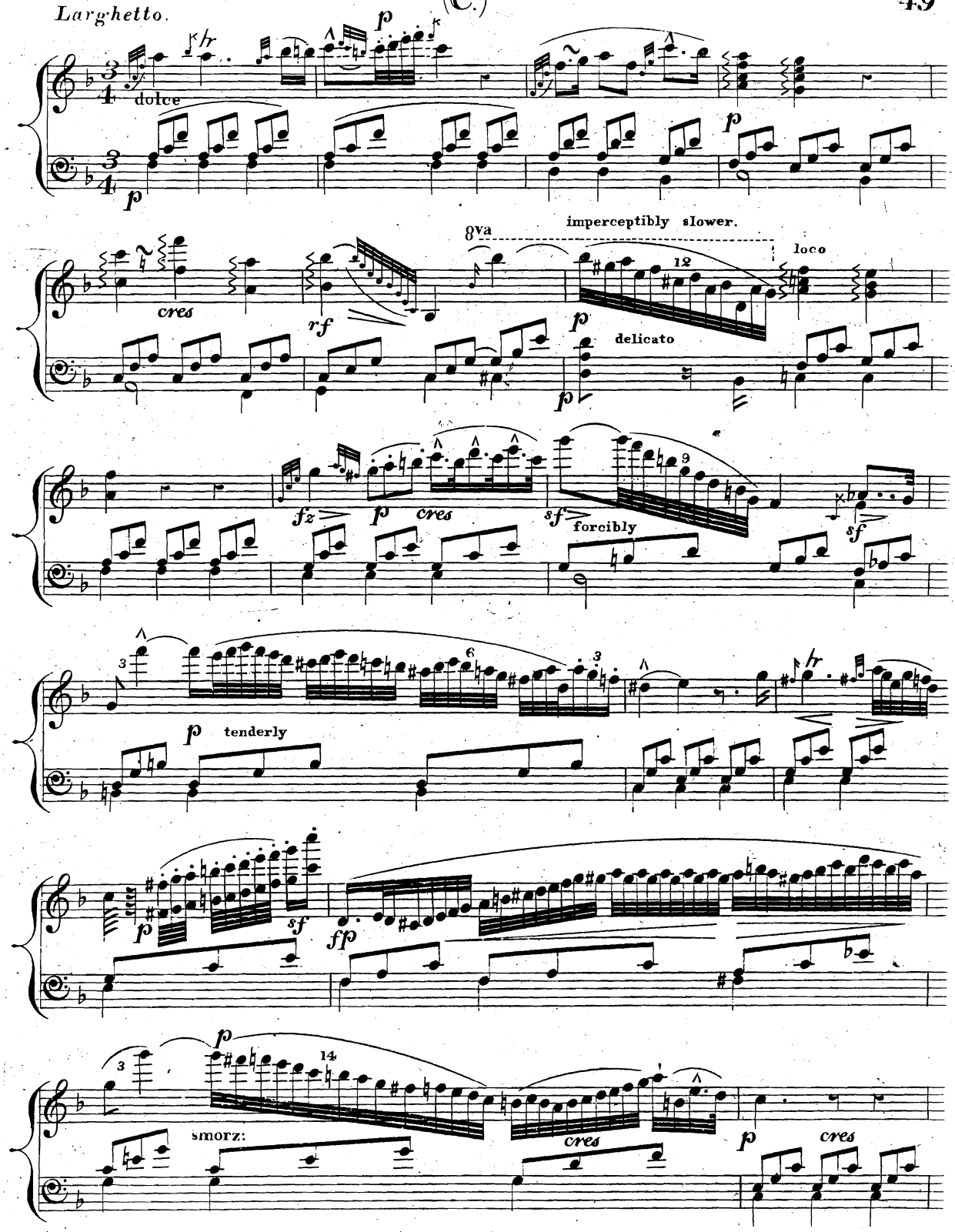


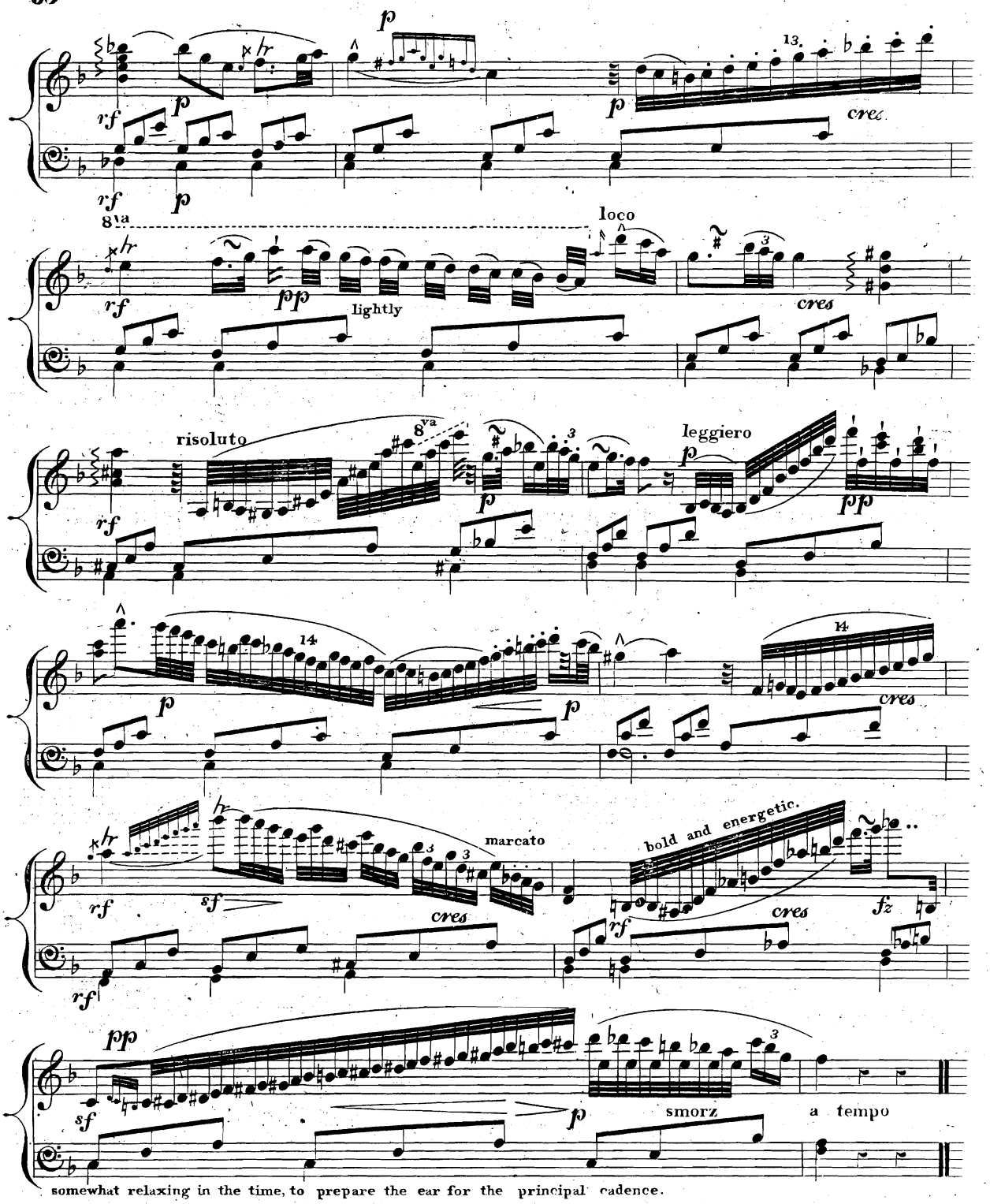

*Remark.* All relaxation of the time in single bars, and in short passages of melody, in pleasing and intermediate ideas, must take place almost imperceptibly, and not be carried to excess, so that the difference between the remission in the time, and the natural progress of the movement may never appear too striking with regard to the original measure. The graces must be so calculated by the player, that they may neither add too nor take from the strict time, but terminate always simultaneously with the bar.

from the 3d. Solo of the preceding Allegro.




e sf
p ritar dan do
p
constantly and gradually retarding in the time
fine sf
p
rf al
sf
p morendo
cres at last quite slow
Tempo 1mo
rf
p cres cen do
8va
rf assuming with spirit the original time, and continuing thus to the end.
loco
8va
loco
rf
rf
a passage becoming by degrees faster and faster, as a contrast to the preceding one.
Allegro moderato.
p
(B.)
by degrees
cres ed accel le rando
p
quicker and quicker, and louder and louder
poco a poco
ff
ff


Larghetto.
dolce
p
cres
rf
8va
imperceptibly slower.
loco
delicato
fz
forcibly
sf
tenderly
ff
smorz:
cres



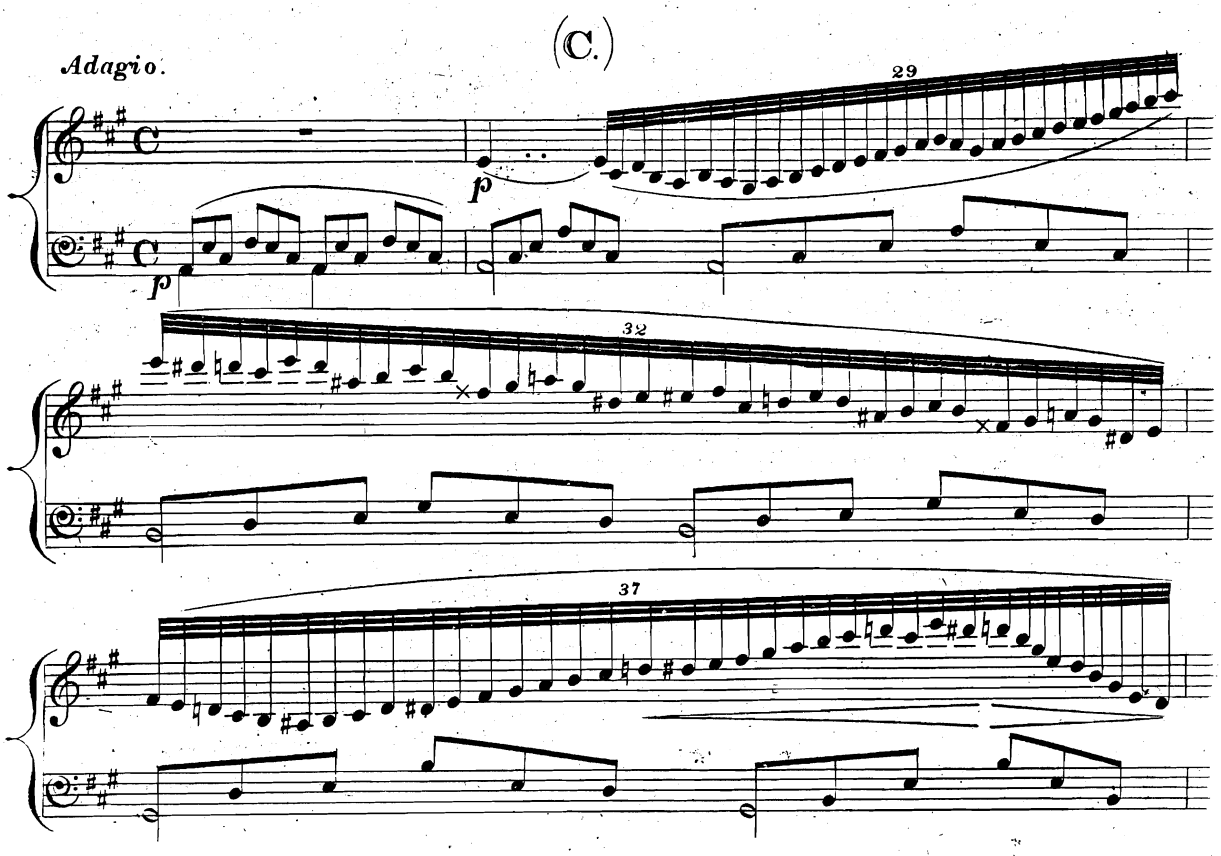

somewhat relaxing in the time, to prepare the ear for the principal cadence.

