

SUMMARY

OF

MUSICAL THEORY,

WITH

TEST SHEETS FOR EXAMINATION.

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FOR THE USE OF ELEMENTARY STUDENTS OF  
SINGING AND THE PIANOFORTE.

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# MUSICAL SUMMARY.

## THE STAFF.

1. Ordinary Music is written on what is called a *staff* or *stave* of five lines, the four spaces also indicating notes. [*see Examples a and b*]
2. These lines and spaces have different names, which are fixed by a sign called a *clef* placed at the beginning of the staff. The two clefs most used are the *G*, or *Treble Clef*—chiefly used for the Right hand on the piano—and the *F*, or *Bass Clef*—chiefly used for the Left hand. [*see c, d*]. These are generally joined by a curved line called a brace. [*see f*].
3. Another clef is sometimes used in Singing for Tenor and Alto. It indicates middle *C*, and is generally placed on the fourth or third lines. [*see e*].
4. The notes on lines of the Treble clef, counting upwards, are *E, G, B, D, F*.—  
Mnemonic, or help to memory, *Egg Girls Bring Dirty Frocks*.  
The spaces are *F, A, C, E*.—(Mnemonic, *FACE*.) [*see c*].
5. The Bass lines are *G, B, D, F, A*.—  
Mnemonic, *Great Bears Dive For Apples*.  
The spaces are *A, C, E, G*.—(Mnemonic, *Apes Can Eat Gum*.) [*see d*].
6. Notes beyond the staff are represented by means of short lines called *leger-lines* (*French* light). The first note given in (*f*) is called Middle *C*, and is on the first leger-line below the Treble and the first leger-line above the Bass.
7. Several leger-lines may be used above and below each staff, [*see g*], but the higher notes of the Bass are generally written in the Treble clef, and the lower notes of the Treble in the Bass clef. The higher notes of the Treble are frequently written an octave (eight notes) lower than they are to be played, and *8va.* is written over them, as in the Example *h*. The word *loco* is generally used to show that the notes are to be played in their proper place again.  
Sometimes low Bass notes are written in the same way, with *8va.* below.

DURATION OF NOTES.

8. The length of notes in the Staff Notation is shown by the shape of the notes. Each of the notes in the following table is twice as long as the one which succeeds it. [see *i*].

FIRST TABLE OF NOTES.

1 Breve (seldom used except in Church music)	is equal to 2 semibreves
1 Semibreve	... is equal to 2 minims
1 Minim	... " " 2 crotchets
1 Crotchet	... " " 2 quavers
1 Quaver	... " " 2 semi-quavers
1 Semi-quaver	... " " 2 demi-semi-quavers

9. SECOND TABLE.

1 Semibreve equals	1 minim	1 crotchet
2 Minims	2 crotchets	2 quavers
4 Crotchets	4 quavers	4 semi-quavers
8 Quavers	8 semi-quavers	8 demi-semi-q.
16 Semi-quavers	16 demi-semi-q.	16 semi-quavers
32 Demi-semi-q.	32 semi-quavers	32 demi-semi-q.

10. Rests, or silences, are shown by signs of the same name as the notes. It may help beginners to remember that the semibreve and minim rests are the same shape, but the *longer*, like the *heaviest* part of a floating log, lies under the line, and the shorter or *lighter* rests on the line. Again, a crotchet rest turns to the right, like the head of a *c*, while the quaver rest turns to the left like a *q*. [see *j*].

Some writers make the crotchet rest with two heads.

11. A dot after a note makes it half as long again: so a dotted minim (or minim rest) is equal to a minim and a half, or three crotchets; a dotted crotchet (or crotchet rest), to three quavers; etc. [see *k*].

12. Two dots after a note make it a half and a quarter longer: so a double dotted minim is equal to a minim, a crotchet, and a quaver, etc.

13. A curved line over two notes on the same line or space, shows that both notes are to be considered as one—that is, the second note is not to be struck again, but held down for its value. This is called a *tie* or *bind*. [see *p*].

14. The same sign is used to show that two or more different notes are to be sung to the same syllable, and is called a *staccato*. [see *q*]. In instrumental music this curved line over several notes requires them to be played together smoothly or *legato*. [see *r*].

15. Dots or dashes over notes require them to be played in a *staccato* or detached manner, with rests between, raising the fingers quickly. Dashes are more *staccato* than dots, and sometimes a curve is used over the dots to indicate a slight, or semi-staccato. [see *s*].

CONSTRUCTION OF THE SCALE.

16. If you look at the accompanying Solfa Notes, or the Natural Scale of C, you will notice that the 3rd and 4th and 7th and 8th are much closer together than the others. On the piano there is another note (a black note) between all the others. The greater spaces—*doh* to *ray* (C-D), *ray* to *me* (D-E) etc., are called tones; the smaller spaces *me* to *fah* (E-F), *te* to *doh'* (B-C) are called semitones or half-tones. If you turn the diagram of the piano at (I) on its side, you will see how the solfa scale fits the key of C, and where the black notes come in.

