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ELEMENTARY
THEORY OF MUSIC

A REFERENCE BOOK FOR CHILDREN

M. R. AND M. B. BLACK



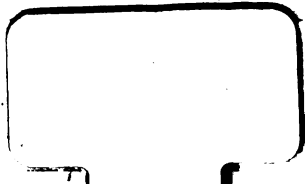
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Elementary Theory of Music

A REFERENCE BOOK FOR
CHILDREN

BY
M. R. AND M. B. BLACK



CHARLES W. HOMEYER & CO.
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FOREWORD

In view of the amount of time given to the study of music by the average child, the authors have felt the need of a reference book, simple in language, and limited in scope, which could be used to keep in review, knowledge already acquired.

The catechetical form has been adopted, as being the most expedient method of review for young children, and the sketches of the Composers may be used in connection with the Perry Prints.

BOSTON, *October*, 1913.

ELEMENTARY THEORY

CHAPTER I.

The Keyboard.

1. How many keys (or notes) are there on the Piano-forte?

There are eighty-eight; fifty-two white and thirty-six black. The black keys are divided into groups of twos and threes; but the white keys are not divided at all.

2. How many letters are there in the musical alphabet?
Seven: a, b, c, d, e, f, g.

3. If we have only seven letters, how can we name all the other keys?

By dividing the keyboard into octaves and using the seven letters over and over.

4. What is an octave?

Eight notes, or the distance from any note to the next note of the same name.

5. How can you tell one octave from another?

By their different octave names, each beginning on C.

6. What are these octave names?

Beginning with the lowest C, they are Contra, Large, small, one line, two line, three line, four line, five line.

7. Name the notes below contra C.

Subcontra A; subcontra B.

8. Describe a whole tone.

Any two notes with one note **between them**.

9. What is the sign used for a whole tone?

A straight line. —

10. Describe a half tone.

Any two notes so close that there is no note **between them**.

11. What is the sign used for a half tone?

A half circle. ◡

12. What is the sign used for a sharp?

Two upright lines with two lines slanting across. #

13. When a sharp is placed before a note, which way does the note travel?

It travels **up** a half tone.

14. What is the sign used for a flat?

One upright line with a loop on the right side. ♭

15. When a flat is placed before a note, which way does the note travel?

It travels **down** a half tone.

16. What is the sign used for a natural?

A little square with the left side higher and the right side lower. ♮

17. Why is a natural used before a note?

Because a natural cancels any sharp or flat and returns the note to its own place.

18. What is the sign used for a double sharp?

Two slanting lines that are crossed. ×

19. When a double sharp is used before a note, how far does it travel?

It travels up **two half tones**.

20. What is the sign used for a double flat?

Two flat signs, side by side. ♭♭

21. When a double flat is placed before a note, how far does it travel?

It travels down **two** half tones.

CHAPTER 2.

The Staff.

1. How many lines do we use in writing music?

Five.

2. How many spaces?

Four.

3. What are these lines and spaces called?

The staff.


4. What is a clef?

A sign which gives its letter-name to the line on which it is placed.

✓ 5. How many clef signs are there?

Three: the treble or g clef, the bass or f clef, and the movable c clef.


✓ 6. What line of the staff takes its letter-name from the g clef?

The second. 

✓ 7. In what octave of the keyboard is it found?

In the one line octave. \bar{g}


✓ 8. What line of the staff takes its letter-name from the f clef?

The fourth line. 

✓ 9. In what octave of the keyboard is it found?

In the small octave. f

10. Where do you place the movable c clef?

On any line of the staff and that line is always called one line. \bar{c} 


11. How do you find the letter-names of the notes on the staff?

By counting up or down from the clef notes.

12. When you want more notes than there is room for on the staff, where do you find them?

On small lines, which you add above or below the staff, as you need them.

13. What are these small lines called?

Added, or leger lines. 

14. From where do you begin to count the lines of the staff?

Always from the lowest, up.


15. From where do you begin to count the spaces of the staff?

Always from the lowest, up.


16. What do you call the distance between any two notes on the staff or keyboard?

An interval.

17. What is the interval between a line and the next space?

The note on the line we call one, and the note on the next space we call two, and the interval between them, a second. 


18. What is the interval from any space to the next line?

A second. 

19. From one line to the next line?

A third. 

20. From one space to the next space?

A third.  f - a

21. From the first line to the second space?

A fourth.  e - - a

22. From the first space to the third line?

A fourth.  f - - b


23. From the first line to the third line?

A fifth.  e - - - g


24. From the first space to the third space?

A fifth.  f - - - c


25. From the first line to the third space?

A sixth.  e - - - b

26. From the first space to the fourth line?

A sixth. 

27. From the first line to the fourth line?

A seventh. 


28. From the first space to the fourth space?

A seventh. 


29. From the first line to the fourth space?

An eighth or octave. 