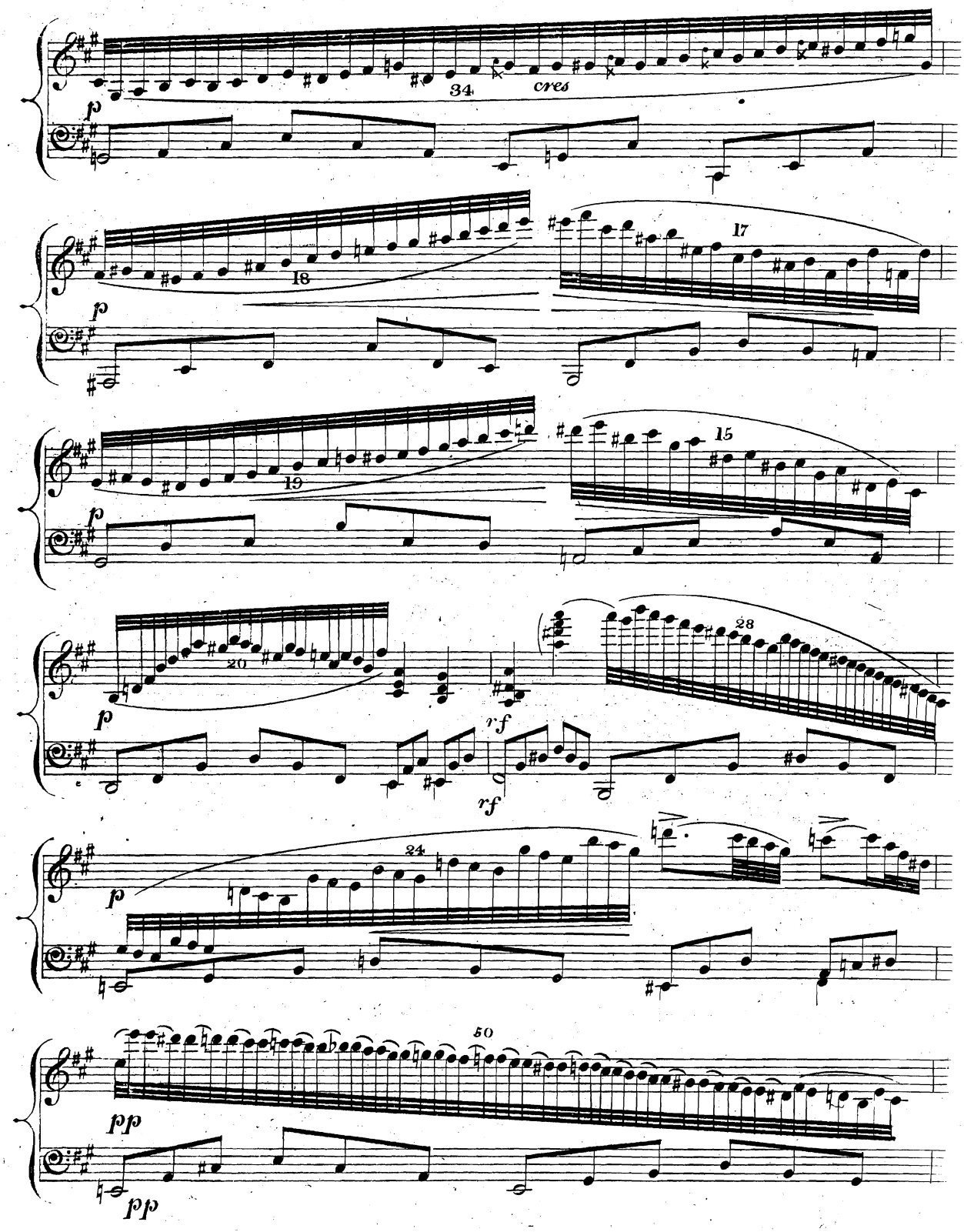
Observation. With the exception of the passages particularly pointed out, the player must observe the time strictly throughout the whole Larghetto, and endeavour to produce the desired effects, as circumstance may require, partly by softness, partly by power, that is, by a gentler or stronger pressure of the fingers.

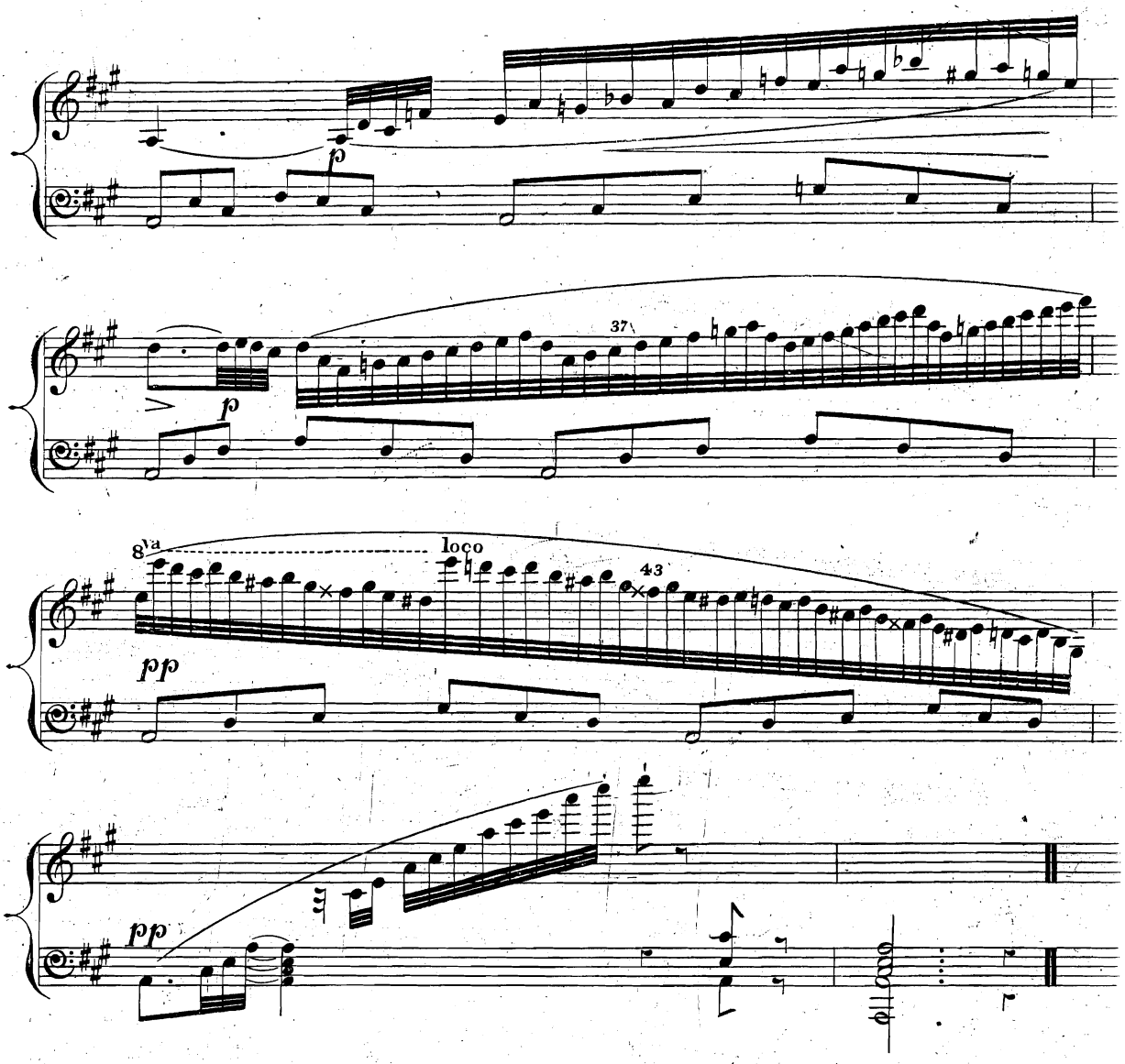
The Accompanists ought not for a moment to be led into any doubt by the player, respecting the time which ought to predominate; but he must perform his piece with such correctness and regularity, that they may accompany him without apprehension, and without being obliged to listen at almost every bar for some deviation from the time.

The player himself is often the cause that he is accompanied badly, even by a good orchestra. The dragging or slackening of the time in the Adagio, may be introduced with most propriety at the principal closes of the movement. Many players are often not content with such graces and embellishments only as are prescribed by the Author, but they multiply them unnecessarily, and by this means spoil the Adagio, and rob it of its beautiful and pleasing character. Instead of indulging in these superfluous flights of notes, I reccommend them rather to study to obtain a singing, expressive, and melting style of execution, and in the Adagio (in general) to remain satisfied with the minor graces, introduced with propriety, and adapted to the composition.

As an example of an embellished melody of several bars in length, I shall insert the close of the Adagio from my Sonata Op: 106.




34
cres
p
18
17
19
15
20
28
rf
24
50
pp




*Observations.* In such passages it must be remarked:

1. that each hand must act independently.
2. that the left hand must keep the time strictly; for it is here the firm basis, on which are founded the notes of embellishment, grouped in various numbers, and without any regular distribution as to measure.
3. that the player must previously examine which bar, as compared with the rest, contains the greater or less number of notes of embellishment, as upon this is grounded the slower or quicker performance of them;
4. that he must play the first notes of the bar rather slower than those which succeed them, so that at the end of the bar he may not be compelled to lengthen the notes, in order to fill up the time remaining, or else to leave a chasm altogether.
5. that the embellishments must be executed with lightness, delicacy, and the utmost possible finish.

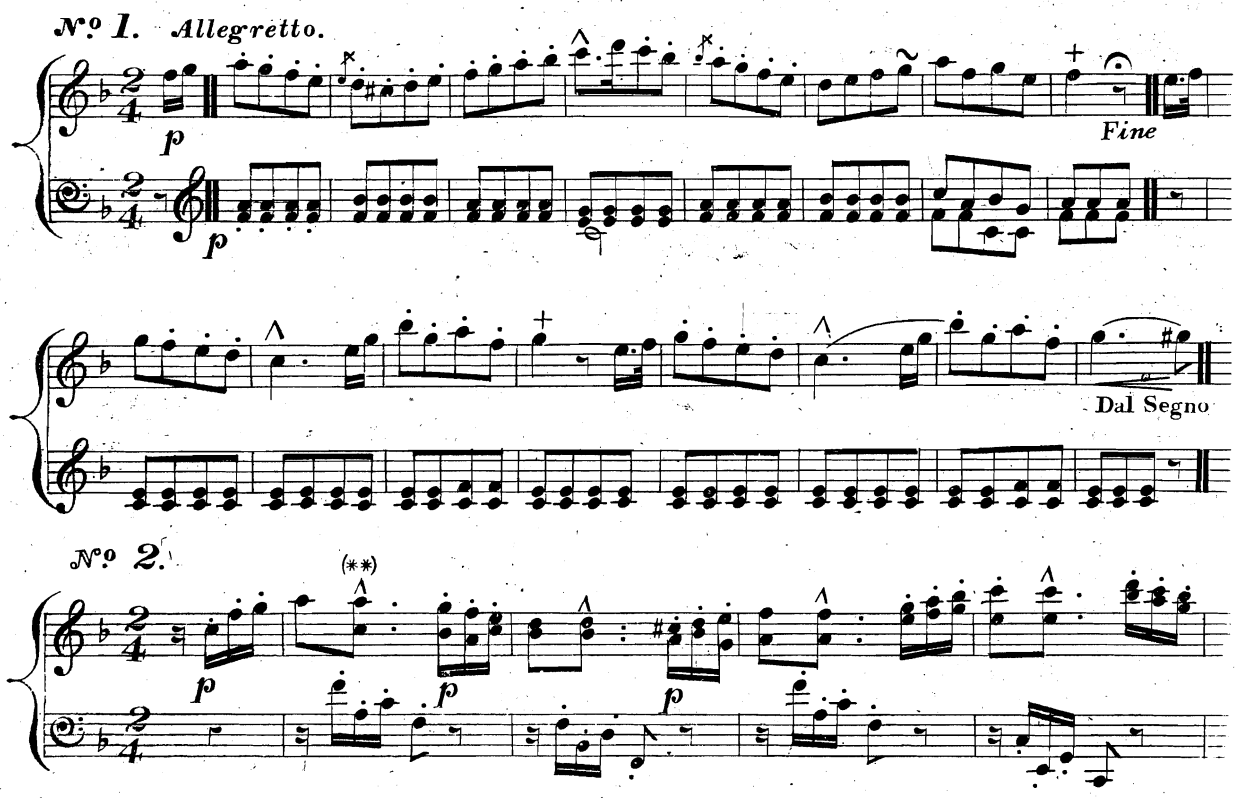
## § 6.

