

The most important Graces in music are the Appoggiatura, the Turn and the Shake.  
The Appoggiatura is expressed by a small-sized note, placed before the principal note.  
It borrows one-half the value of the principal note, unless that note is dotted, in which case the appoggiatura borrows two-thirds of it.

Written thus: 

Played thus: 


If the small note has a dash drawn through it thus: ♯ it is played *smartly, quickly.*

The Turn, (∞, or 2) consists of a principal note and the notes above and below; it should be played with decision.

Written thus:   
Turn upon the note. Inverted Turn. Turn with a sharp. Turn with a flat. Turn over a note.

Played thus: 

The (*tr*) is a rapid alternate repetition of the principal note and the note above. It generally ends with a turn.

Written thus:   
Commencing with the principal note. Commencing with the note above.

Played thus: 

The Transient or Short Shake.

Written thus:



Played thus:



Of the Tremando.

Written thus:



Played thus:



The Waved line thus } or the Curved line, thus ( when placed before a chord, signifies that the notes are to be played in the Arpeggio style that is, to commence with the lowest note of the chord, and proceed in a quick and regular succession, keeping each note down when struck.



Played thus:





## SCALES.

The Scales must be practised slowly at first, then more quickly by degrees as the pupil improves. The hands may be practised separately at the commencement.

The careful practice of the Scales is of the greatest possible importance.

## C MAJOR

Thumb (1) on C & F.



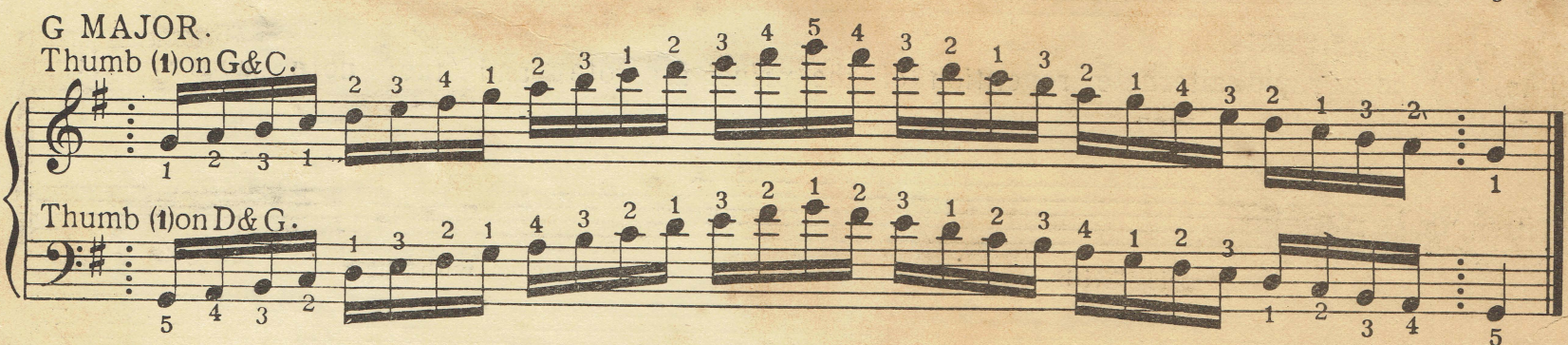
## A MINOR.

Thumb (1) on A & D.



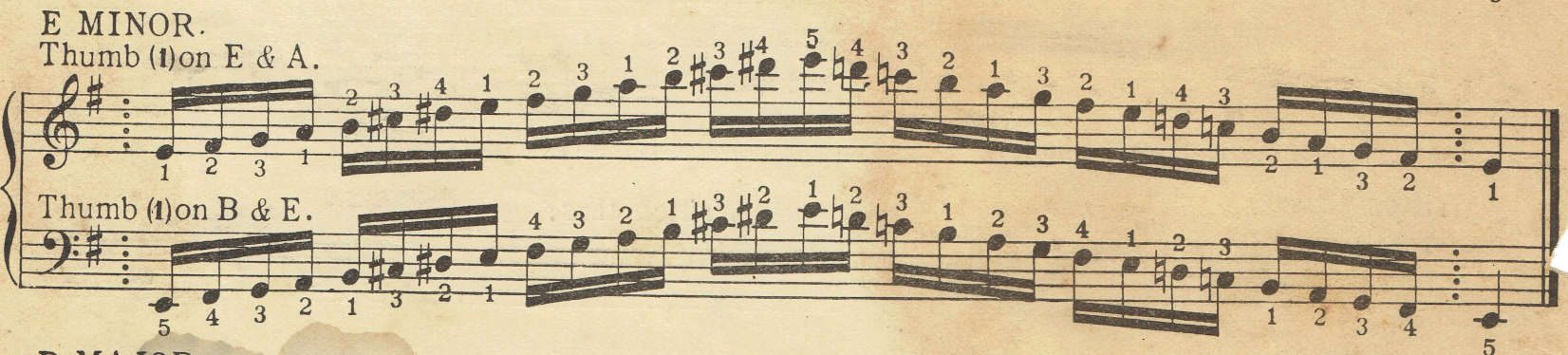
## G MAJOR.

