THE
RHYTHMIC GRADUS

AN ELEMENTARY TEXT-BOOK OF MUSIC

BY

Katherine Bird
Margaret H. Glyn

AND

T. H. Yorke Trotter
M.A., MUS. D.

Grade I, II, III, IV, each
Complete......

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The Rhythmic Gradus.

Grade IV.

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INTRODUCTORY NOTE.

The plan of the work of Grade IV is the same as in the preceding Grades, with some slight additions. With this Grade, the student completes his elementary course. When this is faithfully mastered, he will approach with intelligent understanding the higher branches of musicianship.

The music suitable for performance during the study of this Grade is represented by the easier two-part Inventions of Bach, the easier Sonatas of Haydn and Mozart, and the Christmas Pieces of Mendelssohn.

The Appendix is intended for the assistance of the Teacher, and contains directions for the use of the Rhythmic Gradus Scale-Chart.
# Grade IV

## Chart of simultaneous work.

<table>
<thead>
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<th>TIME</th>
<th>KEY</th>
<th>TECHNIQUE</th>
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<tr>
<td>Ear-training in an advanced stage. Syncope. Exercises to be barred. Exercises in the addition of bars and time-signatures. Dictation exercises.</td>
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## Reading

(a) Melodic pieces for both hands together to be interpreted as well as read at sight with due regard to expression. (b) Development of the power of playing from memory.

## Interpretation

Performance of the easier works of Bach, Haydn, Mozart, Beethoven and other composers.
Division I.

Time and Time-notation.

Syncopation.

The pupil is already well aware of the fact that there is considerable variation in accent in music. He has played tunes in which the tones he is playing seem to go against the accent. Now explain to him that this effect is called syncopation, and that the tones which do not fall on the accents, but seem to contradict them, are called syncopated tones. To make this clear play the following, using the proper time-names.

\[ \text{[Musical notation image]} \]

Then play the same melody in the following way—

\[ \text{[Musical notation image]} \]

He will at once see that in the second example the tones are held over the accented beats. Tell him that the tones G, C and E in the last example are called syncopated tones because they do not coincide with the regular accent.

He will soon see that there are many ways in which syncopation can be made. It will be a useful exercise for him to point out syncopations in the Reading Exercises in Division IV and to mark the syncopated tones.
Exercises for inserting bar-lines and adding time-signatures.

In working the following exercises the pupil must first determine for himself what are the tones on which he can feel an accent should be placed. He must then place bar-lines before these notes and mark the general effect. It will be noticed that syncopations and variations on the normal accent are introduced, but in every case there are certain features which should enable the pupil to determine the position of the bar-lines, and in Set II the proper time-signatures, if the recommendations given in Grade III are kept in mind.

Set I.

Melodies to which bar-lines must be added.
Melodies to which bar-lines and time signatures must be added.

Set II.

1.  

2.  

3.  

4.  

5.  

6.  

7.  

8.  

Tests for Dictation.

1.

2.

3.

4.

&c.
Division II.

Key and Key-notation.

As in the former Grades I, II and III, the pupil should continue to receive regular and systematic ear-training. The sight-singing class should, if possible, be attended, and the pupil frequently exercised in hearing the different effects of intervals and triads.

At the piano, the pupil continues his study of scales, intervals, and triads.

Before proceeding to new matter, recapitulate briefly the points relating to major and minor scales which have been studied in the previous Grades.

Remind the pupil: (1) that scales consisting of full-tones and semitones, and which therefore have a different letter-name for each tone, are called diatonic scales; (2) that there are two varieties of diatonic scales, major and minor; (3) that major and minor scales are distinguished from one another by the position of their full-tones and semitones; (4) that a certain relationship exists between major scales and minor scales which have for their tonic the sixth tone of the major scale, and secondly between major scales and minors with the same tonic, the first of these being called relative minor scales, the second, tonic minor scales; (5) that every minor scale has two types, harmonic and melodic. All these points should be illustrated by reference to the key-board.

Impress upon the pupil the fact that, in the minor mode, only the tones belonging to the harmonic type of the scale are diatonic. In the melodic type, two tones are at variance with the feeling of minor tonality, i.e., the major sixth from the tonic used in ascending passages, and the minor seventh, used in descending. These tones are called chromatic, being foreign to the ones required to form the diatonic key. Now draw the pupil's attention to the fact that in the octave there are twelve tones. Only seven of these tones are required to make the diatonic scale, in either major or minor types, therefore the remaining five tones are chromatic in the diatonic key. They may be used with the others without causing modulation.

R.B. G. IV.
Play the following short diatonic tune (a), and then the one following (b), which shows the use of chromatic tones without modulation, and let the pupil hear the difference between these tunes. This will give him no trouble, as he is already familiar with the effect of these additional tones through his experience of them in the sight-singing class.

\[\text{chromatic tones in the major mode.}\]

Now turn to the piano key-board. Examine the construction of first the major, then the harmonic minor scale, and in each case let the pupil find out between which tones of the scale the omitted or chromatic tones are found.

Experiment will show that in the major mode, the omitted tones are those between the tonic and supertonic, supertonic and mediant, subdominant and dominant, dominant and submediant, and leading-note.

In the minor mode, the omitted tones are those between tonic and supertonic, mediant and subdominant, subdominant and dominant, and two between the submediant and leading-note.

Now remind him of the solfa names for these chromatic tones. He will remember, through knowledge gained in the sight-singing class, that each derives its name from the diatonic tone above or below it.

Explain that for purposes of harmony, about which he will understand more later, the chromatic tones of a key are usually designated as at (a), which is called the harmonic method, but they may be also met with written as at (b), which is called the melodic method.

<table>
<thead>
<tr>
<th>(a)</th>
<th>(b)</th>
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<tbody>
<tr>
<td>Between tonic and supertonic</td>
<td>Raw  De major and minor</td>
</tr>
<tr>
<td>Between supertonic and mediant</td>
<td>Maw  Re major</td>
</tr>
<tr>
<td>Between mediant and subdominant</td>
<td>Me  Me minor</td>
</tr>
<tr>
<td>Between subdominant and dominant</td>
<td>Fe  Saw major and minor</td>
</tr>
<tr>
<td>Between dominant and submediant</td>
<td>Law  Se major</td>
</tr>
<tr>
<td>Between submediant and leading-note (1)</td>
<td>Lah Lah minor</td>
</tr>
<tr>
<td>Between submediant and leading-note (2)</td>
<td>Taw  Le major and minor</td>
</tr>
</tbody>
</table>

Chromatic tones are written on the staff by sharpening or flattening a staff degree, as C, C♯, D, D♯, &c.