As in speaking, it is necessary to lay an *emphasis* on certain syllables or words, in order to render our discourse impressive, and the meaning of our words intelligible to the hearer, so in music the same thing is requisite; and, indeed, it is that natural feeling, which every musician, gifted with real sensibility, is conscious of within himself, without first requiring his attention to be mechanically drawn to it. However, as I have frequently found this kind of feeling deficient in pupils, by way of giving them some notion of it, and to awaken it by degrees, I have generally proceeded in the manner following.

I caused them to play a piece which they already knew thoroughly, passage by passage, that is from 4 bars to 4 bars, and as they proceeded, made them explain to me at each portion, which note as compared with the rest, required an emphasis, and, particularly, *at what point* their natural internal feeling would place the chief expression of the whole period; as also what series of notes in passages of melody, required to be played with acceleration or remission as to time.

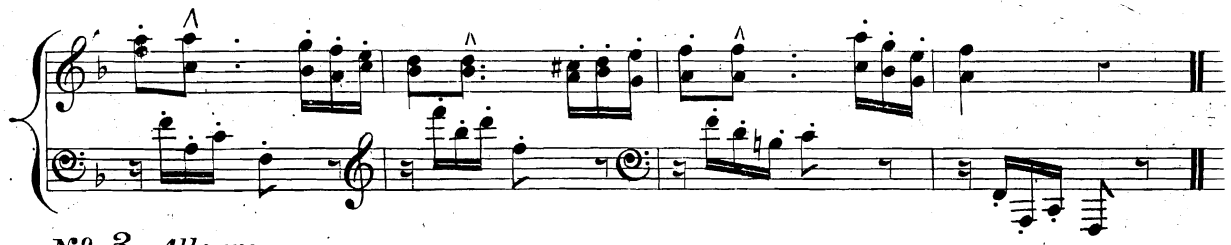
When they have gained some degree of insight on this head, it will be easy for them to supply what remains, by attentive study, and by listening to distinguished performers.

EXPLANATORY EXAMPLES.(*)

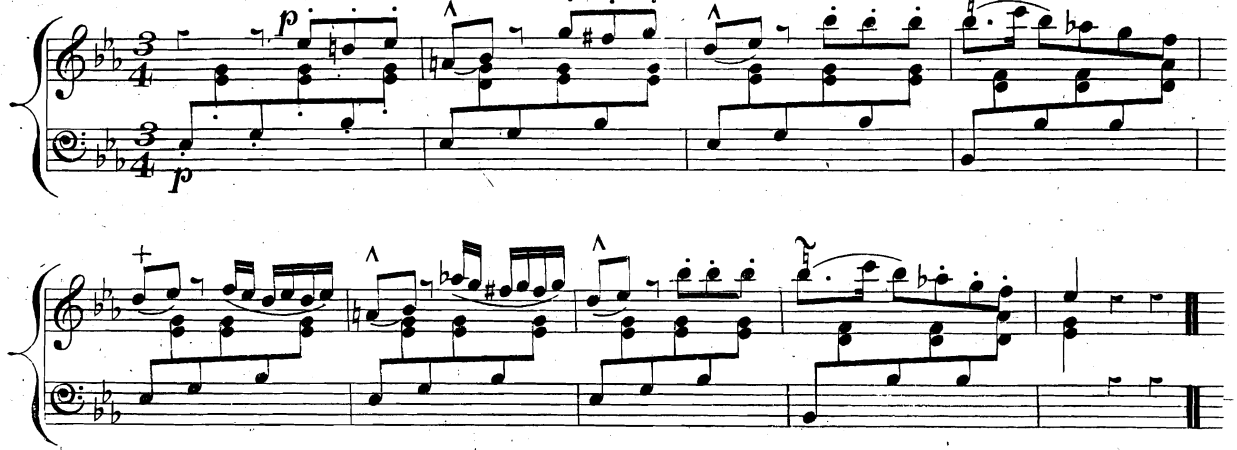



(*) On the notes marked with + must be placed a slight degree of emphasis, and on those marked Λ, a much stronger emphasis, even if no mark of expression should stand over them.

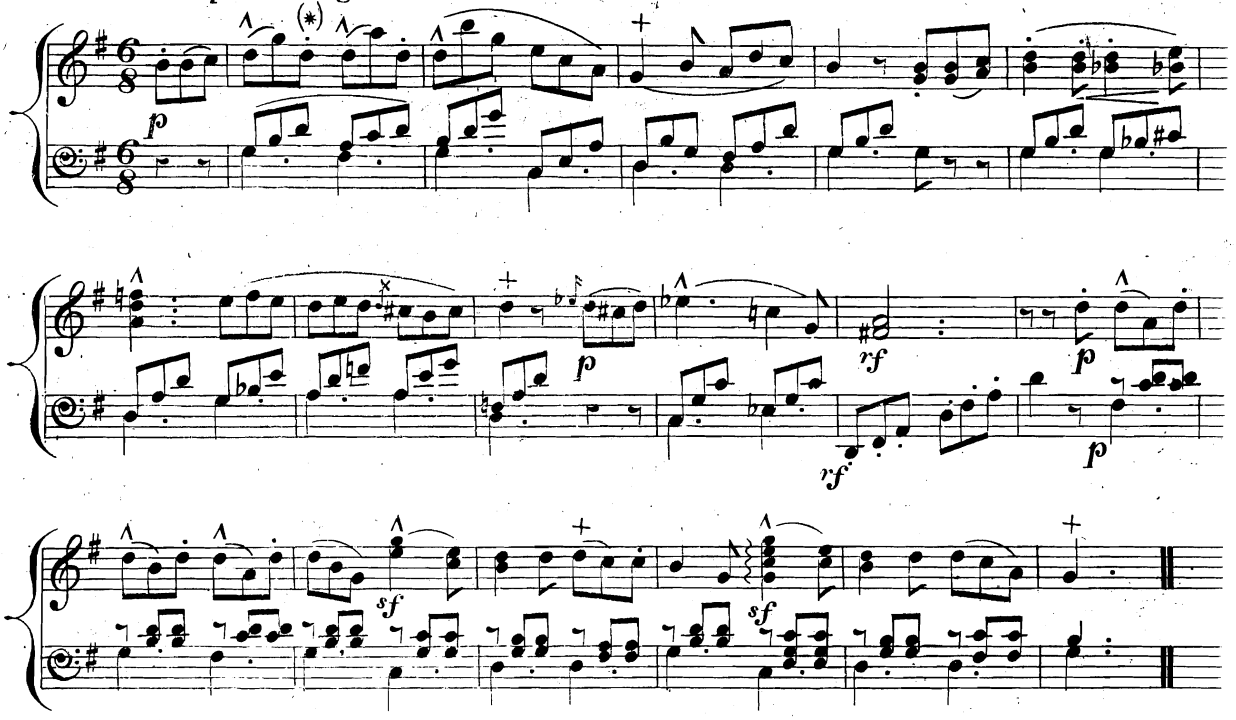
(**) If, after a short note occupying the accented time of the measure, a longer note should succeed on the unaccented time, the latter usually requires an emphasis.