Thumb (1) on G & C.



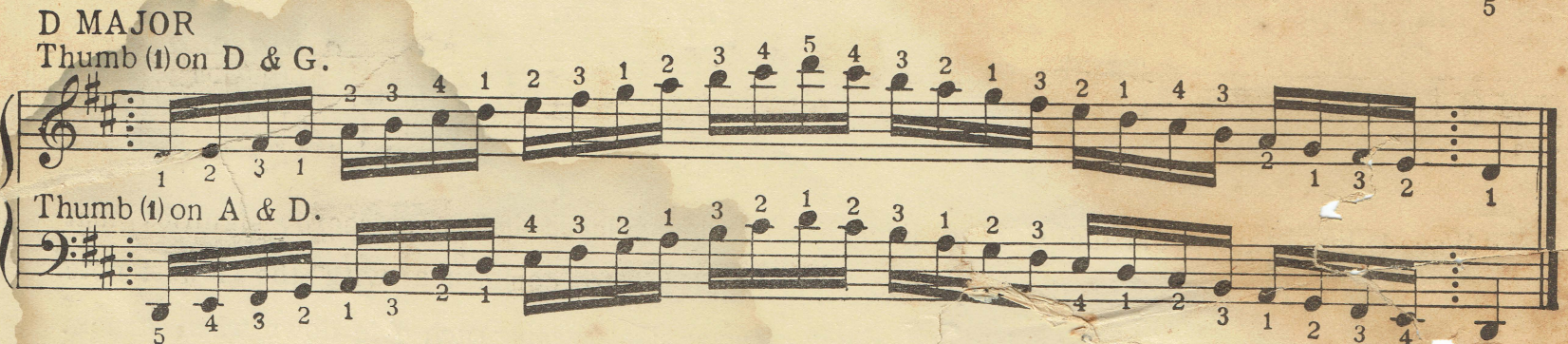
## E MINOR.

Thumb (1) on E & A.



## D MAJOR

Thumb (1) on D & G.



## B MINOR

Thumb (1) on B & E.

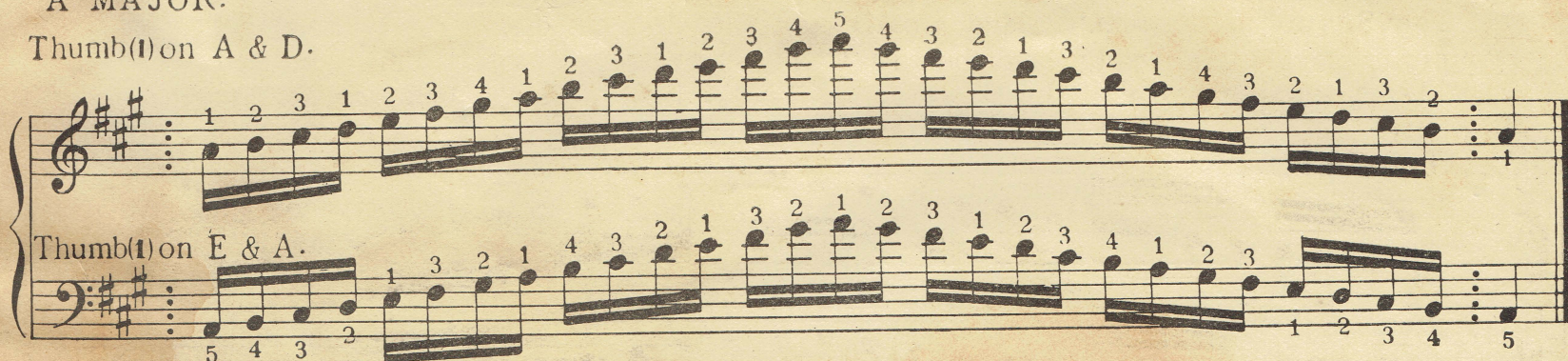


Be particular to observe where the thumb is to be placed.



## A MAJOR.

Thumb(1) on A &amp; D.