The pupil should now be exercised in writing chromatic tones in various keys with correct notation, and should be given melodies containing chromatic tones to write.
by ear. Point out that the chromatic tones chiefly used are those a semitone above the tonic, and a semitone above and below the dominant (see ex.: p. 18). The reason for this is that these tend to give prominence to the strong tones of the key. Whether, in a melody, tones are chromatic in the prevailing key, for example as $F_{#}$ in C-major, or diatonic in a new key, as is $F_{#}$ in G-major (modulation having taken place), can only be determined by a careful examination of the prevailing tonality. Hints for determining this point will be found later on.

Now explain to the pupil that chromatic tones are frequently used which do not affect the harmony, but are simply ornamental. These are called auxiliaries, when each one comes a semitone below its principal.

An auxiliary is generally written a degree lower than that of the diatonic tone to which it leads. Thus, an auxiliary below D would be C$, below E, D$, and so on.

Explain further that when an ornamental tone is taken above its principal, it is called an appoggiatura, and is frequently used a full-tone above. In this case it is generally diatonic. But an appoggiatura can also be used a semitone above its principal, and is then usually chromatic.

Thus in C major, A followed by G as a principal tone might be a diatonic appoggiatura, whereas A$ used instead of A would be a chromatic appoggiatura.

Now tell the pupil that the chromatic appoggiatura is generally written a degree above the diatonic tone to which it leads. Give the general rule; an ornamental tone, whether auxiliary or appoggiatura, is written on a degree above or below its principal tone.

The following examples will show the use of chromatic tones.

1. 

Varied with auxiliary notes.

2.  

The last passage is throughout in the key of A, and the accidentals are all auxiliary tones a semitone below the principal tone.

Other chromatic tones below dominant and above tonic.
The Semitonal or Chromatic Scale.

The original use of the word chromatic was that of a variation upon the diatonic tones. It is derived from a Greek word meaning colour. In old Greek music the extra sounds introduced which did not belong to the diatonic scale were considered to give an effect of colour; and such tones were introduced to make one sound shade into another. Independent movement by semitones, where no special emphasis is given to diatonic tones, may be called semitonal.

This scale may be taught as follows: Play it over on the piano, and let the pupil hear that the tones are all a semitone apart. Show him that in this scale all the tones are used, chromatic as well as diatonic. The scale thus consists of the seven diatonic and five chromatic tones used in order. Tell the pupil that this is the semitonal scale, and that another name for it is chromatic scale, because the chromatic tones are used in it.

Now explain that we can write the semitonal scale beginning on any tonic. First we write in the diatonic scale (\(\text{T}\)). Then we can fill in the chromatic tones (\(\text{Q}\)) in the harmonic manner, with which the pupil is already familiar, so that the scales of C and D\(\#\) would stand as follows.

Semitonal or chromatic scale in C (harmonic).

![Semitonal or chromatic scale in C](image)

Semitonal or chromatic scale in D\(\#\) (harmonic).

![Semitonal or chromatic scale in D\(\#\)](image)

We can also write the semitonal scale as if the chromatic tones were ornamental, i. e., place the note for the chromatic tone on the degree below that of the next diatonic tone in the ascending scale, and on the degree above that of the next diatonic tone in the descending scale.

This is called the melodic manner of writing the scale.

Semitonal or chromatic scale in D\(\#\) (melodic).

![Semitonal or chromatic scale in D\(\#\)](image)

Point out that change of degree is used to indicate uniformly the passage from chromatic tone to diatonic; and for a chromatic tone following a diatonic one the same degree is used with the necessary accidental. Tell the pupil that, in the works of the great masters, chromatic tones are not written on any definite system. Composers then wrote their music as it appeared most easy to recognise.

The following exercises for finding key-signatures should now be worked through. In these melodies chromatic tones will be found, and hints are given as follows for distinguishing these from the diatonic tones.
In cases where important chromatic tones are used, the pupil must consider carefully the whole passage and decide for himself what is the central point and what tones are diatonic. He should sing to himself the passage and decide what tones he can pause on. After this, by taking out the chromatic tones, the key will be obvious. Where two tones are sounded together, which do not occur in any one scale, the probability is that they will be, the one a semitone above, the other a semitone below the dominant. Thus if we find F and D♯ the key will be A, for E is the dominant of A and F is a semitone above E while D♯ is a semitone below. A chromatic tone a semitone above the tonic is also common.

Chromatic tones used as auxiliaries may be recognised by the fact that they simply lead up to the tone above them. If two notes are written upon one degree at the interval of a semitone, it is usually safe to assume that the more important of the two represents the diatonic, the other the chromatic tone.

Melodies to which key-signatures must be added.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8.
Exercise for Naming Triads.

Name these triads. Classify them as major, minor augmented or diminished, and name the keys, major and minor, in which each one may be found.

C-major:

E-minor:

Eb-major:

D-minor:

B-major:

Eb-minor:

F-major:

C-minor:

D-major:

F#-minor:

Bb-major:

C#-minor:
Transposition.

It will be remembered that in the early stages there are two distinct methods of transposition, (1) transposition without notes, (2) transposition by reading. The former process must always be well ahead of the latter.

In studying the chants now given, the following points should receive attention:

1. Read the melody of each chant through to the solfa names, while playing it, and then read it in all keys.

2. Play the bass in a similar manner.

3. Then play each triad slowly, naming it, e. g. tonic triad, key C; dominant triad, key C, &c.: continue repeating the names of the triads aloud while the passage is repeated in various keys. Note that where the bass is a sixth below either of the other parts, this is an inversion of the triad, and the root will be found a third below the bass.

4. All the chants should be practiced in this way, and continued until the pupil can play any one, selected haphazard, in any key named, repeating the names of the triads aloud. Unless this is insisted upon, the process is apt to become mechanical, and the pupil to fall back upon playing by ear.

Three-part Major Chants for Transposition.
Three-part Minor Chants for Transposition.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8.
Four-part Major and Minor Chants for Transposition.
Transcribing music from short to open score.

It is useful to write music—especially that intended for voices—in what is called open score, which gives to each part its proper stave. By these means the progressions of the separate parts are more clearly seen, so that the melodies assigned to the middle voices can be easily noticed. In order to know how to distribute the various parts the student must remember that in the treble and tenor parts the tails of the notes are turned up, in the alto and bass parts the reverse is the case. Care must be taken to write the necessary rests and repeat accidentals in each part, for in short score one accidental or rest is often made to do duty for two parts, but in open score each part must have the rests and accidentals belonging to it.