30. From the first space to the fifth line?

An eighth or octave. 

31. From the first line to the fifth line?

A ninth. 

32. Give the descriptive names of the notes between large C and three line c.

Keyboard	Staff, F clef
Large C.....	2nd added line below
“ D.....	1st added space below
“ E.....	1st added line below
“ F.....	space below
“ G.....	1st line
“ A.....	1st space
“ B.....	2nd line
Small c.....	2nd space
“ d.....	3rd line
“ e.....	3rd space
“ f.....	4th line
“ g.....	4th space
“ a.....	5th line
“ b.....	space above
One line \bar{c}	1st added line above

Keyboard	Staff, G clef
One line \bar{c}	1st added line below
“ “ \bar{d}	space below
“ “ \bar{e}	1st line
“ “ \bar{f}	1st space
“ “ \bar{g}	2nd line
“ “ \bar{a}	2nd space
“ “ \bar{b}	3rd line
Two line $\bar{\bar{c}}$	3rd space
“ “ $\bar{\bar{d}}$	4th line
“ “ $\bar{\bar{e}}$	4th space

Keyboard	Staff, G clef
Two line f	5th line
“ “ \bar{g}	space above
“ “ \bar{a}	1st added line above
“ “ \bar{b}	1st added space above
\ Three line \bar{c}	2nd added line above

33. What notes belong equally to both the g and the f clef?

From small g to one line \bar{g} .

34. Name these notes in the g clef.

Keyboard	Staff, G clef
Small g	2nd added space below
“ a	2nd added line below
“ b	1st added space below
One line \bar{c}	1st added line below
“ “ \bar{d}	space below
“ “ \bar{e}	1st line
“ “ \bar{f}	1st space
“ “ \bar{g}	2nd line

35. Name these notes in the f clef.

Keyboard	Staff, F clef
Small g	4th space
“ a	5th line
“ b	space above
One line \bar{c}	1st added line above
“ “ \bar{d}	1st added space above
“ “ \bar{e}	2nd added line above
“ “ \bar{f}	2nd added space above
“ “ \bar{g}	3rd added line above


36. How do you divide the Staff?

With upright lines called bars. 

37. What do you call the distance from one bar to another?

A measure.


38. What is a double bar?

Two upright lines side by side. 

39. Where is a double bar used?

It is used as a stopping place, after a certain number of measures, usually eight or sixteen, and at the end of a piece.

40. Sometimes a double bar has two dots close beside it; what does that mean?

That the measures **before** the double bar must be repeated. 

41. What is a brace?

It is a sign used to connect the upper and lower staff; the upper staff being played with the right hand, and the lower staff with the left hand.



42. When the letters D.C. are placed under the double bar, what do they mean?

D. stands for Da, and C. for Capo, two Italian words, whose musical meaning is "repeat from the beginning."

43. Sometimes the figure 1 is put above the measure **before** a dotted double bar, and the figure 2 above the

measure **after** the dotted double bar; what do they mean?

That in repeating the measures before the double bar you leave out the measure marked 1, and in its place, play the measure marked 2.



44. What is meant by the sign 8^{va}?

It means that the notes over which it is placed are to be played 8 notes (an octave) higher than they are written.

45. What letters stand for right hand in English?

R. H. (Right Hand).

46. What letters stand for right hand in French?

m. d. (Main droite).

47. What letters stand for left hand in English?

L. H. (Left Hand).

48. What letters stand for left hand in French?

m. g. (Main gauche).

CHAPTER 3.

Scales and Keys.

1. What is a diatonic scale?

A procession of seven notes arranged in tones and half-tones.

2. How does the word scale get its name?

From the Italian word *scala* which means a ladder.

3. What is a degree?

It is the place occupied by each tone of the scale procession, such as, 1st degree, 2nd degree, 3rd degree, etc.

4. How many forms of the scale are there?

Two: major and minor.

5. Describe the major scale in tones and half-tones.

Tone, tone, half-tone, tone, tone, tone, half-tone
— — ∪ — — — ∪.

6. Describe the harmonic minor scale, in tones and half-tones.

Tone, half-tone, tone, tone, half-tone, tone and a half, half-tone — ∪ — — ∪ (— ∪) ∪.

7. Are there any other kinds of minor scales?

Yes; three: melodic, pure, and mixed.

8. Which note of the scale gives it its letter-name?

The first note.

9. Each major scale has a related or signature minor scale; on which degree of the major do you find it?

On the **sixth** degree.

10. Each minor scale has a related or signature major scale; on which degree of the minor do you find it?

On the **third** degree.

11. Why are these scales called related scales?

Because all their notes are alike, except one.

12. Recite the fingering of all scales beginning on a white key.

Right hand, 1, 2, 3, 1, 2, 3, 4, 5.

Left hand, 5, 4, 3, 2, 1, 3, 2, 1.