## F# MINOR.



## E MAJOR.



## C# MINOR.



## B MAJOR.

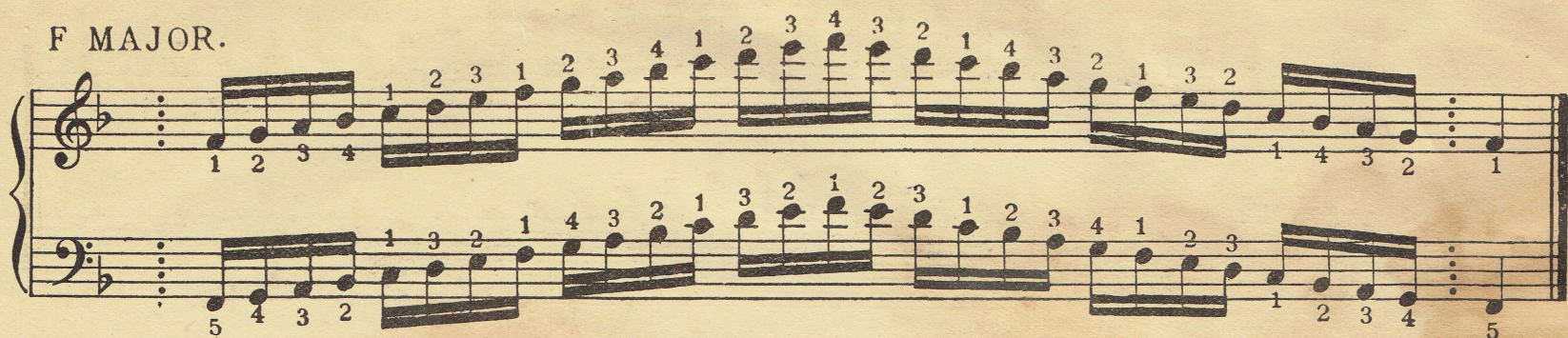


## G# MINOR.

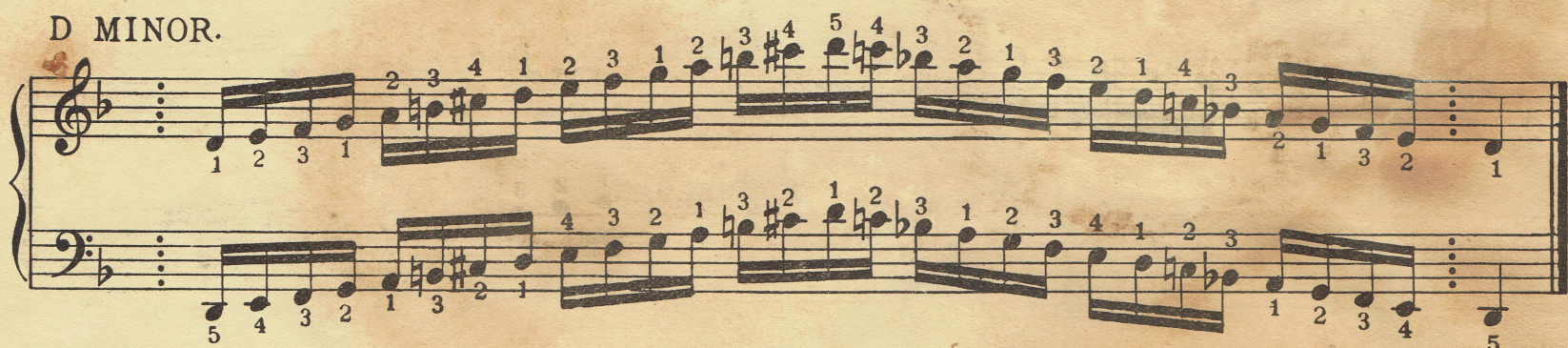




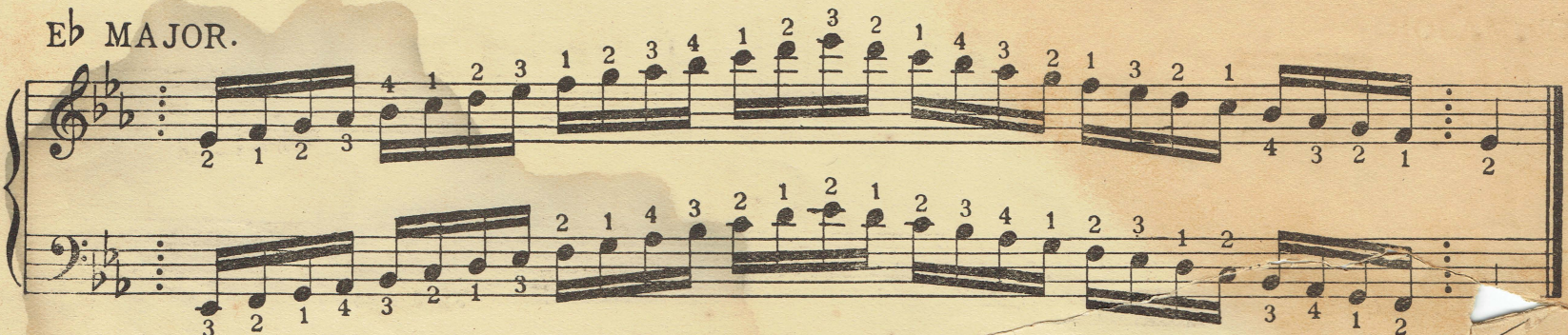
## F MAJOR.