*N.º 3. Allegro.*

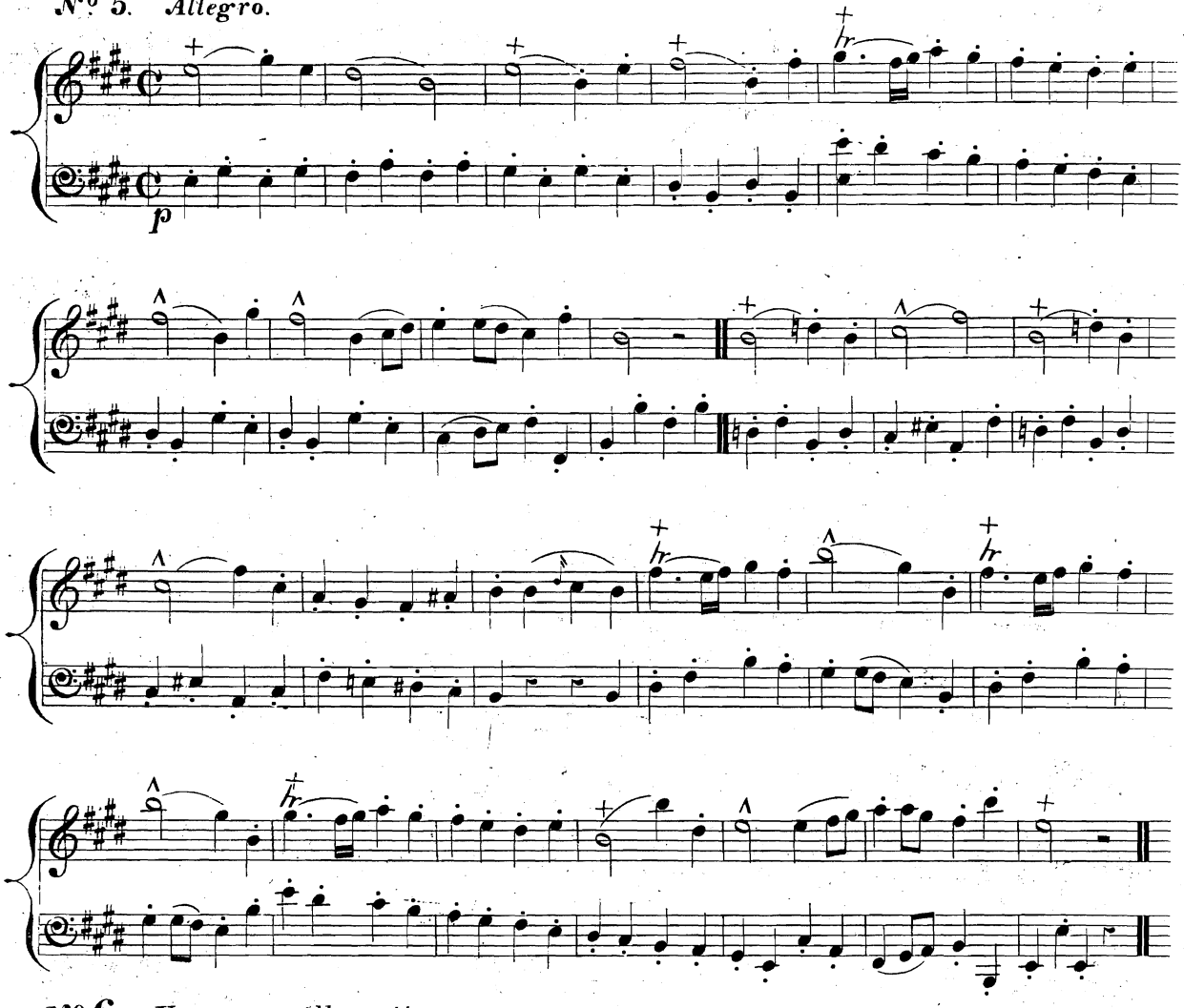


*N.º 4. un poco Allegretto.*

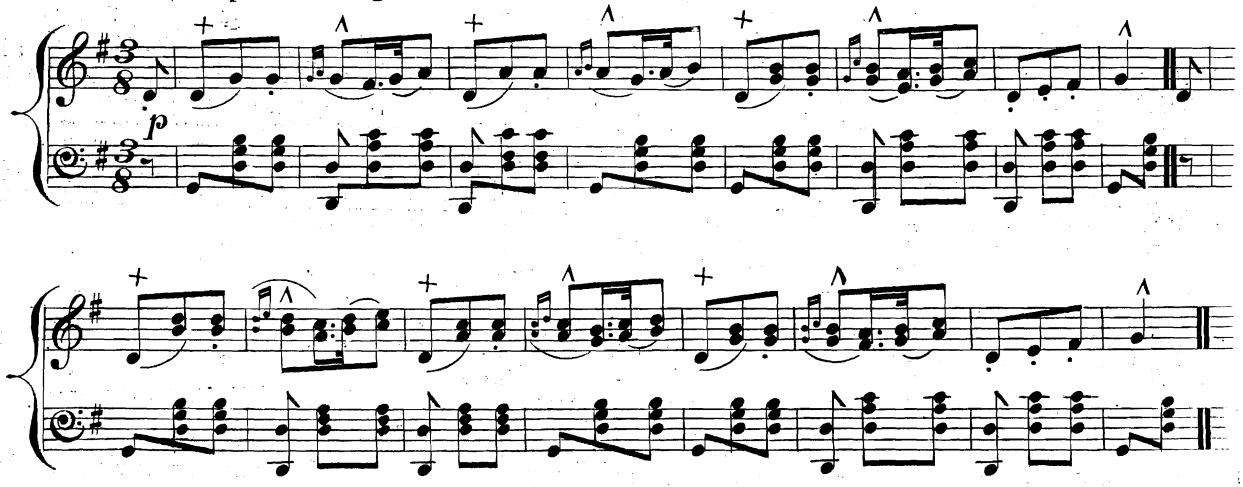


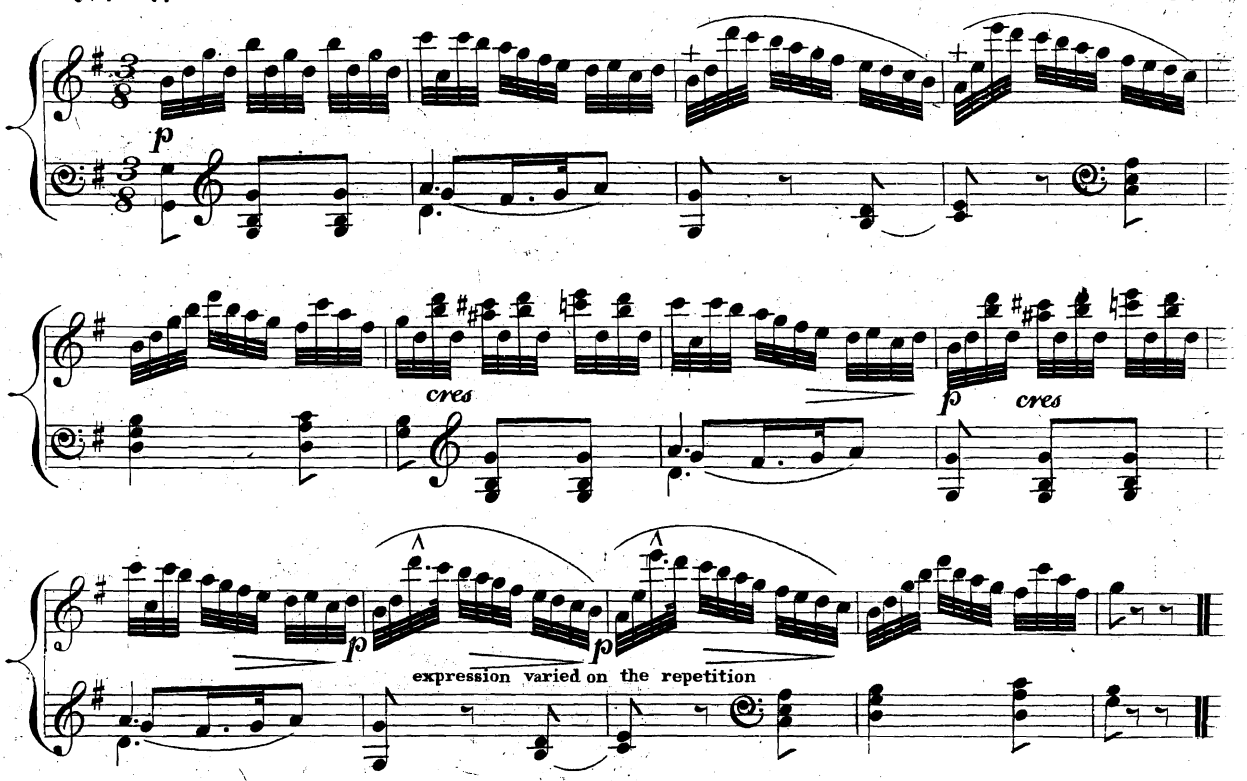
(*) When two notes are slurred together, the first must be marked with an emphasis, and the finger gently taken up from the key, immediately after the second note is struck, and before its time has expired.

**№ 5.** *Allegro.*

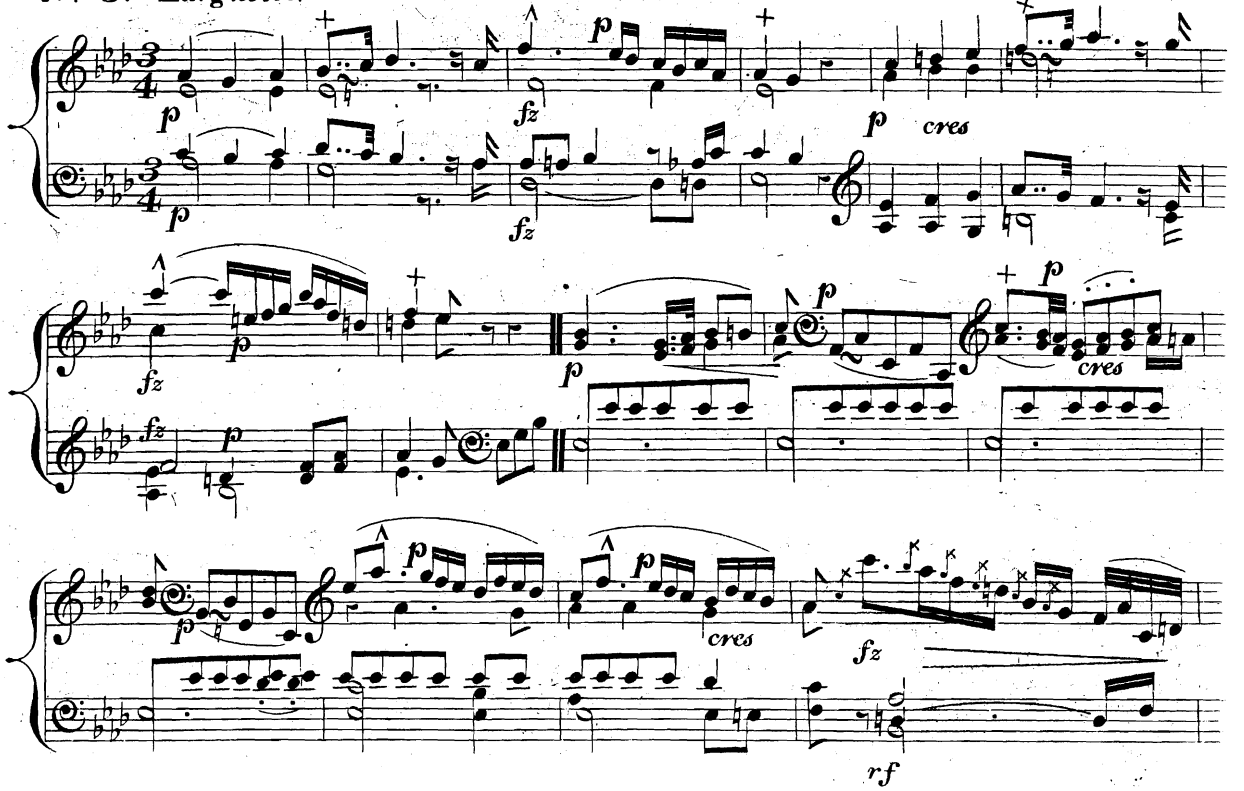


**№ 6.** *Un poco Allegretto.*




p
cres
p
cres
p
p
expression varied on the repetition

№ 3. *Larghetto.*


p
fz
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cres
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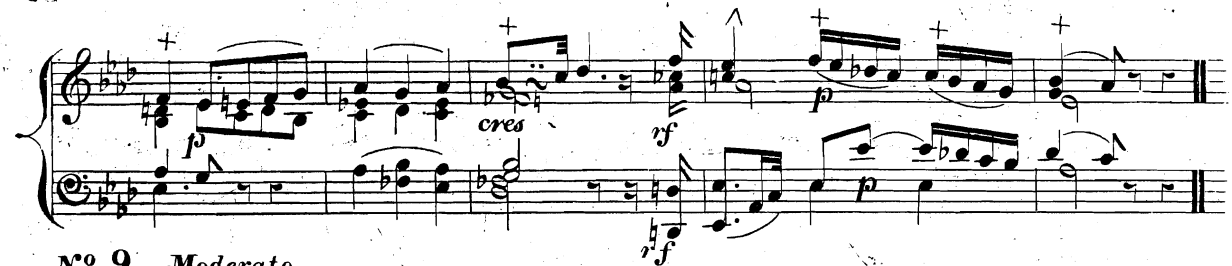
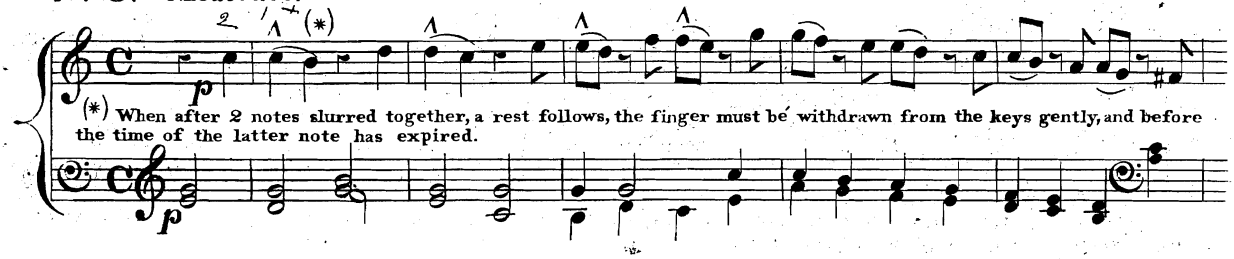
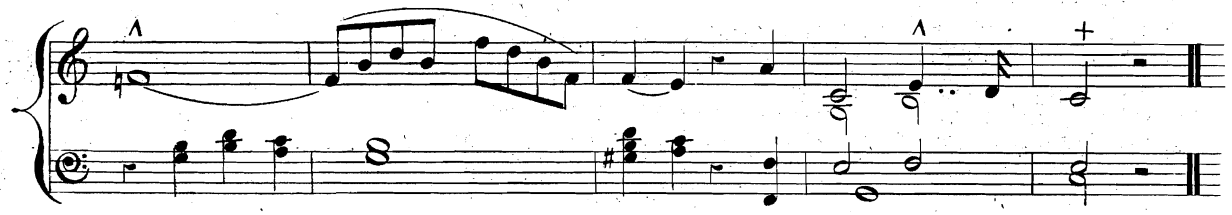
p
p
cres
fz
rf



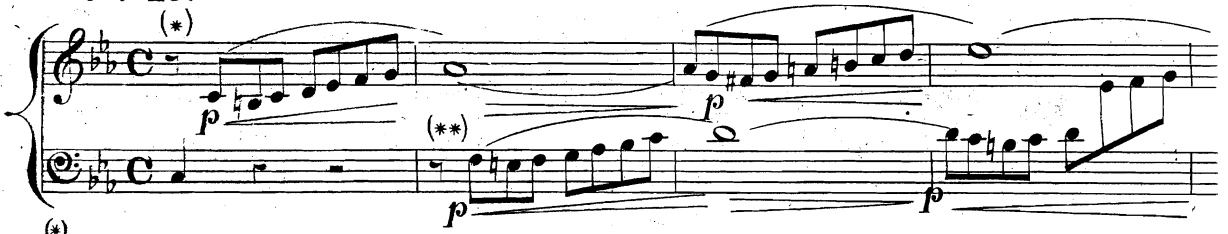

**№ 9. *Moderato.***



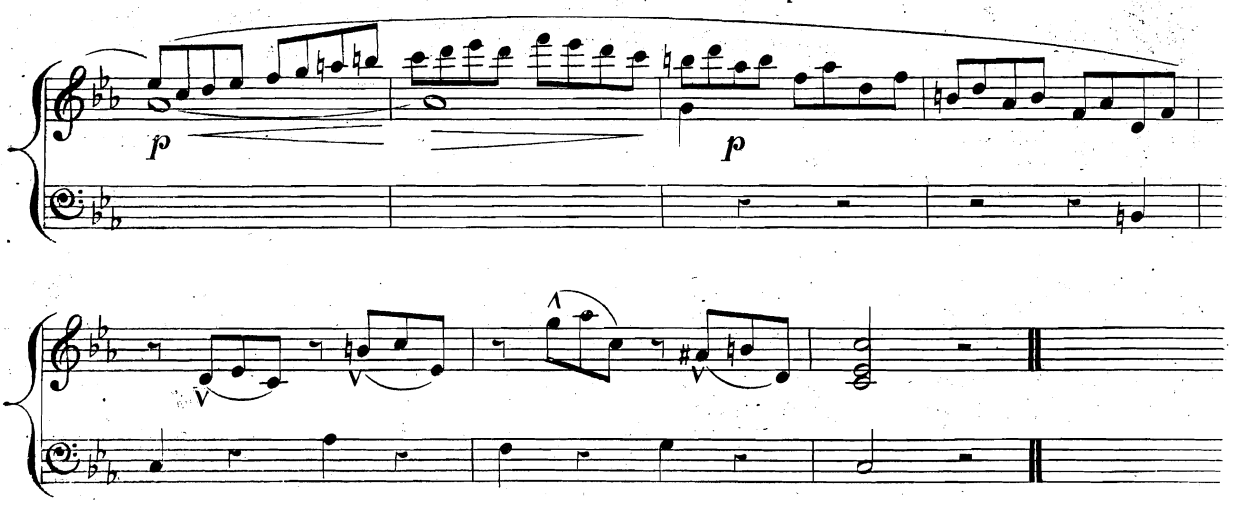

(*) When after 2 notes slurred together, a rest follows, the finger must be withdrawn from the keys gently, and before the time of the latter note has expired.