13. Are there any exceptions to this rule?

Yes, four; F major and F minor, whose fingering is, in the right hand, 1, 2, 3, 4, 1, 2, 3, 4, and B major and B minor, whose fingering in the left hand is, 4, 3, 2, 1, 4, 3, 2, 1.

14. Give the rule for the fingering of any scale, beginning on a black key.

The thumb of the right hand comes on the first white key after a black one, travelling **up**; and the thumb of the left hand comes on the first white key after a black one, travelling **down**.

15. What is the fingering used on the group of two black keys?

Right hand, 2, 3. Left hand, 3, 2.

16. What is the fingering used on the group of three black keys?

Right hand, 2, 3, 4. Left hand, 4, 3, 2.

17. Why do you use sharps or flats in a scale?

In order to get the proper number of tones and half-tones.

18. Recite the scale of D major, in letter-names, and tones and half-tones.


D to E, whole tone; E to F#, whole tone; F# to G, half-tone; G to A, whole tone; A to B, whole tone; B to C#, whole tone; C# to D, half-tone.

19. What do you mean when you say that a piece is written in a certain key?

That the piece must use only the notes of the scale in which it is written.

20. Are the sharps or flats of any key placed beside the notes to which they belong?

No; each sharp or flat sign is put on its proper line or space, in a group as close as possible to the clef

sign. 

21. What is this group called?

The key signature.

22. Do you find all the major scale sharps or flats in the signature group?

Yes.

23. Do you find all the sharps, flats, or naturals, in a minor scale in the signature group?

No, the sign that is used before the **seventh** degree of the minor scale, is **never** found in the signature, but is **always** put before the note, each time it is used.

24. What is an accidental?

It is a sign, either sharp, flat, or natural, which does not belong to the signature, but is put before the note which needs it.

25. Describe the use of accidentals in a measure.

An accidental changes the note before which it is placed, and **all** notes of the **same** letter-name in that measure.

26. Recite the related scales of the sharp signatures.


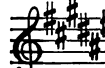
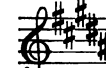
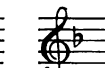
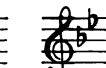
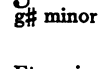
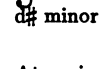
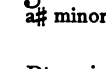
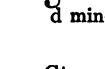
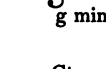
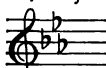
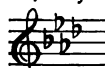
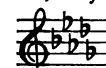
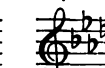
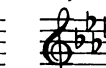
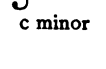
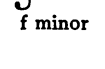
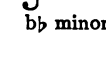
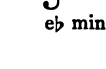
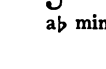
Major	Minor
C — open key	a minor
G — one sharp, f	e “
D — two sharps, f, c.	b “
A — three “ f, c, g.	f# “
E — four “ f, c, g, d.	c# “
B — five “ f, c, g, d, a.	g# “
F# — six “ f, c, g, d, a, e.	d# “
C# — seven “ f, c, g, d, a, e, b.	a# “

27. Recite the related scales of the flat signatures.

Major	Minor
C — open key	a minor
F — one flat, b	d “
B \flat — two flats, b, e.	g “
E \flat — three “ b, e, a.	c “
A \flat — four “ b, e, a, d.	f “
D \flat — five “ b, e, a, d, g.	b \flat “
G \flat — six “ b, e, a, d, g, c.	e \flat “
C \flat — seven “ b, e, a, d, g, c, f.	a \flat “

Staff Signatures

C major	G major	D major	A major	E major
				
a minor	e minor	b minor	f# minor	c# minor

B major 	F# minor 	C# major 	F major 	Bb major 
g# minor 	d# minor 	a# minor 	d minor 	g minor 
Eb major 	Ab major 	Db major 	Gb major 	Cb major 
c minor 	f minor 	bb minor 	eb minor 	ab minor 

28. How many keys belong to each signature?

Two: one major and one minor; they are called related keys.

29. What do you mean by the word key-note?

The key-note is the last, lowest note of a piece, and its letter-name gives the key name to the signature.

30. How can you tell whether a piece is written in a major or a minor key?

By finding the last, lowest note, and then looking at the signature of the piece.

31. What is a chromatic scale?

A procession of half-tones, using every note, **black** and **white**, in the octave.

32. How do you finger a chromatic scale?

By using the third finger on every black key, the thumb on each single white key, and the thumb and second finger on each group of two white keys.

33. What is an enharmonic scale?

A scale whose tones may be written in two ways on

the staff, but which remain **unchanged** on the keyboard, such as the scales of C# major with seven sharps, and D \flat major with five flats.

34. What is a tonic minor scale?

A scale using the same letter-names as the major, but with a different signature.

35. Give the harmony names of the degrees of the scale.

I. Tonic; II. Super-tonic; III. Mediant; IV. Sub-dominant; V. Dominant; VI. Sub-mediante; VII. Leading-tone.

CHAPTER 4.