## D MINOR.

B $\flat$  MAJOR.

## G MINOR.

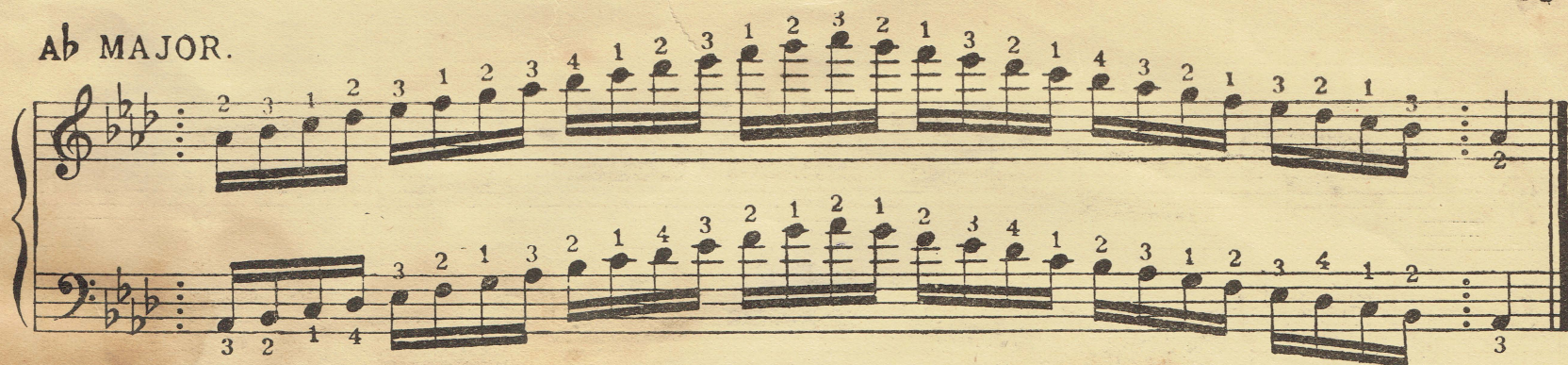
E $\flat$  MAJOR.

## C MINOR.





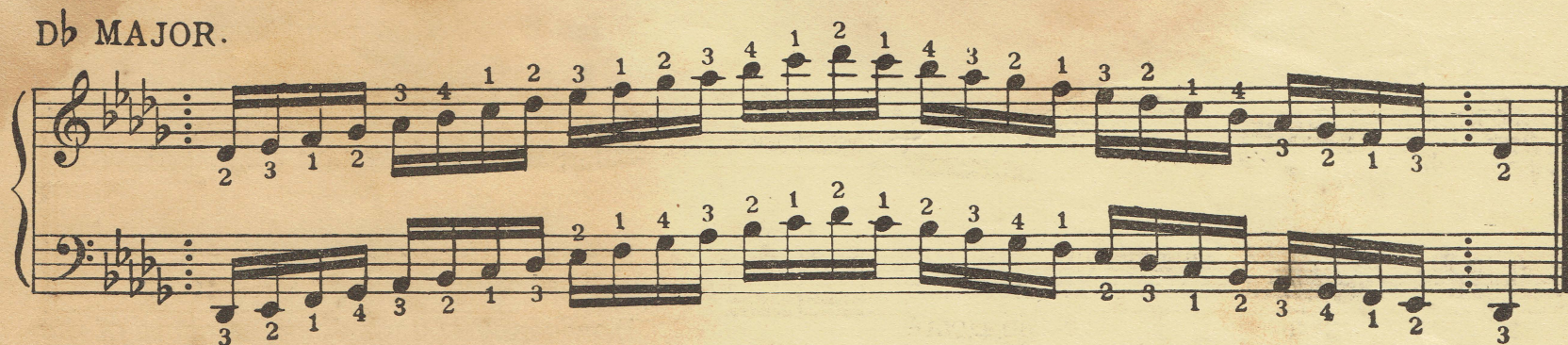
## Ab MAJOR.