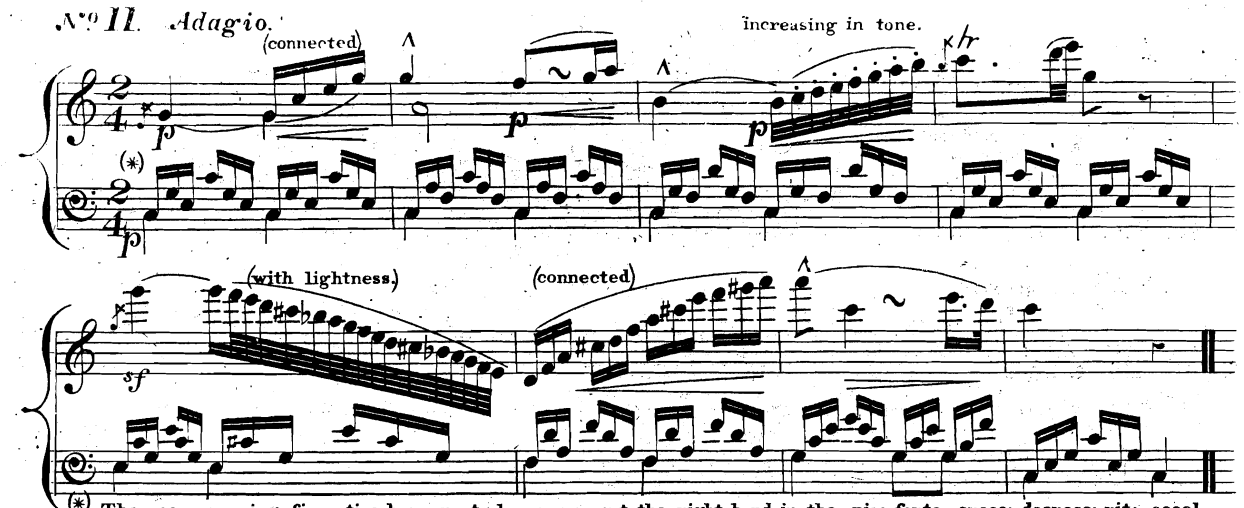


**№ 10.**

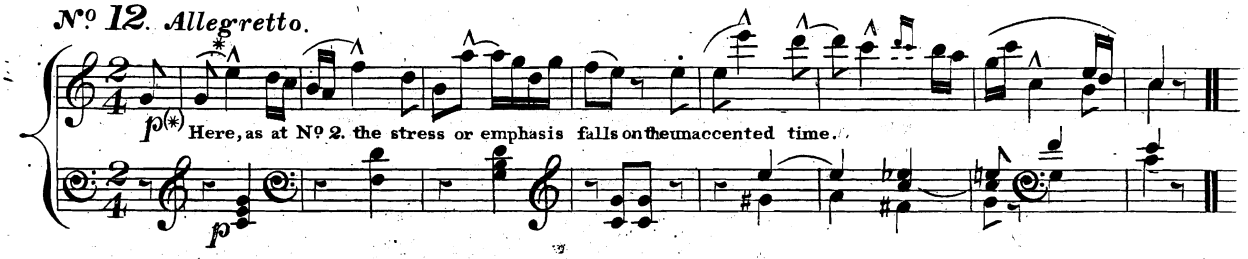



(*) Generally speaking, an ascending series of notes is to be played louder and louder by degrees.
(**) When one hand imitates the other, each must observe the same expression.

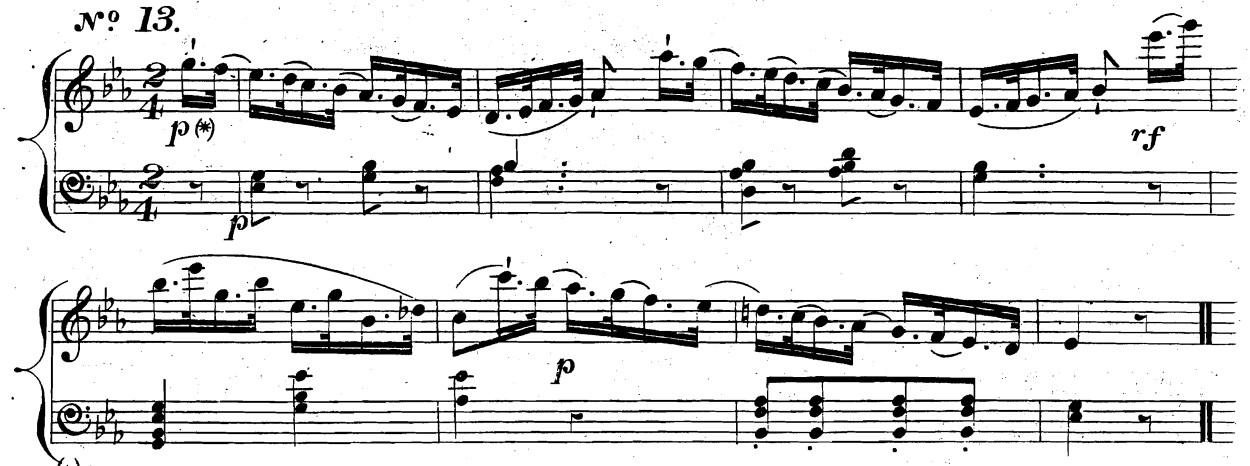





(*) The accompanying figurative bass, must always support the right hand in the pia: forte, cresc: decresc: rit: accel.. lerando, even when this is not particularly pointed out.

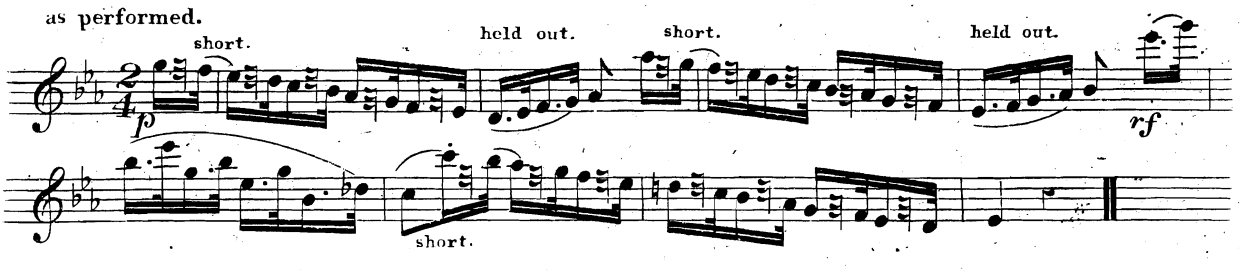



(*) Here, as at № 2. the stress or emphasis falls on the unaccented time.




(*) Passages of dotted notes are generally played as if rests stood in the place of the dots; unless a slur should be drawn over several of them, in which case they must not be played short, but held their full time. for Ex:

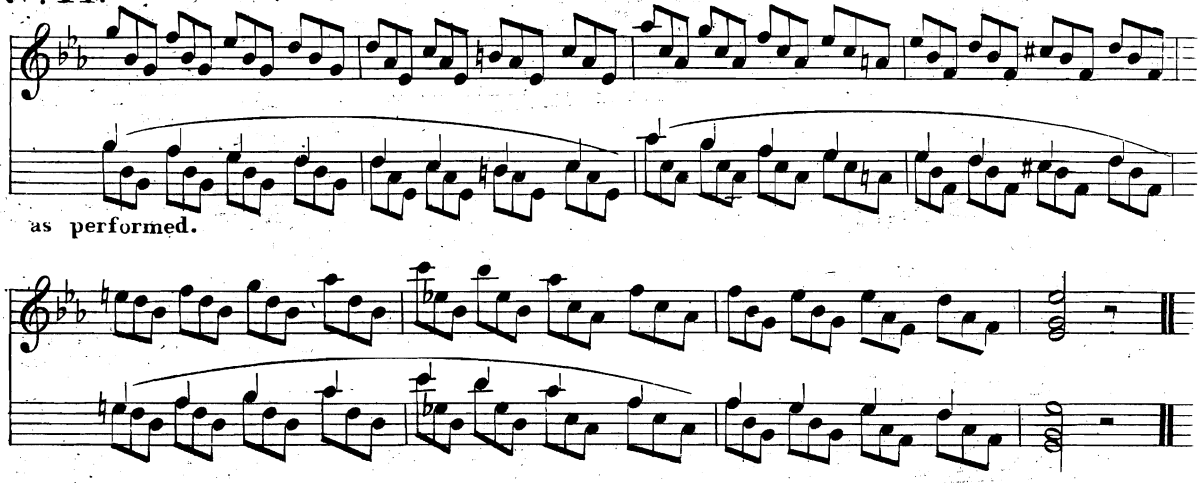
as performed.



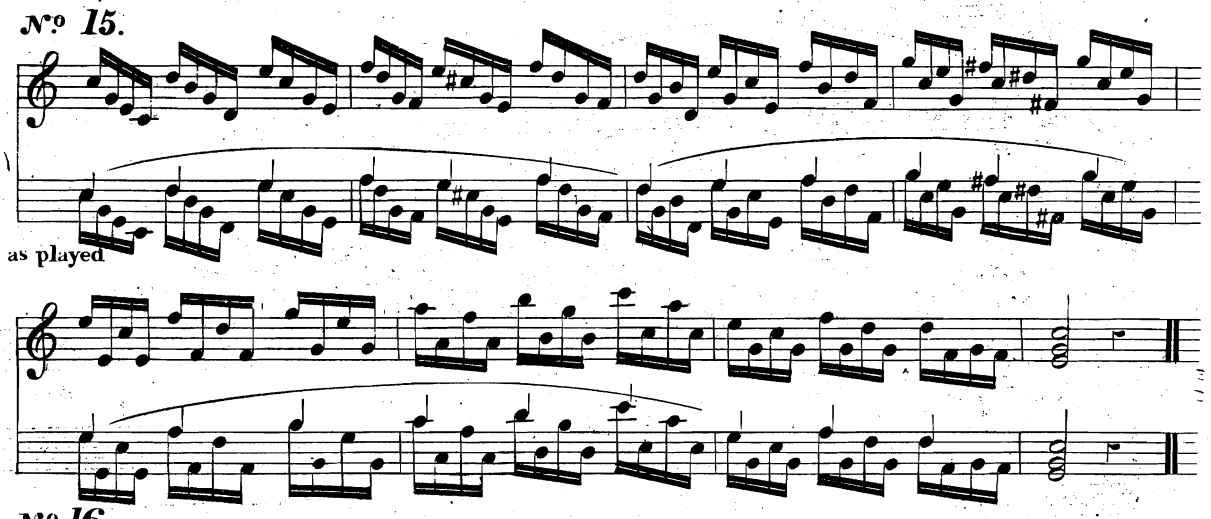
§ 7.

There are certain groups of notes which include a melody, and which must not be played detached like other passages; the delivery of them must be connected, and the melody brought out.