Time.

1. What do we mean by Time in music?

It is sound or silence, divided into different lengths.

2. What word do we use for sound in music?

Tone.

3. What word do we use for silence in music?

Rest.

4. How are these tones and rests written on the staff?

In notes and signs of different shapes.


5. How many notes and rests of different shapes are generally used?


Seven notes and seven rests.


6. What are their names?


64th, 32nd, 16th, 8th, 4th, half, whole.


7. Describe these notes.

A 64th is a black dot with a stem, and four flags to the right. 


A 32nd is a black dot with a stem, and three flags to the right. 

A 16th is a black dot with a stem, and two flags to the right. 

An 8th is a black dot with a stem, and one flag to the right. 

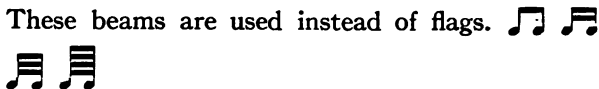
A 4th is a black dot, with only a stem. 

A half is a white circle with a stem. 


A whole is a white circle. 


8. In what other way can two or more flag notes be written on the staff?

By using lines called beams to join them together.





9. Describe the seven rests.


A 64th rest has a stem and four flags to the left. 


A 32nd rest has a stem and three flags to the left. 

A 16th rest has a stem and two flags to the left. 

An 8th rest has a stem and one flag to the left. 

A 4th rest has a slanting line with an upper loop to the right and a lower loop to the left. 

A half rest is a black square resting on a line. 

A whole rest is a black square hanging from a line. 

10. How are measures divided?

Into units of even or uneven lengths.

11. You have learned what a key signature is, now what is a time signature?

Two figures one above another, placed as near to the key signature as possible. $\frac{4}{4}$

12. What does the **upper** figure mean?

The **number** of units in a measure.

13. What does the **lower** figure mean?

The **kind** of units in a measure.

14. What time signatures are most often used?















$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, (or C) $\frac{3}{8}$, $\frac{6}{8}$.

15. What does C stand for in a time signature?

Common, or $\frac{4}{4}$ time.

16. What do you mean by the word unit in music?
Any part of sound or silence, either large or small.

Table of time units

$\frac{1}{64}$	$\frac{1}{32}$	$\frac{1}{16}$	$\frac{1}{8}$	$\frac{1}{4}$	$\frac{1}{2}$	1
						
						

17. How do you find the values of the units in this table?

Multiply any unit by 2, in order to find its value in the unit next to the **right**.

Divide any unit into 2 parts, and you will find 2 units of the value of the unit next to the **left**.

Multiply any unit by 4, in order to find its value in the second unit to the **right**.

Divide any unit into 4 parts, and you will find 4 units of the value of the second unit to the **left**.

Multiply any unit by 8, in order to find its value in the third unit to the **right**.

Divide any unit into 8 parts, and you will find 8 units of the value of the third unit to the **left**, etc.


18. How many time units are there in a note or rest followed by a dot?

There are three units of the value of the next unit to the **left**.

19. How many time units are there in a note or rest followed by two dots?

There are seven units of the value of the second unit to the left.


20. What do you mean by a tie?

A tie is a curved line connecting two units; the first a unit of sound, and the second a unit of silence. 

21. Does the tied note lengthen the unit of sound?

Yes, by the length of its value.

22. What is a triplet?

Three time units, with the figure 3 and a curved line above them. 

23. To what are they equal?

They are equal to two time units of the same value.

24. What is accent in music?

Accent is emphasis (louder tone) on one or more units in a measure.

25. Where are these accents used in the measure?

In $\frac{4}{4}$ or C (common) time on the 1st and 3rd units, but if the piece is in quick time the accent on the 3rd unit is left out. In $\frac{3}{4}$ time, the accent comes on the 1st unit. In $\frac{6}{8}$ time, the accent comes on the 1st and 4th units.

26. When the first and last measures of a piece do not have the full number of time units, what are they called?

Incomplete measures, but by adding their units together we have the number of units called for by the time signature.

27. How many time units are always found in the first incomplete measure?

As many units as are needed to complete the last measure.

28. What words are often placed at the beginning of a piece to tell us whether it is meant to be played quickly or slowly, in a merry way or a sad way?

The following Italian words:

Adagio. Very slow.

Andante. Slow.

Moderato. Moderate.





Allegretto. Cheerfully.

Allegro. Lively.

Presto. Very quickly.

CHAPTER 5.

Signs and Words used in Music.