Write the following extracts in open score using a separate clef for each part, Exercises for writing in open score.

treble, alto, tenor, and bass. Then re-write each one in the following keys: a major second above, a minor third below, a minor third above the original key.
Specimen sight-singing tests.
Division III.

Technique.

Further exercises, of a more advanced nature, for promoting strength of finger, thumb and wrist action, are given, also short studies for the foregoing and other points.

A high standard of excellence in technique should be aimed at by the time this Grade is reached.

Exercises for giving strength and independence to the fingers.

Each bar should be repeated several times and the exercise played in all keys, ascending by semitones, as C, D#, D &c., or descending in the same way.

1. R. H. \[ \text{\begin{array}{c}
1 & 3 & 5 \\
2 & 3 & 5 \\
4 & 3 & 5 \\
5 & 3 & 5
\end{array}} \] &c.

L. H. \[ \text{\begin{array}{c}
1 & 2 & 4 \\
3 & 2 & 4 \\
2 & 4 & 4 \\
3 & 4 & 4
\end{array}} \] &c.

2. R. H. \[ \text{\begin{array}{c}
5 & 2 & 4 \\
3 & 2 & 4 \\
1 & 3 & 5 \\
2 & 3 & 5
\end{array}} \] &c.

L. H. \[ \text{\begin{array}{c}
2 & 4 & 3 \\
4 & 3 & 3 \\
1 & 3 & 3 \\
3 & 3 & 3
\end{array}} \] &c.
Exercises for legato.

Depress the wrist when the fifth finger is used, elevate it for the fourth finger, both for legato sixths and octaves.
Exercises for passing the thumb.

Exercises for trills.

These exercises should be practised using different fingers for the shakes.

Studies.
The Pedals of the Piano.

Show the pupil the pedals of the piano, and explain that one is for the right and the other for the left foot.

The use of the left pedal is to lessen the sound by shifting the hammers of a grand piano, so that they strike only two wires at once instead of three. Formerly but one wire was struck, and so the term una corda, one string, is the indication for using this pedal, which is called the soft one. It is but seldom used, for it is the right pedal that is the important one.

Shew further that when a piano-key is pressed down, not only does the hammer strike the wires, but a small block covered underneath with felt is raised off the wires at the same moment, and falls again as soon as the piano-key is allowed to rise. Explain that this is called a damper, and that directly it touches the wires they cease sounding.

Now put down the right pedal and show the pupil what would happen if there were no dampers. Play a scale-passage, and he will hear that, instead of a succession of distinct tones, one runs into another.

Explain that this is because there is nothing to stop the sounding of one group of wires before the next group is struck. When the pedal is down the dampers are held away from the wires, so that the result is just as if there were no dampers at all. Now he will begin to understand that the use of the pedal is to control the damping of the wires, so that we can either stop a tone short with the damper, or else allow it to go on sounding till it dies away of itself.

Let the pupil use the pedal by himself (without playing) and he will find that it requires both a downward pressure and an upward release.

The following exercise should now be practised to give facility in changing the pedal at the right moment in playing. The hand should be raised after striking each octave and the sound sustained by means of the pedal, so that the passage is perfectly legato. As the next octave is struck the pedal must be quickly charged; on the one hand there must be no break in the legato, and on the other hand the bad effect of sounding together of two octaves must be carefully avoided.

Exercise for changing the pedal at the right moment.

R. H. \[ \text{Diagram of the exercise for changing the pedal at the right moment.} \]

L. H. \[ \text{Diagram of the exercise for changing the pedal at the right moment.} \]

The remainder of this division deals with pedal technique, fingering, and common technical faults, and is intended, not for the direct instruction of the pupil, but for the assistance of the teacher.
Pedal Technique.

A thorough knowledge of pedal technique is essential for the teacher. In many editions of classical works no pedal marks are found at all. This does not by any means imply that the pedal must not be used. Much is left to the discretion of the performers, for it is difficult, if not impossible, to make pedal marks convey with absolute accuracy what is intended. The different qualities of various pianos make different treatment essential. Moreover much depends on the resonance of the room. Where there is great resonance the pedal must be used much more sparingly than when the sounds do not re-echo, but are quickly damped off by curtains or other articles of furniture.

Beginners should not be allowed to use the pedal at all. When a certain proficiency has been attained, the pedal may be used, but at first only in the simplest manner possible to sustain chords and arpeggios where there is no change of harmony. As the student progresses, the pedal may be used more and more, but in every case it is important that the piece studied should be thoroughly known before pedal effects are attempted, otherwise the further complication involved is sure to lead to mistakes.

The additional pedal added by some makers is not discussed here, since its use is confined to a few pianos only.

The pedal not only removes the dampers from the wires, as a result of which the sound of any piano-keys that are struck is sustained, but in addition to this effect, by causing the harmonics or partial tones to vibrate in sympathy with the fundamental sound, the tone quality is altered. Harmonics that are most noticeable are the upper octaves, fifths, and thirds, but of these not all can be heard. As the harmonics sound above, it is evident that the pedal will have most effect on the lower tones of the piano.

The pedal is always pressed down to its fullest extent, but when released it can either be allowed to return to its original position or it can occupy an intermediate position. When the pedal is used to its fullest extent in both directions it is called a full pedal; when the release is only partial, a half pedal. The full pedal damps off the sound entirely, but the half pedal allows some resonance to continue. It gives a certain misty effect to the music, and can even be used at the beginning of scale passages. Another use of it is to employ it so quickly that the foot seems almost to vibrate. Such use is called the tremolo half pedal.

When the pedal is put down exactly with, or even before, the striking of the piano-keys, it is called a primary pedal; when it is pressed down after the note, a secondary pedal. The primary pedal produces a louder tone than the secondary, but it is seldom used in comparison because of the danger it entails of blurring previous sounds.

The pedal must be changed at every change of harmony, otherwise the dissonant effect of two chords sounding together will be heard. The change should be made quickly just as the new chord is being struck. When a legato effect is desired in chord-playing, care should be taken not to raise the pedal at the same moment as the hands, otherwise there will be a break between the two chords. But if the pedal is quickly raised just as the new chord is being struck, and then put down again, a perfect legato can be obtained.
When, however, there is a change of harmony in the upper part of the piano, no change of pedal is necessary, for the pedal does not affect the top strings at all, and its influence is only slight in the upper part of the piano that is affected by it.

The pedal should also be changed on the different tones of a melody to avoid any blurring of passing-notes.