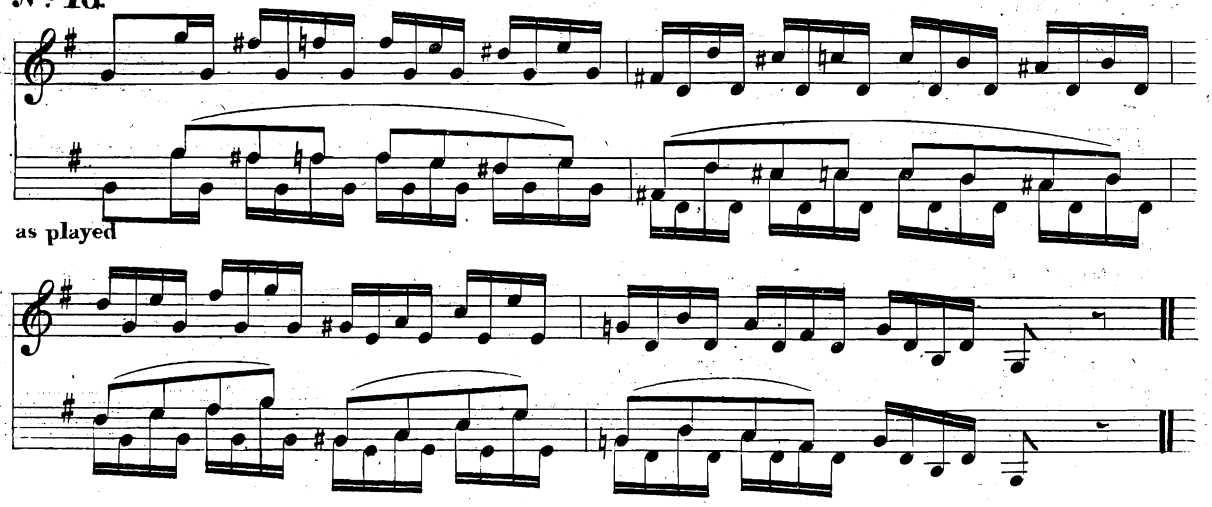
**№ 14.**




**№ 15.**

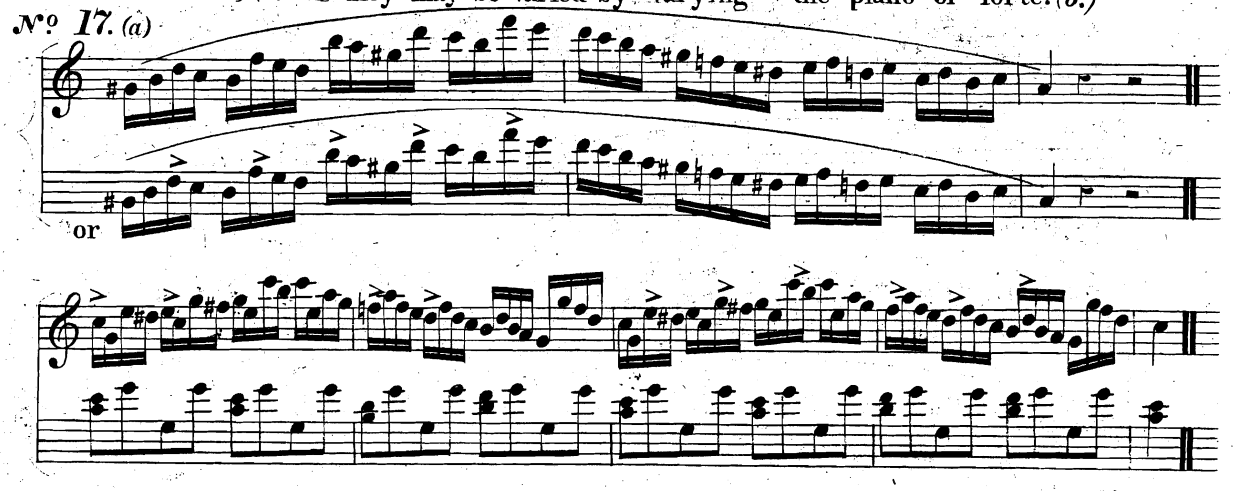



**№ 16.**

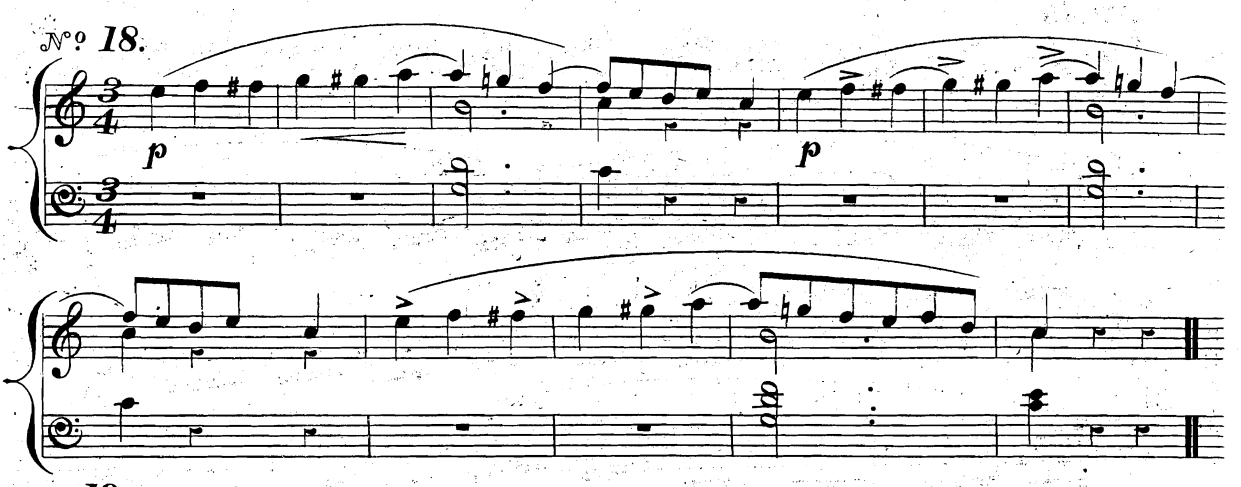


The manner in which the emphasis is placed on certain notes occupying the accented time of the measure, has already been mentioned; upon the repetition of such passages, the place of the accent may occasionally be changed with good effect, and made to fall upon the unaccented times, *(a)* or they may be varied by varying the piano or forte. *(b.)*

*N°. 17. (a)*

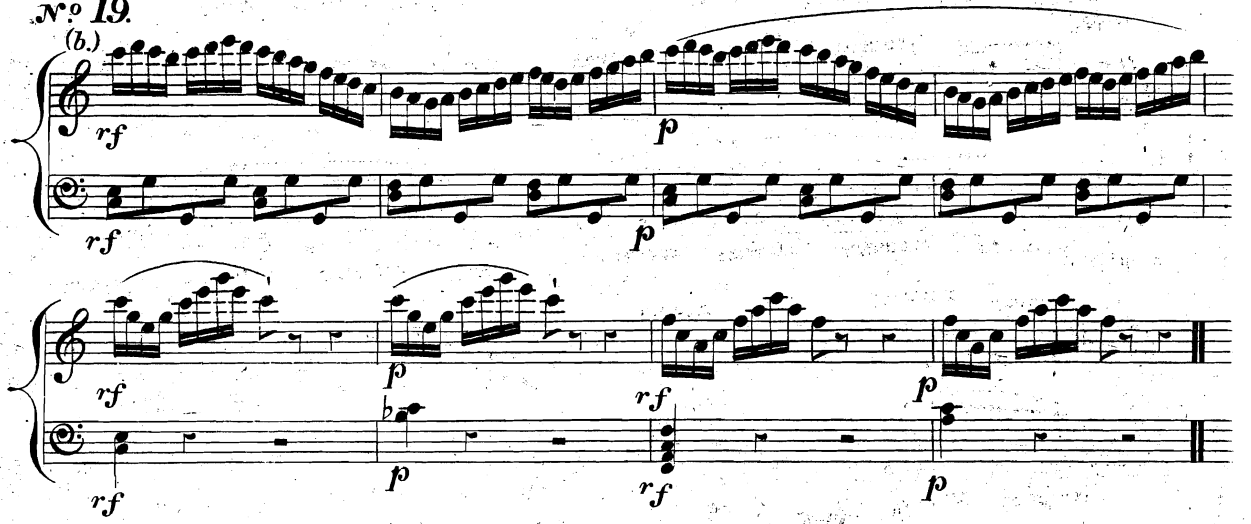



*N°. 18.*




*N°. 19.*

*(b.)*



## CHAP. III.

### On the use of the Pedals.

§ 1.

A performance with the dampers almost constantly raised, resorted to by way of a cloak to an impure and indistinct method of playing, has become so much the fashion, that many players would no longer be recognised, if they were debarred the use of the Pedals.

§ 2.

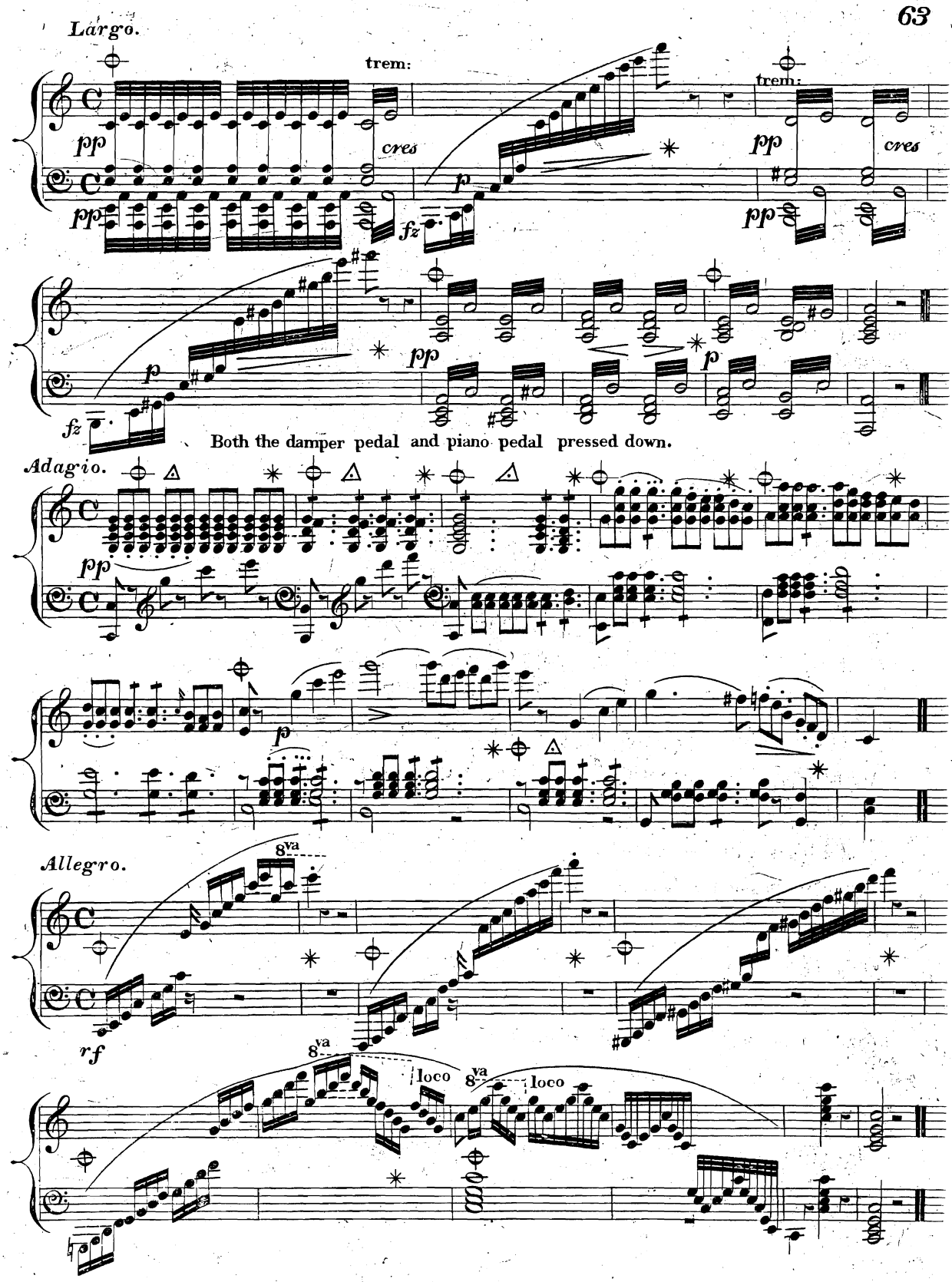
Though a truly great Artist has no occasion for Pedals to work upon his audience by expression and power, yet the use of the damper-pedal, combined occasionally with the piano-pedal (as it is termed), has an agreeable effect in many passages, its employment however is rather to be recommended in slow than in quick movements, and only where the harmony changes at distant intervals: all other Pedals are useless, and of no value either to the performer or to the instrument.