1. What does the Italian word **legato** mean in music?
That the tones must be held for their full value, and played smoothly, without breaking the sound.
2. What sign is used for a slur?
A curved line placed over two or more notes, all of which are played **legato**, except the last, which is broken. 
3. What does the Italian word **staccato** mean?
That the tones cannot be held for their full value, but must be **at once** detached or broken.
4. What sign is used for staccato?
A dot placed over a note. 
5. What does the Italian word **portamento** mean?
That the tones are held for **almost** their full value, but are broken just before the next tone is played.
6. What is the sign used for portamento?
A curved line placed over two or more notes, with a dot over each note. 
7. What does the Italian word **fermata** mean?
That the note over which the sign is placed is held longer than its value requires.
8. What is the sign for a **fermata** or **hold**?
A half circle with a dot under it 
9. Recite the following table of Italian words, with their abbreviations and meanings.

Accelerando	<i>Accel.</i>	with more speed.
A tempo		in (signature) time.
Cantabile		in singing style.
Con moto		with motion.
Crescendo	<i>Cresc.</i>	growing louder.
Diminuendo	<i>Dim.</i>	growing softer.
Dolce		sweetly.
Fine		the end.
Forte	<i>f</i>	loud.
Fortissimo	<i>ff</i>	very loud.
Marcato	<i>Marc.</i>	in marked time.
Meno mosso		with less motion.
Mezzo forte	<i>mf</i>	moderately loud.
Mezzo piano	<i>mp</i>	moderately soft.
Molto		much.
Non troppo		not too much.
Piano	<i>p</i>	soft.
Pianissimo	<i>pp</i>	very soft.
Piu mosso		faster.
Poco		a little.
Rallentando	<i>rall.</i>	growing slower.
Ritardando	<i>ritard</i>	with less speed.
Ritenuto	<i>riten.</i>	holding back.
Rinforzando	<i>rf</i>	with special accent.
Scherzando		playfully.
Sempre		always.
Sforzando	<i>sf</i>	with accent.
Tenuto	<i>ten.</i>	held.
Vivo	}	very lively.
Vivace		

CHAPTER 6.

Classified Intervals.

1. How do you count classified intervals?

From the lower note to the upper, using the letter-names of both notes.

2. Into what classes are these intervals divided?

Into perfect, major, minor, augmented, and diminished.

3. Recite the intervals of the scale.

Prime	Fifth
Second	Sixth
Third	Seventh
Fourth	Eighth or Octave

4. What classified intervals do you find in the major scale?

Major and Perfect.

5. Recite the tones and half-tones that are found in these intervals.

Perfect prime remains on its own note and letter-name, c.

Major second contains 1 tone, c to d.

Major third contains 2 tones, c to e.

Perfect fourth contains $2\frac{1}{2}$ tones, c to f.

Perfect fifth contains $3\frac{1}{2}$ tones, c to g.

Major sixth contains $4\frac{1}{2}$ tones, c to a.

Major seventh contains $5\frac{1}{2}$ tones, c to b.

Perfect eighth or octave contains 6 tones, c to c.

6. How do you change major intervals into minor?
By dropping the upper, or raising the lower note half a tone, but **keeping the letter-names the same.**
f to a is a major 3rd.
f to a \flat is a minor 3rd.
f \sharp to a is a minor 3rd.
7. How do you diminish minor or perfect intervals?
By raising the lower, or dropping the upper note half a tone, but **keeping the letter-names the same.**
f to a \flat is a minor 3rd.
f \sharp to a \flat is a diminished 3rd.
e to b is a perfect 5th.
e to b \flat is a diminished 5th.
8. How do you augment major or perfect intervals?
By raising the upper note half a tone, but **keeping the letter-names the same.**
c to d is a major 2nd.
c to d \sharp is an augmented 2nd.
c to g is a perfect 5th.
c to g \sharp is an augmented 5th.
9. Through what interval do you form the **minor**?
Through the major interval.
10. Through what intervals do you diminish?
Through minor or perfect intervals.
11. Through what intervals do you augment?
Through major or perfect intervals.
12. How are interval changes made on the **staff**?
By the use of accidentals.
13. What do you mean by inversion?

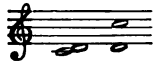
Placing the lower note of an interval an octave higher.

14. How do the intervals change when you invert them?

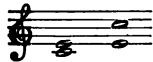
The prime or unison becomes an octave.



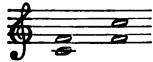
The second becomes a seventh.



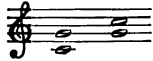
The third becomes a sixth.



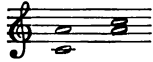
The fourth becomes a fifth.



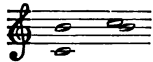
The fifth becomes a fourth.



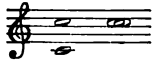
The sixth becomes a third.



The seventh becomes a second.



The eighth or octave becomes a prime.



15. What other change takes place when you invert an interval?

Major becomes minor.

Minor becomes major.

Augmented becomes diminished.

Diminished becomes augmented.

Perfect remains perfect.

16. What is a consonance?

An interval that sounds restful and satisfactory to the ear.

17. What is a dissonance?

An interval that, by itself, sounds unrestful, but is quite satisfactory when it is followed by a consonance. All intervals are either consonances or dissonances.