The chief functions of the pedal are as follows:—

1. To aid in sustaining tone in arpeggio and chord passages where the harmony is unchanged.
2. To connect chords or single tones that cannot possibly be played legato.
3. To prolong a bass which cannot possibly be held through the bar.
4. To make a melody in any part stand out clearly, though it cannot be sustained by the fingers.
5. To give effect to slurs, particularly when it is not easy or even possible to obtain a good legato.
6. To allow any part to keep on sounding when the fingers are wanted for another part.
7. To alter the tone-quality of the instrument, so that the quality of any tone or tones may be made different from that of others.
8. To help the effect of phrasing, so as to make it quite clear where the several phrase sections end, by raising the foot quickly at the end of a section.
9. To give variety by altering the tone-quality of any passage on its repetition.
10. To allow the hands to be raised so as to obtain rest.

Examples illustrating each of these points are now given.

Examples showing the use of the Pedal.
Fingering.

It is impossible to lay down definite laws as to how passages in music written for the piano should be fingered, because with different performers different fingerings must be used; but a few hints may be found useful.

The golden rule to be observed is that the fingers should be placed in such a position so that not only can they strike the piano-keys in the right order, but be ready to attack the next passage. All passages should be fingered with this end in view.

Other recommendations may be briefly stated as follows—

1. Let the fingering be consistent. In sequential passages use the same fingering throughout.

2. Finger scale passages, no matter on what tone they begin, exactly as you would finger the scale itself.

3. Finger arpeggios and broken chords as you would finger the tones of the chord if sounded together.

Thus in arpeggios of a common chord in its normal position the third finger should be used in the right hand (Ex. 1) because the interval of the fourth occurs here; while in the arpeggio of an inverted triad the fourth finger is the best to use, because the interval is now a third:

But if the third is a major third and one of the piano-keys a black one, the third finger may be used:

4. As far as possible, use different fingers for intervals that vary in size, particularly in chromatic passages:
5. As far as possible use the strongest fingers for accents that require to be brought out strongly.

6. Use different fingers for repeated tones especially when they occur in rapid passages:

7. Do not use the same finger for two white piano-keys next each other, but one finger may be made to slide from a black piano-key to a white one with good effect:

8. Good effects can often be obtained by passing the fourth finger over the fifth or the fifth under the fourth. This is particularly useful when the fourth finger can be used on a black piano-key.

9. In successions of sixths where it is impossible to make both tones legato, it should be arranged that one of the two at least proceeds without a break.

The following example gives an illustration of how different fingerings may be used over the same notes. Which fingering should be adopted entirely depends on the size, shape and strength of the performer’s hand.

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**Common Technical Faults.**

1. Seat too high or too low.
2. Crouching position: sitting too near, or too far off the piano.
3. Arms not hanging easily: elbows out.
4. Wrists too high or low.
5. Hands too near the edge of the keys, so that the thumbs hang over, or the reverse.
7. Thumbs straight, not curved.
8. Fingers too straight, causing the pressure on the piano-key to come from the flat finger instead of from the tip.
9. Some fingers curved, others straight.
10. The hand sloping towards the little finger.
11. Resting the weight of the body on to the arms.
12. Fingers stiff at the knuckle joint.
13. Sound wrongly obtained by arm pressure.
14. Fingers of unequal power, some weak, others stronger.
15. Fingers weak generally.
16. Fingers stiff generally.
17. Fingers flabby generally.
18. Fingers moving sluggishly.
19. Fingers using two motions instead of one.
20. First joints inclined to sink inwards.
21. Inability to raise certain fingers (such as the fourth), while the remainder of the hand is at rest on the keys.
22. Tendency to move another finger while one is playing, e.g. the third, while the fourth is playing.
23. Tendency to move the hand while playing.
24. Attack of keys not exactly at the right moment, either too soon or too late.
25. Fingers not raised to an equal height, causing uneveness of touch.
26. Fingers sliding off the keys.
27. Sluggish movements in scale and arpeggio work.
28. Stiff thumb—general want of independence and flexibility—the thumb inclined to require the hand to move with it and the elbow to go out.
29. A tendency to drop the thumb off the keyboard.
30. A tendency to raise the thumb too high when it plays a succession of notes.
31. Movement of the arm with the hand.
32. Slow action of the hand.
33. Hand not raised properly, and not thrown back far enough.
34. Half movements of the hand.
35. Fingers straight during wrist exercises.
36. The hand contracting or expanding between each movement.
37. The thumb and fifth finger not striking the keys together.
38. A tendency to make two actions instead of one in letting the hand fall.
39. Insufficient wrist control in quick staccato.
40. Stiff lateral motion.
41. Raising the hand to different heights causing unevenness.
42. Legato uneven, touch hard, metallic, flabby or toneless.
43. In scales and arpeggios, movement of the hand or arm when the thumb acts:
    accents on the tones produced by the thumb: fingers straight as they pass
    over the thumb.
44. In finger staccato, a movement of the wrist with the hand, or a flicking
    movement of the finger: a tendency to hurry on the weak fingers, thus
    making the effect uneven.
45. Accents coming on wrong beats.
46. Broken legato in arpeggio playing.
47. Hands not together, one playing before the other.
48. No variety of tone.
Division IV.

A. Reading. B. Memorising

A. Reading.

These exercises have now reached a stage of some difficulty, and the student will require to look them carefully over before attempting to play them.

The key and any modulations should be noted, and the rate of movement decided upon. It will also be found helpful if the top part is said through mentally to the time-names, with due attention to the proper phrasing articulation.

Such a course will assist the player to get the swing of the piece: It need scarcely be again insisted upon, that interpretation at sight of new music should be the aim of the player or singer.

1. Andante.
11. Moderato.

12. Vivace.

22. *Andante.*

![Musical notation]

### B. Memorising.

Some pupils are able to memorise automatically, and can play from memory without any conscious effort a piece that is familiar to them. The danger of such automatic memory is that it is not entirely reliable. Some change of conditions, a strange piano, an interruption, or even an outside disturbance, may upset this memory, so that the player finds himself unable to reproduce anything. Further, unless this automatic playing is constantly repeated, the work will soon fade from the memory.

Hence it is desirable that the *basis* of memorising should be a conscious one, *i.e.* a recognition of the several factors that make up the piece to be memorised. Once these factors have been fully grasped by a pupil, it is more than likely that his memorising will gradually tend to become automatic, for this is the natural tendency in all repetitions. This should be encouraged, for automatic memorising is the most artistic, because the mind is then set free for the interpretation of the music. And if the conscious process of memorising has been first gone through, there is no danger of complete loss of memory if the automatic method should fail, for the pupil will then have conscious knowledge in his mind to fall back upon, which will aid him in case of any interruption or disturbance of his automatic memory.