## F MINOR.



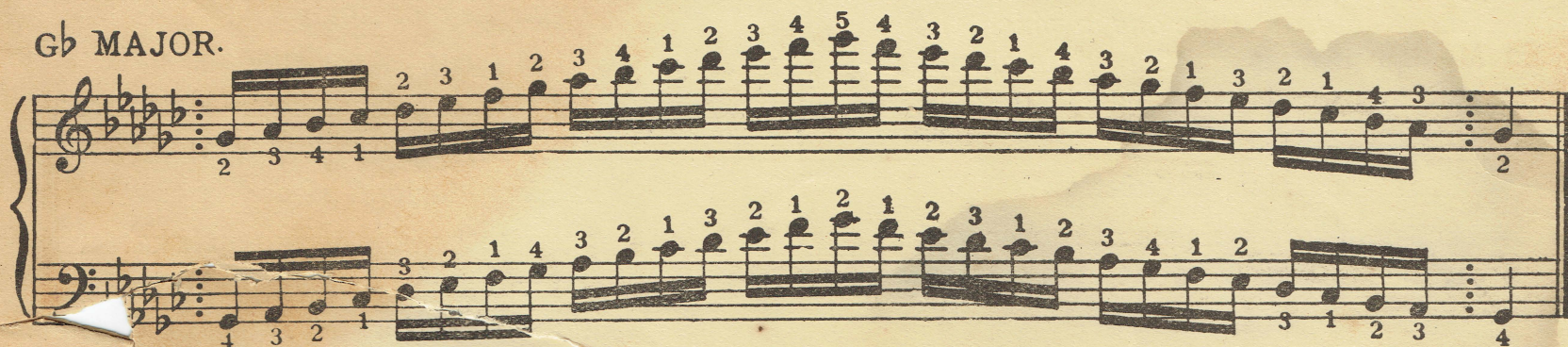
## Db MAJOR.



## Bb MINOR.



## Gb MAJOR.



## Eb MINOR.





## CHROMATIC SCALE.



## A FEW QUESTIONS WITH THEIR ANSWERS ON THE THEORY OF MUSIC.

Q. What is an octave ?

A. An eighth.

Q. What are English terms for the notes which form an octave ?

A. The key note is called the Tonic; the 2<sup>nd</sup> above, the Supertonic; the 3<sup>rd</sup> above, the Mediant; the 4<sup>th</sup> above, the Subdominant; the 5<sup>th</sup> above, the Dominant; the 6<sup>th</sup> above, the Submediant; the 7<sup>th</sup> above, the Leading note; the 8<sup>th</sup> above, the Octave.

Q. What is Modulation?

A. A change of Key.

Q. What is the difference between gradual and abrupt Modulation?

A. Gradual Modulation is a change into some Key which is the nearest and most natural to the one in which the composition is written, while abrupt Modulation is a change into some distant Key.

Q. What is a partial Modulation?

A. A change of key which is no sooner made than it returns at once to the original.

Q. What is Transposition?

A. The art of removing a composition into a higher or lower key, so as to be better adapted to some particular voice or Instrument.

Q. What is Melody?

A. A succession of single notes or sounds.

Q. What is Harmony?

A. Two or more sounds heard at the same time in a proper order.

Q. What does a Common Chord consist of?

A. A bass note with its 3<sup>rd</sup> and 5<sup>th</sup>, the octave to the bass being generally added

Q. What are the attendant Harmonies to the chord of the Tonic?

A. The Chords of the Subdominant and Dominant.

Q. How many sounds does the chord of the Dominant 7<sup>th</sup> consist of?

A. Four, the chord of the Dominant and its 7<sup>th</sup> added, the 7<sup>th</sup> being a whole tone below the octave.

Q. For what reason is it called the Dominant 7<sup>th</sup>?

A. Because it decides or governs the Tonic Harmony by containing those sounds which are not to be found in any other key or scale.

Q. What is meant by a Fundamental Bass?

A. Those notes are Fundamental which make the foundation of any certain chord.

Q. What is a derived Bass?

A. Those Bases which derive their harmony from Fundamental notes.

Q. Which are Major and which are Semitones?

A. From C to C sharp is a Minor Semitone, and from C to D flat is a Major Semitone, &c

Q. Whether is the Major or Minor Key the more perfect?

A. The Major Key is perfect, but the Minor is imperfect, inasmuch as it always wants the assistance of a sharp, or natural, as the case may be, to form its leading note.