CHAPTER 7.

Chords.

1. What is a chord?

Two or more notes written one above another, and played at the same time.

2. What are the two principal chords?

The triad or common chord, and the 7th chord.

3. How do you form a triad?

By using I, III, and V of the scale.

4. What do you call the lowest note of the triad?

The **root** or **keynote** from which the triad takes its name.

5. Counting from the root up, what are the classified intervals of a major triad?

A major 3rd, and perfect 5th.

6. Counting from the root up, what are the classified intervals of a minor triad?

A minor 3rd, and perfect 5th.

7. How do you find the seventh chord?

By using a triad, and adding the 7th note from the root?

8. How is a triad figured? $\begin{matrix} 5 \\ 3 \\ 1 \end{matrix}$

9. How is a 7th chord figured? $\begin{matrix} 7 \\ 5 \\ 3 \\ 1 \end{matrix}$

10. Can you change the form of the triad?

Yes, by two inversions which are figured $\begin{matrix} 6 & 6 \\ 3 & 4 \\ 1 & 1 \end{matrix}$



11. Can you change the form of the 7th chord?

Yes, by three inversions which are figured

6	6	6
5	4	4
3	3	2
1	1	1

12. What do you mean by the relationship of keys?

Those that have most notes in common.

13. Give an example.

C and G major, where all the tones are alike except f, which in G major becomes f#.

14. What keys are in the first relationship?

The major 5th above and major 5th below; also the signature and tonic minors.

15. Taking the key of C major as an example, what

keys are in the first relationship? c C a

G
F

16. What is an arpeggio?

It is a chord, whose notes are written and played separately.

17. What is the general rule for fingering an arpeggio?

In the right hand:

Triad, 1, 2, 3, 1, 2, 3, etc.

1st inversion, 1, 2, 4, 1, 2, 4, etc.

2nd inversion, 1, 2, 4, 1, 2, 4, etc.

In the left hand:

Triad, 5, 4, 2, 1, 4, 2, 1, etc.

1st inversion, 5, 4, 2, 1, 4, 2, 1, etc.

2nd inversion, 5, 3, 2, 1, 3, 2, 1, etc.

18. When large and small Roman numbers are used, what do they mean?

The large numbers are used for major (I) and with a small cross beside them, are also used for augmented (III⁺). The small numbers are used for minor (II), and with a very small circle beside them are also used for diminished (VII[°]).

✓ 19. Give the character of the triad on each degree of the major scale.

Major	Minor	Minor	Major	Major	Minor	Diminished
I	II	III	IV	V	VI	VII [°]

✓ 20. Give the character of the triad on each degree of the minor scale.

Minor	Diminished	Augmented	Minor	Major	Major	Diminished
I	II [°]	III ⁺	IV	V	VI	VII [°]

✓ 21. What principal chord is the same in both major and minor?

The dominant, which is always **major**.

CHAPTER 8.

Form.

1. Is it possible to write music without a plan?

No; a piece must be written according to musical rules, just as a story is written according to the rules of grammar.

2. What is the name for the plan on which a piece is written?

It is called Form.

3. Describe this plan.

It is made up of certain divisions or parts, of which the most important are **sections**, **phrases**, and **periods**.

4. How many measures are there in a **section**?

There are **two** or more measures.

5. How many measures are there in a **phrase**?

There are **four** or more measures, as each phrase contains two sections.

6. How many measures are there in a **period**?

There are **eight** or more measures, as each period contains two phrases, or four sections.

7. How many periods do you usually find in a simple piece?

Three; the first and third periods are always in the same key; the second period is written in the

dominant or sub-dominant of that key, and of course, requires a different signature.

8. What is a Coda?

A passage of a few measures, sometimes used as an ending, after the last period.

CHAPTER 9.

Ornaments.

1. What is a grace note?

A very small note placed as close as possible before another note.

2. How many kinds are there?

Two; the long and the short.

3. What is the difference between them?

The short grace note has a stroke through its stem.


4. What is the Italian name for a long grace note?

Appoggiatura. 

5. What is its value?

It takes one half the value of the following note, and it also takes the accent of the measure.

6. What is the Italian name for a short grace note?

Acciaccatura. 

7. How is it played?



As quickly as possible, so that it has no accent, and takes as little as possible from the value of the following note.

8. What sign is used for a turn?

The letter S placed sideways over or after a note.

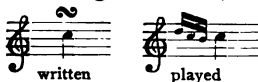
9. In how many ways is this sign written?

In two ways. The first with the left loop above and

the right loop below.  The second is made in the opposite way, with the left loop below and the right loop above. 

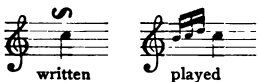
10. What notes do you use in the first turn?

The note **above** the given note, the given note, the note below, and the given note.