It is clear that conscious memorising only can be taught, the rest being left to come of itself.

The piece to be memorised should be taught a very little at a time. A phrase of four bars is quite sufficient at a lesson, but the pupil should become familiar with it from many aspects. The following hints have been proved to be of practical use.

1. Take a few bars or a phrase of the piece to be memorised, let the pupil notice the number of beats contained in each bar, and beat the passage, saying the time-names (the top part or melody only).
2. Draw the pupil's attention to the number of bars in which the time values are quite alike.

3. Point out the phrasing of the first eight bars, and let the pupil say the time-names, taking a breath at each break.

4. Point out the key of the piece and the meaning of any tone represented by an accidental—whether it implies a modulation, or is merely a chromatic tone.

5. To get the realization of the piece, let the pupil sing the passage to the time-names, phrasing it with care.

6. Proceed in exactly the same manner with the lower part of the piece. Let the pupil first beat the time and say names, and then hum it to the solfa names.

7. Next let him play the top part, reading from the notes, using the time-names and phrasing with care.

8. The same with the lower part.

9. Point out anything in the way of a repetition, such as a sequence or time-figure in either part.

10. Let the pupil play both parts together counting aloud (reading from the notes).

11. Now take the piece from the harmonic point of view, examine the lower part and help the pupil to see upon what chords it is constructed.

12. When he has discovered this fact in the first phrase let him tell you which tones in melody or bass are essential or unessential (i.e., belong to the harmony or not).

13. Let him play the phrase from the notes, naming the chords as he does so.

14. Let him play it from memory, and, to test his grasp of it, have it played in one or two other keys too.

Memorising may be taught at the discretion of the teacher in the earlier Grades, but care must be taken that the points given to be remembered are not beyond the comprehension of the child. A very few hints will at first be sufficient. The various details of the piece as here catalogued should be introduced in the order in which they are taught in the earlier Grades.
Appendix.

A. The Rhythmic Gradus Scale-Chart.

The object of this Scale-Chart is to enable teachers in charge of sight-singing classes to make clear the following facts to their pupils:

That major and minor scales have each a definite formation.

That the major standard is represented by the fact that it is composed of full-tones and semitones, the latter coming between the third and fourth, and seventh and eighth tones.

That the minor standard is represented by full-tones, semitones and an augmented second. The semitones occurring between the second and third, fifth and sixth, and seventh and eighth tones, the augmented second between the sixth and seventh tones.

That the Solfa names for the major scale are doh, ray, me, fab, soh, lah, te, doh. For the minor scale, doh, ray, maw, fab, soh, law, te, doh.

The class should also understand the construction of the melodic type of the minor scale, and be taught its names—doh, ray, maw, fab, soh, lah, te, doh, law, law, soh, fab, maw, ray, doh.

Attention should be drawn to the terms Major and Minor, and an explanation given for their employment with regard to scales.

The major and the minor scale should be taught as two separate scales. The class should learn the major scale first, and be taught to modulate to the dominant and subdominant by means of fe and taw. These facts should immediately be applied to the staff and the class taught to read in all major keys.

When the construction of the major scale is thoroughly understood, the class should be taught the minor scale in exactly the same manner.

They should learn to call the tonic doh and to modulate to the dominant and subdominant by means of fe and taw as in the major key. They should apply this knowledge at once to the staff, and learn to sing in minor keys, using the same scale names as for the major, with the sole exceptions of maw and law in place of me and lah.
When the two standards have been grasped by the class, they must be taught to modulate from one to the other.

To enable them to do this, the chromatic tones se, the raised fifth of the major must be taught, which will enable the class to pass easily from a major key to its relative minor.

Later on the chromatic tones de, and re, which provide the leading tones for the relative minor keys of the dominant and subdominant major should be taught, and the knowledge thus gained applied at once to the staff, and the pupils trained to sing in all keys, modulating from major to relative minor, and vice versa.

When in the course of a tune a change of key occurs—be it to a related major or minor key—the new tonic at once becomes dok. The place in the tune where the bridge tone is made must be decided upon according to the context.

B. The Construction of a Melodic Exercise.

Teachers are frequently required to write melodic exercises for the children to sing in class. These exercises must not be considered as examples of the highest type of melody, for the object in writing them is not so much to produce a work of art as to provide something easy and useful for class singing. The following hints on the construction of such melodies may be of use.

The exercise should consist of an even number of bars, generally of eight or sixteen bars. It should be constructed so that it generally falls into two halves called phrases.

It must end with a perfect cadence, that is to say, with the tonic or one of the tones comprised in the tonic chord, preceded by one of the tones in the dominant chord.

The final note must bear a strong accent, and therefore must fall as a rule on the first beat of a bar.

In cases when this rule appears to be broken, one of two things occurs—either the tone preceding the final tone is held on into the last bar, or two tones in the tonic chord are sounded one after the other:

\[ \text{or} \]

Endings of this kind are called feminine endings.

At the conclusion of the first phrase, there should be a cadence, but not a perfect cadence unless the third or fifth of the tonic is used, because a perfect cadence with the tonic tone on an accented beat would convey the impression that the piece was ended. The cadence should be a half-cadence, that is to say, a pause on one of the tones of the dominant chord or a cadence in a new key. The use of modulations to new keys will be dealt with later.
Each phrase may be subdivided into two sections, but it is weak to make these smaller divisions throughout. A common plan in an eight-bar melody is to divide the first phrase into two sections, but to make the second phrase run through without a break.

As a rule melodies begin on unaccented beats, and the last tone should be made to contain just a sufficient number of beats as to fill up the first bar. Thus if a melody begins in common time with two crotchets coming on the third and fourth beats, the final tone will be a minim.

The melody must be constructed so that there is a development of the material contained in it. The development is either a repetition of the time combination of two or more tones, called a time-figure, or of a portion of a phrase containing a definite combination of tones arranged with regard to their pitch, called a pitch-figure.

Too strict repetition of material would become monotonous, so new material is often worked in. The custom regarding the insertion of new material may be stated as follows. Let us divide the melody into four sections A, B, C and D. If A and B contain the same material, new ideas may be introduced in C. But if B is different from A, then C should have the same material as A. When new material is brought in in section C, the best course to pursue is to treat the new idea in sequence, that is to say, an exact repetition beginning on a different tone. The following simple melody will illustrate these points.