§ 3.

Let the Pupil never employ the Pedals before he can play a piece correctly and intelligibly. Indeed, generally speaking, every player should indulge in the use of them with the utmost moderation; for it is an erroneous supposition that a passage, correctly and beautifully executed without pedals, and of which every note is clearly understood, will please the hearer less, than a mere confusion of sounds, arising from a series of notes clashing one against another.

Only ears accustomed to this, can applaud such an abuse; sensible men will no doubt give their sanction to my opinion. Neither Mozart, nor Clementi, required these helps to obtain the highly-deserved reputation of the greatest, and most expressive performers of their day. A demonstration that, without having recourse to such worthless means, a player may arrive at the most honorable rank.

I shall insert here a few cases in which the damper-Pedal may be resorted to with the least breach of propriety.


Largo.
trem:
pp
cres
p
fz
Both the damper pedal and piano pedal pressed down.
Adagio.
Allegro.
8va
rf
loco

## CHAP. IV.

### On the touch proper to different Piano-fortes of German or English construction.

§ 1.

As I have often remarked that the best players are embarrassed by any unusual variation in the mechanism or touch of the instrument,* I consider that it will not be amiss to say a few words on this subject.

§ 2.

Piano-fortes, generally speaking, are constructed on two different plans, the *German* or *Vienna*, as it is termed, and the *English*; the former is played upon with great facility as to touch, the latter with considerably less ease. Other modes of construction are compounded of these two, or are merely partial variations upon one or other of them.

§ 3.

It cannot be denied but that each of these mechanisms has its peculiar advantages. The German piano may be played upon with ease by the weakest hand. It allows the performer to impart to his execution every possible degree of light and shade, speaks clearly and promptly, has a round fluty tone, which in a large room contrasts well with the accompanying orchestra, and does not impede rapidity of execution by requiring too great an effort.** These instruments are likewise durable, and cost but about half the price of the English piano-forte.

§ 4.

To the English construction however, we must not refuse the praises due on the score of its durability and fullness of tone. Nevertheless this instrument does not admit of the same facility of execution as the German; the touch is much heavier, the keys sink much deeper, and, consequently, the return of the hammer upon the repetition of a note, cannot take place so quickly.

Whoever is yet unaccustomed to these instruments, should not by any means allow himself to be discomposed by the deep descent of the keys, nor by the heaviness of the touch; only let him not hurry himself in the time, and let him play all quick passages and runs with the usual lightness of finger; even passages which require to be executed with strength, must, as in the German instruments, be produced by the power of the fingers, and not by the weight of the arms; for as

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*) By this I do not merely understand a somewhat shorter and a stiffer touch; for every player should possess thus much power over the instrument.

**) It is self evident that we speak here only of the instruments of the most celebrated Vienna and German makers.

this mechanism is not capable of such numerous modifications as to degree of tone as ours,(*) we gain no louder sound by a heavy blow, than may be produced by the natural strength and elasticity of the fingers.

In the first moment, we are sensible of something unpleasant, because in forte passages in particular, on our German instruments, we press the keys quite down, while here, they must be only touched superficially, as otherwise we could not succeed in executing such runs without excessive effort and double difficulty. As a counterpoise to this however, through the fullness of tone of the English piano-forte, the melody receives a peculiar charm and harmonious sweetness.

In the mean time, I have observed that, powerfully as these instruments sound in a chamber, they change the nature of their tone in spacious localities; and that they are less distinguishable than ours, when associated with complicated orchestral accompaniments; this, in my opinion, is to be attributed to the thickness and fullness of their tone.

## CHAP. V.

### On the utility and application of Maelzel's Metronome.

§ 1.

This modern invention is one of the most useful with respect to music,(**) as it fulfills most perfectly the end aimed at by its inventor; though many persons still erroneously imagine, that, in applying the metronome, they are bound to follow its equal and undeviating motion throughout the whole piece, without allowing themselves any latitude in the performance for the display of taste or feeling.

§ 2.

To Composers it offers the great advantage, that their compositions when marked according to the degrees of the metronome, will be performed in every country in exactly the same time; and the effect of their works will not now, as formerly, (notwithstanding the most carefully chosen musical terms), be lost by being played in a hurried or retarded movement. Long directions by means of multiplied epithets are no longer necessary, since the whole system of time is divided into three principal movements, the *slow* the *moderate*, and the *quick*, and therefore it will but very seldom be necessary to add more than one word, indicating the particular emotion or passion predominating throughout the piece.

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(**) Every Composer and Musician ought, by all means, to be in possession of a Metronome, and to indicate carefully its application in their works. Masters should also take care to impress their pupils with an idea of the advantages to be derived from the use of it. This, it is hoped, would induce Maelzel to offer his metronomes to the Public at such a price as would enable every Musician and Amateur to procure one.

§ 3.

From the *Table* N.º *1*, drawn up by Maelzel himself, it will be seen, that in the slowest times, the shortest note to be chosen for indicating the degrees by the Metronome, must not be inferior in value to a quaver; in moderate times, not below a crotchet; and in the quickest movements, not below a minim. — In the *Table* N.º *2*, we may see how various and unsettled were formerly the ideas of Authors, with regard to indicating the movements of their works by the very same words, and how often in so doing they have contradicted themselves. — At N.º *3*, is represented the graduated scale of the Metronome, as it appears in the instrument itself.

§ 4.

By it, players and lovers of music will learn the true time, as determined by the Author; but they are by no means bound slavishly to follow its beats, to the exclusion of occasional relaxations or accelerations of the time.

I have frequently met with Amateurs and even Artists, who were in the habit of accelerating the time to excess; as the best means of curing this defect, I should recommend them to practice for some time playing strictly with the Metronome, as this will by degrees enable them to obtain the necessary steadiness and composure.

§ 5.

Even to *beginners* it will be found useful; for by being constantly bound to the strict time, they will attain a more correct perception of it; it will of course be understood that they must previously be able to play their lesson through correctly. Playing by the Metronome is also particularly useful to them, while practising in the absence of the Master. — Let the pupil place it beside him, listen attentively to its movements, and endeavour to keep time faithfully to its beats.

With such a guide, speaking at once to both eye and ear, a pupil must indeed be little favored by Nature, if he does not soon succeed in playing correctly in time.

§ 6.

I shall further observe, that the player must not begin at the same moment with the Metronome; let him listen a while to its movements before he commences playing, that he may thoroughly comprehend the time of the piece, for, at first, the ear is easily deceived by the beats of the metronome.

These remarks may also be useful to the Composer, when he wishes to

ascertain the degrees of time for the purpose of indicating them correctly in his works.

Care must be taken that the metronome does not stand uneven or awry, but, on the contrary, that it stands firm and upright.

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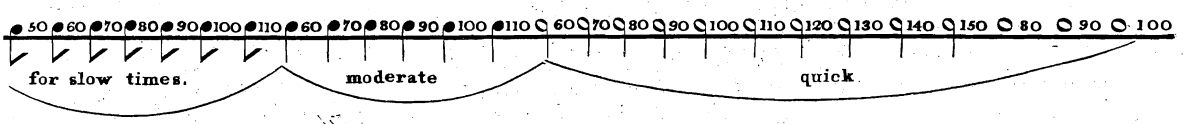
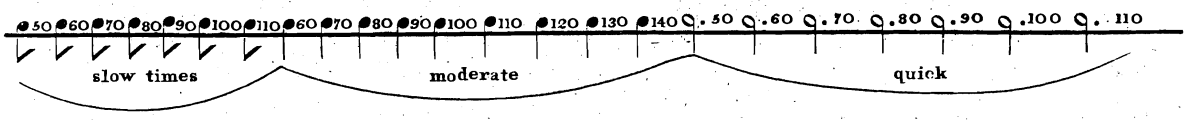
## TABLE. 1.

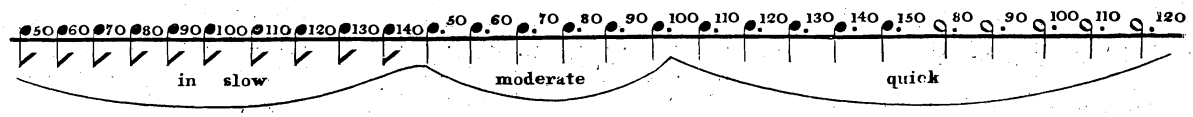
*in* C, ¢, $\frac{2}{4}$,



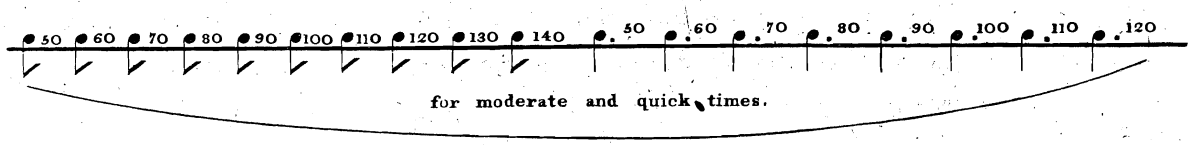

*in* $\frac{3}{4}$.




*in* $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$.




*in* $\frac{3}{8}$.

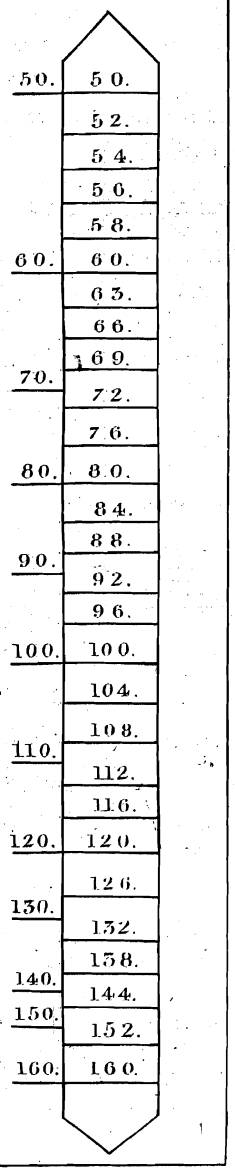


# Apellations of the Movements.

| *Names of the Authors.* | *Original indication of the Movement of the Pieces.* | *Time, in conformity to the Authors will and indication, expressed by the Degrees of the Metronome.* | | |
|---|---|---|---|---|
| | | | *Degrees* | *Measures* |
| By Paer | Allegro Moderato | 𝅗𝅥 = | 50 | C |
| Paer | Allegro Moderato | 𝅗𝅥 = | 80 | C |
| Mehul | Allegro Moderato | 𝅗𝅥 = | 72 | C |
| Mehul | Allegro Moderato | 𝅗𝅥 = | 88 | C |
| Clementi | Allegro | 𝅗𝅥 = | 54 | C |
| Clementi | " | 𝅗𝅥 = | 50 | C |
| Cherubini | " | 𝅗𝅥 = | 172 | C |
| Cherubini | " | 𝅗𝅥 = | 126 | C |
| Cherubini | " | 𝅗𝅥 = | 72 | C |
| Mehul | " | 𝅗𝅥 = | 96 | C |
| Berton | Allegro molto | 𝅗𝅥 = | 176 | C |
| Spontini | Presto | 𝅗𝅥 = | 72 | C |
| Spontini | " | 𝅗𝅥 = | 88 | C |
| Beethoven | " | 𝅗𝅥 = | 152 | C |
| Beethoven | " | 𝅗𝅥 = | 176 | C |
| Beethoven | " | 𝅗𝅥 = | 224 | C |
| Clementi | " | 𝅗𝅥 = | 96 | C |
| Cherubini | Andantino | ♩. = | 76 | 9/8 |
| Cherubini | " | ♩. = | 164 | 9/8 |
| Cramer | Moderato | ♩. = | 63 | 9/8 |
| Cramer | " | ♩. = | 116 | 9/8 |
| Cramer | Allegro non tanto | ♩. = | 138 | 9/8 |
| Cramer | Presto | ♩. = | 138 | 9/8 |
| Cramer | Moderato | ♩ = | 100 | 9/8 |
| Cramer | " | ♩ = | 258 | 9/8 |
| Viotti | Andante | ♩ = | 52 | 6/8 |
| Berton | " | ♩ = | 152 | 6/8 |
| Nicolo | Andantino | ♩. = | 52 | 6/8 |
| Catel | " | ♩. = | 126 | 6/8 |
| Paer | Andante | ♩. = | 50 | 6/8 |
| Berton | " | ♩. = | 100 | 6/8 |
| Cramer | Più tosto Moderato | ♩. = | 92 | 6/8 |
| Cramer | Allegro Agitato | ♩. = | 66 | 6/8 |
| Paer | Lento | ♩ = | 120 | 6/8 |
| Paer | Andante | ♩ = | 120 | 6/8 |
| Paer | " | ♩ = | 172 | 6/8 |
| Berton | " | ♩ = | 300 | 6/8 |

## No 3.

*Graduated Scale of the Métronome.*



## CHAP. VI.

### On Tuning the Piano-forte.

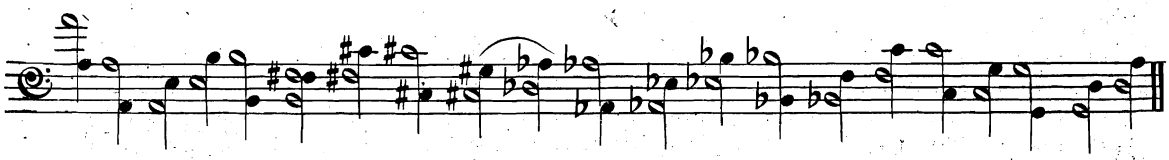
§ 1.