11. What notes do you use in the second turn?

The same notes, but in the opposite way; the note **below** the given note, the given note, the note above it, and the given note.




12. When a sharp, flat, or natural is placed **above** the turn, which note does it change?

The note **above**.



13. When a sharp, flat, or natural is placed **below** the turn, which note does it change?

The note **below**.

14. What sign is used for a mordent?

A sign like the letter w. 

15. In how many ways is it written?

In two ways; the first like a w, ; the second like a w with an upright line through it. 

16. What notes do you use in the first mordent?

The given note over which the sign is placed, the note above, and the given note.



17. What notes do you use in the second mordant?

The given note over which the sign is placed, the

note below, and the given note.



18. How is a mordent played?

As fast as possible, like the shortest kind of trill.

19. What sign is used for a trill?

The letters *tr* placed over a given note, often followed by a waved line. *tr*~

20. How many notes does a trill add to the given note?

Only one, which is the next higher or lower in the key that is used. These two notes are repeated 2, 4, or 8 times, or as many times as the value of the given note needs and the speed of the piece requires.

21. When the trill sign *tr*~ is placed over a given note, do you begin the trill on that note?

Yes, and it also receives the accent.



22. When a grace note is placed beside the given note, on which note do you begin?

On the grace note, which in this case receives the accent.



CHAPTER 10.

Some Rules for Practice.

1. Read the lesson over carefully and practice it in the order in which it is written.

2. In practicing finger exercises, keep your mind on the special position or touch for which the exercise has been given you.

3. In practicing scales, begin by reciting the letter-names and the proper fingering of the scale.

4. In practicing a Study or Piece, first find the keynote, and, with the help of the signature, decide whether it is a major or minor key. Play the scale, and the tonic, dominant, and dominant 7th chords of the key. Next look at the time signature and decide upon the unit to be used in counting the measures. Then find the measure, or measures, that are most difficult, either in time, interval, or fingering, and give them special attention.

5. Always learn carefully the title of your Piece and the name of the Composer.

Short Sketches of the Great Composers.

JOHANN SEBASTIAN BACH.

JOHANN SEBASTIAN BACH was born March 21, 1685 in Eisenach, Germany. His father was a musician and the little boy grew up in a very musical and religious home. Left an orphan at the age of ten, he was taken into the home of an older brother, who did not encourage his love of music.

A story is told of how little Johann, who was not allowed to use a certain music book belonging to his brother, took the trouble of copying it all out by moonlight; but sad to relate, his brother would not let him keep it. In spite of all this discouragement, he worked hard and steadily, and became a great organist and composer. He wrote a great deal of church music and wonderful fugues; the Passion Music is considered one of his most beautiful compositions.

He died in Leipsic in 1750.

GEORGE FREDERICK HANDEL.

GEORGE FREDERICK HANDEL was born February 23, 1685 in Halle, Saxony. His father, who was a surgeon, wished his son to be a lawyer and refused to allow him to study music. The child had, however, a friend, who gave him a little dumb spinet, which he hid in the attic and on this, quite secretly, he learnt his notes and how to use his fingers. So well did he succeed that his father at last gave up the idea of his being a lawyer and allowed him to become a musician.

He was a great composer and organist, and is best known by his oratorios, of which "The Messiah" is the most famous.

He became blind in 1752 and died in England in 1759. He was buried in Westminster Abbey.

FRANCIS JOSEPH HAYDN.

FRANCIS JOSEPH HAYDN was born March 31, 1732 in Austria. When he was about six years old, his cousin, who was a schoolmaster, visited the family and was much astonished at the little boy's musical talent.

His parents were very poor and could not afford to give him music lessons, so his cousin arranged to have him sent to a Choristers' School in Vienna, where the boys who sang in the Cathedral choir were given their education in return.

For years he worked very hard and finally became Court Musician to Prince Esterhazy.

Among his many compositions, an oratorio called "The Creation" is well known, but he is most famous for his charming symphonies.

He had a bright and sunny nature and was much loved by the younger musicians, who called him "Papa Haydn."

He died in Vienna in 1809.

WOLFGANG AMADEUS MOZART.

WOLFGANG AMADEUS MOZART was born January 27, 1756 in Salzburg, Germany. At a very early age, he showed a great love of music and, when he

was four years old, tried to write on paper a little piece that he had composed on the piano.

His father, who was a musician, educated his little son very carefully, and the boy grew up happily in the companionship of a very dear sister, a few years older than himself.

When Wolfgang was six and his sister Nannerl eleven years old they played before the Emperor and Empress of Austria, and the concert gave great pleasure to the whole Court. They continued to give concerts together for several years, and were known and loved all over Europe, as much for their sweet natures, as for their beautiful music.

From early childhood to the end of his life, Wolfgang's greatest pleasure was in composing, and he has left us a number of symphonies, quartets, operas, and other forms of music. His compositions are all so graceful and charming, that it is hard to say which are the greatest favorites, but an opera called "The Magic Flute," and the g minor Symphony are very well known and loved.