Here we get a pitch-figure in A which is repeated a tone lower. B contains an answering section—ending with a half-close on the fifth of the dominant. C gives a new idea, which is treated in sequence a third higher, and D brings the melody to a conclusion with a perfect cadence.

As regards the writing of the exercise itself a few hints are added:

1. The key must be insisted on as a central point from the beginning. The exercise, therefore, must not begin with tones that seem to imply another key.

This would be bad if the key of C is intended, for it conveys the impression that the key is F.
2. No skip of an augmented interval or of a seventh should be used.

3. The skip of a diminished interval should only be made when the melody returns towards the first tone.

4. Skips (except in the case of a skip from dominant to tonic) should as a rule be made only from strong tones and accented beats. Strong tones are such as the tonic and dominant.

5. Notes of small value—such as quavers and semiquavers—should be used more especially on weak beats, and should not be approached or quitted by skip:

In case, however, of an arpeggio of a chord this rule does not apply:

6. The easy flow of the melody must be kept up; violent effects should be avoided.

It will now be necessary to consider the subject of modulation, for to obtain variety it is necessary to leave the principal key at times. When the melody is in the major key, the first phrase may well end in the key of the dominant. This key is chosen because its use tends to emphasise and not to take away from the effect of the principal key. The reason for this will be found in the construction of the major scale, in which there are semitones between the third and fourth and seventh and eighth tones. Now the feeling of a key-centre is largely given by the approach to the key-note from below by a semitone. There is, therefore, some danger that the subdominant may make itself felt as the real key-centre instead of the tonic. This danger is taken away by a modulation to the dominant, which, accordingly, is generally used as a subsidiary key-centre. In the minor scale the danger of the subdominant appearing as a key-centre
does not exist on account of the fact that there is a full-tone between the third and fourth tones. The modulation at the end of the first phrase need not therefore be to the dominant key, though of course such a modulation is quite good. The relative major is generally used instead of the dominant on account of the relief afforded.

With regard to transient modulations to other keys in the course of the melody, the following recommendations may be made. If the first phrase ends in the key of the dominant, a transient modulation to the key of the submediant is good, because the submediant of the principal key is the supertonic of the dominant key, and tones belonging to the supertonic chord always lead up to tones in the dominant chord. Supposing, therefore, the melody is in the key of C, the first phrase might well begin in C, and passing through A minor, arrive at the key of G.

The next thing to remember is that it is not good to stay too long in any new key or to introduce the same new key more than once in the course of the melody. Accordingly if the first phrase of our exercise ends in the key of G, the second phrase must at once leave this key. The best keys for the new phrase will be those of the subdominant and supertonic, for if we have gone to the sharp side of our principal key in the first section, we must now go to the flat side in order that the principal key may stand out.

It would be an error to make all the modulations on one side of the principal key; the balance is made best by answering modulations to one side by modulations to the other side.

In making modulations the tones should be avoided that do not come in the key to which we are going. Thus if we begin in C, and desire to modulate to G, we must avoid F' natural while we are approaching G.

Chromatic progressions should be avoided in exercises for children. In more advanced work they may be introduced with discretion. The chromatic tones that are chiefly used are those a semitone above and below the dominant and a semitone above the tonic. As a rule these tones should be approached by steps of seconds only and should be quitted by the rise or fall of one semitone only.

In easy exercises time variety is not found, but as we advance in art it becomes a most valuable means of obtaining artistic effect. This variety may be obtained either by syncopation or by making the phrases of unequal length. Syncopated effects can easily be obtained by tying the last tone in one bar to the first in the next, or by writing notes of small value on accented beats.

Phrases may be made of unequal length by prolonging the cadence of the second phrase, or by repeating in sequence one or more bars. Phrases of three or five bars in length can be used with very good effect.

The cadences may also be varied. The plagal cadence which consists of the sub-dominant chord followed by the tonic can be used with good effect, and many new cadences have become common in modern music.
C. On Phrasing.

The word "phrasing" is used in music to express two things: (1) the indication of the phrase in performance, (2) the indication of figures by means of breaking the legato on any of the values contained in a phrase.

The first kind of phrasing is called by some writers "articulation," but this word has not obtained universal acceptance.

In unaccompanied melody the end of a phrase is usually unmistakeable, so that the phrasing presents little difficulty. In harmonic music the matter is more complicated.

The end of the phrase is emphasised in certain cases by the use of harmony, and as a result we get what may be called the harmonic phrase. Where this is used, the end can be clearly ascertained by inspecting the harmony. The end will be marked by a strong common chord, the tonic or dominant of the original key, or the tonic or dominant of another key.

But in other cases, in order to keep the continuity of the music, we find the harmony contradicting the phrase ending. Here we get the melodic phrase, i.e. a phrase which is confined to the melody and not shared by all the parts. Where the melodic phrase is used it will be necessary to scrutinise the whole of the melody, to feel its balance, and to mark the repetitions of figures and any sequences that may occur. The last tone of the phrase will probably belong to the tonic or dominant chord, or to the tonic or dominant of some new key, and will generally come on an accented beat.

The following passage from a Saraband by Bach will illustrate the difference between the melodic and harmonic phrase.

Here there is a melodic phrase four bars in length, ending on the third beat in bar four. But the insertion of a dissonance G in the bass, makes the harmony lead on to the next phrase and thereby prevents any feeling of pause. In considering phrasing it is necessary to make sure whether the phrase is a melodic or harmonic one, for any mistake in this point will lead to grave error.

Phrase-sections may generally be recognised by the following means.

1. A sequential repetition of a passage will make a division with two groups, which must be separated by phrasing.
2. Similarly the exact repetition of a passage or the repetition with a different termination will show divisions.

3. Sudden changes of any kind, of pitch, of intensity, or of unison to harmony or the reverse, imply a change of phrase section.
The second kind of phrasing might be called "figure-phrasing" or "figuring." It concerns itself with the breaking of the legato on any one or more of the values in a phrase or phrase-section. In all modern compositions these matters are carefully indicated by the composer, for obviously to a great extent the reading of the work depends on an adherence to these figure-phrasing indications. But in works like the Forty-eight Preludes and Fugues of Joh. Sebastian Bach there are no such indications, and students should have clear principles to go on to guide them in selecting the figure-phrasing that seems to them most suitable for the performance of such works.

The first essential is to be consistent throughout. Similar passages must be phrased in the same way; a phrasing once adopted must be adhered to throughout.

The use of accent gives us some help. A strong dissonance implies an accent and its resolution is weaker. We can, therefore, slur the dissonance on to its resolution, which should be shortened in value, thus occasioning a break. The same recommendation applies to dissonances that appear in one part only like appoggiaturas.