Of the necessity and agreableness of a well-tuned instrument, every one is convinced. But as opportunities of procuring a tuner do not always present themselves, particularly in the country, it will not, I imagine, be altogether superfluous to add a few words of instruction, by attending to which any one may learn to tune an instrument themselves.*

§ 2.

In former times, when Clavichords, Harpsichords, Pantalons, and Piano-fortes were used, each note of which had only two thin, feeble strings, several Authors, as Sorge, Fritzen, Marpurg, Kirnberger, Vogler, &c: published systems on this subject; but as those instruments are now almost wholly laid aside, and in their place piano-fortes are introduced, in which each note has *three* strings, instead of two, and these 4 or 5 times thicker than those of that period, the complicated propositions laid down by these Authors, cannot now be so easily put into practice, and we are compelled to adopt a system of temperament by which tuning is made much more easy and convenient. That such is the case, appears evident, since many who profess to be tuners, can hardly be said to have an ear so acute, as to discriminate with the requisite nicety, the minute deviations in the different chords of the *unequal temperaments* proposed by the Authors.

The experience of those who follow the occupation of tuning, particularly in Vienna, establishes the fact, that the *temperament* is most easily adjusted, and the whole instrument tuned with the greatest certainty and probability of keeping in tune, according to the following succession of chords.



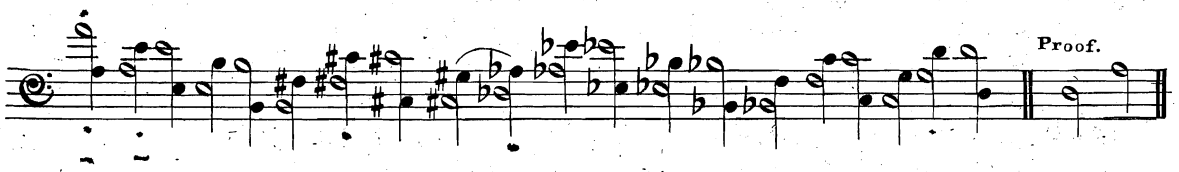
*Explanation.* The first or upper *a* is that note which in an orchestra the violins receive from the *oboes* or flutes; the tuning-fork is likewise pitched to this note, and the temperament or *bearings* begin with it. This *a* must

* It is much to be wished that a uniform mode of tuning were universally introduced. To what disagreables are we not exposed, particularly with regard to wind instruments. Sometimes they are not in tune with the piano forte, at other times in the orchestra not with one another. One is constructed according to the mode of tuning in use at Dresden, another to that of Vienna, a third to that at Berlin. One gives the pitch more usual in the chamber, another that in the theatre, and another again that in the Church. How is it possible, among all this diversity, to obtain a pure and equal mode of tuning. At all times Singers have been the greatest impediment to this arrangement. Would that in all countries they would at last agree upon some uniform system of tuning and upon a pitch neither too high nor too low and employ it alike in the theatre, as *alla camera*, and, when possible, also in the church. By this means they would every where meet with their accustomed pitch, and would sing with less exertion, without being compelled to have recourse to transposition.

be tuned so perfectly in usison with the fork, that if it be held upon the bridge across the belly of the instrument during its vibration, not the least difference of pitch between the sounds shall be sensible to the ear.

To this *a* must be tuned the *a* on the 5th line of the bass stave, and to this latter, the *a* in the first space. After which, according to the order prescribed, we must tune all the fifths *upwards*, and the octaves, where necessary, *downwards*, till the whole circle of fifths in gone through, which terminates at the D.

Should it be considered too difficult, to lay the bearings or temperament so low as G on the first line of the bass, we may employ the following succession of fifths and octaves, which is more easily tuned by an unpractised ear.




But to adjust the bearings correctly and with certainty, and by their means the whole instrument, the strict observance of the following rules is indispensable.

1.) No one fifth must be tuned *perfectly true;* that is, such as the resonance of the string of the lower octave of a piano-forte would give it; but each fifth must be tuned somewhat *flatter* than perfect, for if we were to tune all the fifths perfect, the 12th or last would be so much too sharp, that it would not be possible to play in that key.

To afford the ear some guide respecting these flattened fifths, we may divide them into three species, into *bad, good,* and absolutely *perfect.* A fifth is *bad* when it sounds too *flat* with regard to the lower note. It is good, when not indeed absolutely perfect, but yet so nearly so as not to sound offensive to the ear. It is perfect, when it coincides in pitch with the fifth produced by the resonance of a deep bass-note.

2.) We must not proceed from one note to another, till all the three strings of the first note are truly in unison*; as otherwise, it will be impossible to tune a correct fifth.

3.) All octaves are to be tuned *perfect.*

* This only applies to Instruments tuned by means of a damper. T.

* Resultirend octaaf: e'-f:

4.) Not to be compelled to tune the bearings more than once, and that we may be able to tune the rest of the instrument with more confidence from them, we ought at every note to tune the octave above it, if not absolutely true, at least very nearly so.

5.) When we have laid the bearings as far as the last fifth D, A, we shall be able to decide whether or not the 11 preceeding fifths are tuned correctly, or whether they are too sharp, or too flat. If A as compared with D, sounds *good*, neither too flat, nor too sharp, nor perfect, we may be assured that the temperament is correct. But if A as compared with D, sounds too sharp, all the earlier, or, at least, some of the latter fifths are tuned too flat. If A with respect to D sounds too flat, the foregoing fifths are tuned too *sharp* or *perfect*. To be certain on this head, we may compare this last A with the tuning fork. It will generally be found to be too flat with respect to it, particularly in new instruments, and when this note is again tuned to the fork, it will generally form a good fifth as compared with D.

6.) In both cases however, it will be necessary to go over the bearings once more, and this second time with particular attention, for the tone of the whole instrument depends greatly upon this, and several strings may require to be tuned differently, before the whole is adjusted. We must not allow ourselves to grow impatient of this labour, but as we proceed, again, tune the upper octave to each note, as the bearings will be less likely to alter.

7.) When we have gone over the bearings a second time, we must strike every bass-note within those limits, with their fifths, thirds, and octaves, that we may be certain of their perfect correctness.

8.) After this is done, the notes of the lower octave of the treble must be tuned to the bass-notes; but to each treble note that we tune perfectly, we must, as before, tune the octave above in the treble.

9.) But if we desire to tune an instrument with the greatest exactness, and wish it to keep in tune, not for a few hours or days, but for weeks or even

months; to each note tuned *perfect*, we must strike and compare its octaves below and ascertain their correctness. Thus, we must compare *each* note of the lower octave of the treble, with the corresponding note in the upper octave of the bass; each note of the *middle* octave of the treble, with that of the lower octave of the treble and of the upper octave of the bass; each note of the *higher octave* of the treble, with those of the middle and lower octaves of the treble, and upper octave of the bass. &c:

10. When all the notes of the treble are correct, and not till then, we may proceed to tune the bass in octaves to the notes of the bearings.

The manner in which the English tune their piano-fortes, differs from ours only in their not being obliged to employ a *damper*.* By means of a pedal which moves the key-board and hammers, they are enabled to tune, first one, then two, and lastly all three strings. By this contrivance, tuning is rendered much easier and more certain.

The many bad piano-fortes, formerly manufactured in Germany, in which the hammers did not strike correctly upon the strings, were the cause that this mode of tuning was not generally introduced among us.

The Piano-fortes of STREICHER and A. STEIN admit of being tuned by this movement of the key-board, which saves much time from being wasted by using a damper. Another inconvenience attending the use of a damper is, that it often causes a sort of supplementary sound to accompany the principal one, and confuse the ear.

§ 3.

We should be careful to keep the instrument constantly at the *same pitch*, and for this purpose always tune it, or cause it to be tuned, strictly to the pitch of the tuning-fork. By neglecting this, the instrument sustains much injury, and in the end will no longer keep in tune.

§ 4.

It is also necessary to cleanse the inside of the instrument from dust, twice or thrice in every year.

* Square Piano-fortes are still tuned by means of a Damper.

## CHAP. VII.

### On Extemporaneous Performance.

Although *particular* instructions on this point can neither be given nor received, yet we may impart many useful remarks, and detail the result of much experience respecting it.

To extemporize freely, the player must possess

*a.* as *Natural gifts*, invention, intellectual acuteness, fiery elevation and flow of ideas, and the power of improving, arranging, developing, and combining the matter invented by himself, as well as that taken from others for this purpose.

*b.* as the *result of scientific education*, such perfect readiness and certainty regarding the laws of *harmony*, and the most diversified applications of them, that, without even thinking particularly about them, he no longer transgresses against the rules; and so great a readiness and certainty in *playing*, that, without effort and in any key, the hands may execute whatever the mind suggests, and execute it, indeed, almost without any consciousness of the mechanical operations which they perform. What the moment presents to the Artist, must be played on the instrument, correctly, with certainty and in a suitable manner; and this must not be felt as a difficulty by the Artist, nor absorb the attention of his mind in any greater degree, than it claims the attention of a man who has received a scientific education, to write with correctness, precision, and propriety; otherwise, he will incur the danger, either of stopping short and losing himself altogether, or of being driven to common place ideas, and to passages committed to memory.

To elucidate all this, I do not believe that I can do better than point out the way by which I acquired the power of playing extemporaneously.

After I had so far made myself master of playing on the instrument, of harmony with all its applications, of the art of modulating correctly and agreably, of enharmonic transition, of counterpoint, &c: that I was able to reduce them to practice; and that, by a diligent study of the best ancient and modern compositions, I had already acquired taste, invention of melody, ideas, together

with the art of arranging, connecting, and combining them; as I was employed throughout the day with giving lessons and composing, in the evening, during the hours of twilight, I occupied myself with extemporizing on the Piano-forte, sometimes in the free, and at other times in the strict or fugue style; giving myself up entirely to my own feelings and invention.

I aimed particularly at a good connexion and succession of ideas, at strictness of rythm, at variety of character, at changes of colouring, at the avoiding of great diffusiveness (which easily degenerates into monotony). I endeavoured to ground my *Fantasia* on the flow of my own ideas, as also, occasionally to weave among them some known *Thema* or subject, less with a view to vary it, than to elaborate and to exhibit it, quite freely and on the spur of the moment, under various shapes, forms, and applications, either in the strict or free styles.

When by degrees the taste and judgement were correctly formed; and when, after a couple of years quiet study in my chamber, I had acquired a sort of dexterity and confidence in this matter, and certainty and ease in executing mechanically with the fingers, what the mind on the instant had suggested; I ventured to extemporize before a few persons only, some connoisseurs, others unacquainted with the science, and while so doing, observed quietly how they received it, and what effect my Fantasia produced on both portions of my little, assembled, and mixed public.

Lastly, when I had succeeded in attaining such firmness and certainty in all this, as to be able to satisfy both parties equally, I ventured to offer myself before the public; and from that moment, I confess, I have always felt less embarassment in extemporizing before an audience of 2 or 3.000 persons, than in executing any written composition to which I was slavishly tied down.

TIME, PATIENCE, and INDUSTRY lead

to the DESIRED END.

G. Lea Engr