He died in Vienna in 1791.

LUDWIG VAN BEETHOVEN.

LUDWIG VAN BEETHOVEN, the greatest of all the great masters, was born December 16, 1770 in Bonn, Germany.

Like the other great composers, he began to study music when he was very young, but his father was so severe in giving him his first lessons, that the poor child

was often very unhappy. However, he soon showed his genius, and always loved his music, in spite of his severe training.

All through his life he worked very hard as pianist, conductor, and composer. He wrote nine wonderful symphonies, of which the fifth is one of the most famous, and many quartets, trios and sonates.

The last years of his life were sad ones, for he became completely deaf and in the end could not even hear the tones of his own piano when he played on it.

He died in Vienna in 1827.

FRANZ SCHUBERT.

FRANZ SCHUBERT was born January 31, 1797 in Lichtenthal, near Vienna. The little boy was the youngest of a large family, and as his father was a busy school-master, Franz had his first lessons from an older brother.

He was always exceedingly fond of music, and began to compose when he was quite young. He is famous for his wonderful songs, and of these, "The Erl King" is one of the best known.

In his symphonies, Schubert gave us more song-like melodies than we find in the earlier Masters, and this is especially true of his "Unfinished Symphony."

He was always poor and had to live simply, but, nevertheless, he had a bright and happy nature.

He died in Vienna in 1828.

FELIX MENDELSSOHN.

FELIX MENDELSSOHN was born February 3, 1809 in Hamburg, Germany. His parents were wealthy,

and he is one of the few composers who had every advantage of education and upbringing.

He showed his musical talent very early, and played at his first concert when he was nine years old; and later became a fine pianist, conductor, and composer. He wrote symphonies, overtures, oratorios, and much pianoforte music, all of which is charming and graceful. His oratorio "Elijah" is one of his well known compositions.

He had a happy, sunny disposition and was much beloved by his many friends.

He died in Leipsic, Germany, in 1847.

FREDERIC CHOPIN.

FREDERIC CHOPIN was born February 22, 1810, near Warsaw, Poland. His father, who was a French army officer, afterwards kept a boys' boarding school, in which his son was educated. The boy had excellent musical instruction as well, and played a concerto at his first concert when he was eight years old. He became a great pianist and composer and gave many concerts all over Europe.

He liked best to write for the pianoforte, and played his own music with great delicacy of tone and beauty of expression.

His nocturnes are especially lovely, but he also wrote waltzes, preludes, impromptus, mazurkas, and sonates. He had a sensitive and poetic nature, and was passionately fond of flowers.

He died in Paris in 1849.

ROBERT SCHUMANN.

ROBERT SCHUMANN was born June 8, 1810 at Zwickau, Saxony. His parents educated him carefully and he must have been fond of music as a boy, for we hear of his forming a band amongst his schoolmates.

When he was fifteen, his father died and his mother wished him to study law at Leipsic University and at Heidelberg. This he did, but later he decided to make music his profession and began to compose.

He hurt his hand by using a machine for finger development, and could never become a pianist.

He wrote four beautiful symphonies, several overtures, and a number of pianoforte works. Of these last the "Carnival" is perhaps one of the best known.

He died, after a long illness, near Bonn, Germany, in 1856.

RICHARD WAGNER.

RICHARD WAGNER was born May 22, 1818 in Leipsic, Germany. During his school days in Dresden and Leipsic, he was always much interested in mythology, as well as in music, and it is probable that even as a schoolboy, he had dreams of the magnificent operas he was to write in later life.

He never learned to play on any instrument but devoted himself to composition, particularly to opera form.

At first, people were not interested in his operas, because his musical ideas were expressed in a very new and unusual manner. Later on, however, his music was better understood, and his operas are now considered some of the finest that the world has ever heard.

A theatre was built especially for Wagner's use in Bayreuth, and the finest performances of his operas have been given there, both before and since his death.

He evidently kept his early love of mythology, for most of his opera stories are taken from it, and the music that he wrote for them is full of dignity and grandeur. "Die Meistersingers" is the gayest, and "Tristan und Isolde" one of the most tragic of his operas.

He died in Venice in 1883.

FRANZ LISZT.

FRANZ LISZT was born October 22, 1811 at Raiding, Hungary. His father gave him his earliest pianoforte lessons, and, although he was a very talented little boy, he must have worked exceedingly hard, for he gave his first concert when he was nine years old. He was a marvellous child pianist, and in his later life was considered the finest in the world.

He also became a composer, and wrote symphonies, symphonic preludes, and many other forms of music, including many beautiful transcriptions for the pianoforte.

His Hungarian Rhapsodies are perhaps the best known of his pianoforte works.

Liszt was a great teacher, and inspired much devotion in his pupils.

He died in Bayreuth, Germany, in 1886.

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