Where a break is made, in the course of a succession of tones of similar value and not dissonances, the rule is that it should occur on an accented beat, rather than on an unaccented one or between beats. It should not be made on a tone that naturally leads up to the next one, as in the case of the leading-note.

Good

Bad

not Bad

Where there are repeated tones it is generally good to make them all staccato, so that they may all sound alike.

The following exercises are given for phrasing. The principal divisions should be marked thus \(--\), the lesser divisions and any slurs by \(\wedge\).
Phrasing Exercises.

Allegro.

Presto.

Presto.

Gavotte.

Allegro assai.

Schubert.
D. Musical Ornaments.

In order to save trouble, many signs are used in music to express various combinations of notes. The following are the most common.

1. The Appoggiatura or leaning note. This was a little note written immediately before the principal note, from which it took half the value. When the principal note was dotted, the appoggiatura took two-thirds or one-third of the value. When the principal note was tied, the whole value was taken.

   \[
   \text{written played written played written played}
   \]

   This kind of appoggiatura is not now in use, but it may be found in the works of composers before the time of Beethoven.

2. The Acciacatura or crushing note. This is an appoggiatura written with a stroke through it thus ♩. It is played as quickly as possible and takes from the value of the principal note.

   \[
   \text{written played}
   \]

   The acciacatura is still in constant use.
3. The Arpeggio. This is a wavy line written before a chord to show that the notes must be played one after the other beginning from the lowest note.

Sometimes an appoggiatura or an acciacatura are written before one of the notes in the chord which has to be played in arpeggio. In this case the grace note takes away from the value of the note it precedes.

4. The Mordent or biting note is written above the note to which it refers. It resembles the letter W and it signifies that three notes instead of one are to be played, the note itself, the note above, and the note itself, the first two quickly.

The inverted mordent has a stroke through it, and instead of the note above, the note below the principal note must be played.

It must be noticed here that in all cases the note below the principal note should be only a semitone below, unless it is the sixth of the scale. Double mordents are mordents played twice over.

5. To save trouble in writing, frequently grace notes are written which take their value either from the note which precedes or the note which follows them. For the former class the German word “Nachschlag” is used, and for the latter class “Vorschlag” is the German equivalent.
6. The turn has the following sign \( \infty \); it implies that five notes are to be played as follows, note itself, note above, note itself, note below, note itself.

\[
\begin{array}{c}
\text{written} \\
\infty \\
\end{array}
\quad
\begin{array}{c}
\text{played} \\
\text{-} \\
\end{array}
\]

The first note may, however, be omitted and the turn played as follows.

\[
\begin{array}{c}
\text{written} \\
\text{-} \\
\end{array}
\quad
\begin{array}{c}
\text{played} \\
\text{-} \\
\end{array}
\]

An inverted turn has the following sign \( \$ \). It implies that the second note must be below and not above the principal note.

\[
\begin{array}{c}
\text{written} \\
\$ \\
\end{array}
\quad
\begin{array}{c}
\text{played} \\
\text{-} \\
\end{array}
\]

When a turn or an inverted turn comes on a dotted note, the general rule is that the last note in the turn should be the value of the dot.

\[
\begin{array}{c}
\text{written} \\
\text{-} \\
\end{array}
\quad
\begin{array}{c}
\text{played} \\
\text{-} \\
\end{array}
\]

This, however, does not apply in compound time or in simple triple time when the principal note represents a whole bar.

\[
\begin{array}{c}
\text{written} \\
\text{-} \\
\end{array}
\quad
\begin{array}{c}
\text{played} \\
\text{-} \\
\end{array}
\quad
\begin{array}{c}
\text{written} \\
\text{-} \\
\end{array}
\quad
\begin{array}{c}
\text{played} \\
\text{-} \\
\end{array}
\]

7. The shake or trill expressed by the letters \( tr \), is a sign that the principal note and the note above must be repeated as quickly as possible to the value of the principal note. The shake should end with a turn unless there is any indication to the contrary. Exceptions to this rule are, however, found (a) in a succession of shakes in a chromatic scale (b) when the shake is on a very short note.
In playing the works of composers before the time of Beethoven, it is allowable to begin the shake on the note above the principal note, unless the melodic flow of the passage is thereby injured. In modern compositions when this is desired an appoggiatura is written before the principal note.

8. In the works of Bach and of other composers of his time other signs are found for ornamental notes. It is not necessary to refer to them in detail, but it may be mentioned that when before or after the sign of a mordent, there is a curl, this implies a turn before the commencement or at the conclusion of the mordent. The direction of the curl implies the way the turn must begin or end. For example the following \( \text{\textbullet} \) implies a turn beginning above the principal note, while \( \text{\textbullet} \) implies a turn beginning below the principal note.

No definite rules can be laid down for the guidance of the teacher as to the exact manner of performance of all ornaments, since this may vary slightly with the nature of the context, while performers adopt different renderings to suit their own ideas of what is most effective. All that can be done is to point out the general custom and leave the rest to experience and good taste. But since the performance of Bach’s works presents difficulties arising out of the use of obsolete signs and the contrapuntal style, the following examples are given as suggestions for performance.
Two-part Inventions.

No. 1. Bar 1.

written

performed


written

performed

No. 2. Bar 2.

written

performed


written

performed
No. 9. Bars 15, 16 and 17.

No. 9. Bar 33.

No. 10. Bar 23.

No. 11. Bar 10.
Little Preludes and Fugues.

Exercises to be written out in full, as they should be played.

1. Handel
2. Mozart
3. Bach
4. Chopin
5. Mozart
6. Handel
7. Bach
8. Mendelssohn
E. Works of the Principal Composers.

Palestrina, Giovanni Pierluigi, born in Italy 1524, died 1594.

Principal works: a large quantity of Church music, Masses, Motets, Lamentations, Litanies, Magnificats, a book of Madrigals. His best known work is the Mass of the Pope Marcellus.

Byrd, William, born about 1538 in London, died 1623.

Principal works: Masses, Psalms, Songs, sacred and secular Madrigals, pieces for organ and virginals. He contributed a number of pieces to Queen Elizabeth's Virginal book.
Morley, Thomas, born 1557, died about 1604.

Principal works: Madrigals, Balleys (dance-songs), Canzonets or Little Short Songs to three Voices, Church Services and Anthems, pieces for harpsichord, and for a collection of instruments called “Consort Lessons.”

Purcell, Henry, born at Westminster about 1658, died 1695.

Principal works: Operas, “Dido and Æneas,” “Benduca” and “King Arthur,” music for a number of plays, Church Services, Anthems, Songs sacred and secular, Suites for harpsichord, Sonatas for violins and harpsichord, of which the best known is called “The Golden Sonata.”

Bach, Johann Sebastian, born at Eisenach 1685, died 1750.


Handel, George Frederick, born at Halle 1685, died 1759.


Gluck, Christoph Willibald, born in Bohemia 1714, died 1787.

Composer of Operas of which the chief are “Orpheus,” “Alceste,” “Iphigenie in Aulis,” “Iphigenie in Tauride,” “Armida.”

Haydn, Joseph, born at Rohrau (Austria) 1732, died 1809.

Principal works: Symphonies, Quartets, Sonatas; Oratorios, “The Creation,” “The Seasons,” and Masses.

Mozart, Wolfgang Amadeus, born at Salzburg (Austria) 1756, died 1791.

Principal works: Masses, Symphonies, Quartets and other Chamber music, Piano Concertos and Sonatas; Operas, “Le Nozze di Figaro,” “Don Giovanni,” “Zauberflöte”; important Symphonies are the ones in G minor, E flat and the “Jupiter” in C. Mozart’s last work was the Requiem Mass.

Beethoven, Ludwig van, born at Bonn (Germany) 1770, died 1827.

Principal works: Mass in D, nine Symphonies, Overtures, Opera of “Fidelio,” piano Concertos, violin Concerto, Quartets, Trios, thirty-two piano Sonatas, Variations for piano, Songs.

Weber, Carl Maria von, born 1786, died 1826.

Principal works: Operas, “Der Freischütz,” “Euryanthe” and “Oberon” being the chief; two Symphonies and a good deal of piano music.

Schubert, Franz, born at Vienna 1797, died 1828.

Principal works: nine Symphonies, Quartets, Quintets, Trios, piano Sonatas, Operas, Church music, and a great quantity of Songs.
Mendelssohn-Bartholdy, Felix, born at Hamburg 1809, died 1847.


Schumann, Robert, born at Zwickau (Saxony) 1810, died 1856.

Principal works: Symphonies, orchestral music to "Faust," and "Manfred," piano compositions.

Chopin, Frederic, born at Warsaw 1810, died 1849.

Chopin wrote chiefly for the piano. His first sonata contains the well-known "Funeral March." He wrote many Polonaises, Mazurkas, Studies, Nocturnes, Waltzes and Impromptus.

Wagner, Richard, born at Leipzig 1813, died 1883.


Brahms, Johannes, born at Hamburg 1833, died 1898.

Principal works: Symphonies, Overtures, Variations for orchestra, Concertos, Choral works, including the "German Requiem," a large quantity of chamber music, piano Sonatas and Songs.

Tschaikowsky, Peter, born in Russia 1840, died 1893.

Principal works: Symphonies (of which the best known is called "The Pathetic"), Symphonic poems, Concertos, Suites and Marches for orchestra, Operas, Songs and some Chamber music, amongst which is the great Trio in A for violin, cello and piano.

Grieg, Edward, born in Norway 1843, died 1907.

Principal works: Songs and small piano pieces, also Suites for orchestra and some Choral works.

Glossary of Technical Terms.

Absolute Pitch. Actual pitch according to a given number of vibrations.

Accidental. A sign of chromatic alteration placed before a note showing that the degree is raised or lowered a semitone or full-tone.

Alto. The name usually applied to the voice taking the upper middle part of a composition written for mixed voices.

Augmented. One semitone larger than perfect or major.

Bar. The space between two principal accents.

Bass. The lowest part in a composition written for voices or instruments.
Beat. A regularly recurring point marking equal divisions of time.

Chromatic. (1) A semitonal variation of the diatonic; (2) movement by semitones.

Clef. A sign indicating the absolute pitch of a particular line on a stave, and hence the pitch of the particular stave.

Degree. The line or space of the staff upon which the note is placed.

Diatonic. Limited to the tones of the scale, major or minor.

Diminished. One semitone less than perfect or minor.

Dominant. The fifth tone of the scale.

Dual beat. The equal division of the beat into two parts.

Full-tone. An interval consisting of two semitones.

Interval. The distance in pitch from one tone to another.

Inversion. A term applied to intervals, chords &c., signifying that the upper sound is to be placed an octave lower, or the lower sound an octave higher.

Key. The grouping of tones affixed to some particular tonic: e.g. when the tonic has the pitch of C, the key is C.

Key-signature. The sharps or flats belonging to any stated key grouped together in symmetrical order, and written at the left end of the stave.

Leading-note. The seventh tone of the scale.

Major. The intervals of the major scale reckoned from the key-note, with the exception of fourths, fifths and octaves.

Mediant. The third tone of the scale.

Minor. One semitone less than major.

Mode. The arrangement of the full-tones and semitones of the scale, the usual modes being major or minor.

Modulation. Change of key.

Octave. The repetition of a tone at the interval of eight diatonic notes.

Perfect. A term applied to fourths, fifths and octaves which have no variation of major or minor.

Phrase. A portion of a complete short musical idea, a grouping of accents.

Rhythm. The periodic or recurring quality of all movement.

Root. The lowest note of a triad or chord in its original position.

Scale. The name order in pitch of musical sounds.

Score. A series of separate staves upon which are written the music assigned to different voices or instruments, and so arranged that all may be read simultaneously.

Second. The interval which divides one tone of the scale from the succeeding one.

Semitone. The smaller interval found in the scale.

Subdominant. The fourth tone of the scale.
Superdominant or Submediant. The sixth tone of the scale.

Supertonic. The second tone of the scale.

Tenor. The name usually given to the voice taking the lower middle part of a composition written for four mixed voices or instruments.

Ternary beat. The division of the beat into three parts.

Third. A consonance which takes its name from the fact that three tones of the diatonic scale are passed through in going from one extreme of the interval to the other.

Time. (1) The number of beats in a bar; (2) beat-division.

Time-figure. The beat divided into small values which are grouped in various ways.

Time-signature. Figures placed at the beginning of a composition to indicate (1) the number of beats in each bar; (2) the value of the beat-note.

Tonality. The relation of all tones to a given centre or point of repose.

Tone. The name given to sounds used in music.

Tonic. The first tone of the scale, the harmonic and melodic centre of the tones of the scale.

Transposition. The rendering of a passage or composition in a key different to the original.

Treble. The highest part of a composition written for voices or instruments.

Triad. A combination consisting of two thirds placed one above the other, forming a fifth from the bass.

Triplet. The temporary division of a dual beat into three equal parts.