- 8 Doh' C
- 7 te B
- 6 lah A
- 5 soh G
- 4 fah F
- 3 me E
- 2 ray D
- 1 doh C

17. But sometimes a tune is too low in key C and we must take a higher note for *doh*. If G is taken, [see *n*] we find all the notes are right except the seventh—*te*. This ought to be close up to *doh*; so we use the black note lying between the two white ones, F and G, in order to make *te* a semi-tone. To show that we have raised up the F, we place a sign called a sharp, [see *o*] before the F and call it F sharp. But it would be very awkward having to put this sharp before every F in our tune, so we put a sharp at the beginning of the line, and this means that every F must be sharp.

18. In the same way if we take D for *doh*, we will require two black notes, F sharp and C sharp.

19. Again, if we take F for *doh*, [see *m*] we find that B must be lowered a semi-tone to place *fah* in its proper place. To show this we use a sign called a flat [see *o*] before the note and call it B flat. Taking B flat for *doh* we will require a second flat E, as shown in the central column of *m*.

20. Notice that in the *sharp* keys you always get the next key-tone by counting up five notes and taking *soh* for the new *doh*; and that in the flat keys you always get the next key-tone by counting *down* five notes and taking *fah* for your new *doh*, (or calling *doh* = *soh*, and running down *s, f, m, r, d*; *fah* being the new flat.)

21. The order of the sharp keys [see *t*] may be easily remembered, by imagining a person's name to be George Dae, a Big Frenchman, which we write

Sharp G. DAE. B.F.

and the Flat keys by

Flat F. B E A D, G (eelong) C (ollege).  
or, Fat Boys Eat Apple Dumplings. [see *u*].

22. The sharps or flats at the beginning of a tune are called the *key signature*, and you must remember that they mean that *all* the notes in both hands are to be sharp or flat *all through the tune*.

23. Another way of telling the sharp keys is to remember that the last sharp to the right is always *te*, so *doh*, the key tone, is always the note above the right-hand sharp. The last flat is *fah*; so *doh* in the flat keys is always the fourth note below the right-hand flat.

24. The sharps and flats in the key signatures are always written in the same order, and follow the same order as the keys, placing F. C. before the sharps, and omitting F from the flat keys.

Sharps—F, C, G, D, A, E. Flats—B, E, A, D, G, C.

25. Sometimes there is a sharp or flat in the middle of the tune that is not in the key signature. This is called an *accidental*, and is generally used to change the key for a little, sometimes only a bar, sometimes several bars, eight or sixteen. [see w].

26. For the same reason we may also wish to take away a sharp or flat and to do this we use a sign called a *natural* [see e], which makes a note as it is in the natural key of C. If these signs are not used to change the key, but only for ornament, they are called *chromatic* or colouring tones. [see x, y, a, b, c]. If a succession of notes is altered in this way, it is called a chromatic scale, [see k<sup>11</sup> page 34].

27. Accidentals affect all the notes coming after them in the same bar [see y<sup>1</sup>, 2] but *only* for that one bar, [see y<sup>3</sup>] unless they come before the last note of a bar, and the same note commences the following bar, [see y<sup>4</sup>]. In such a place careful writers put another sharp, flat or natural, to show what is meant. For contradiction of accidentals [see a<sup>1</sup>, b<sup>1</sup>, c<sup>1</sup>].

TIME AND RHYTHM.

28. *Time* is generally used to mean the number of beats in a measure (or bar.)

*Rhythm* is the recurrence of a regular accent.

*Accent* is a stress placed on notes at regular intervals.

*Emphasis* is generally applied to a special stress out of the usual order, and is marked >

A *measure* (commonly called a bar) is from one loud beat to the next.

A *bar* is a line across the staff dividing it into measures, and the note after it always has a strong or loud accent.

A *double bar* shows the end of a tune or phrase.

A *phrase* is part of a tune, just as a *clause* is part of a sentence, and may be termed a *duain*, *trtain*, *quadrain* or *quintain*, as it contains 2, 3, 4 or 5 measures.

Two or more phrases may be termed a *section*. These may be combined to form a *period*; and periods may form a *strain* or a *movement*.

29. Time is generally divided into *Duple*, or *Common time*, having even beats 2, 4, 6, 8, or 12; and *Triple* having 3 or 9 beats.

30. The *time signature* is generally written with two figures, [see r<sup>1</sup>] The *upper figure* tells how many beats in the bar, and the *lower figure* tells what part or fraction of a semibreve each beat is. [see ¶ 9.]

In  $\frac{3}{2}$  } 3 means three beats in the bar; 2 means half a semibreve, or that each beat is a minim.

$\frac{4}{C}$  or  $\frac{4}{4}$  } means four beats in a bar, and each beat is the 4th of a semibreve, or a crotchet.

$\frac{6}{8}$  } means six beats in a bar and each beat is a quaver.

$\frac{2}{4}$  } means two beats, and each beat a crotchet: this is very often counted 4 quavers, especially with beginners.

31. Another division sometimes used is *simple* and *compound*: *Simple time* being any number of beats *under* six, and *compound*, six or any number *over* six.

COUNTING TIME.

32. To ensure each note being its proper length, it is usual to count aloud clearly and distinctly, giving a figure for each beat as in the examples. The first note of each bar is always counted "one," and it must have the strongest accent, while there is a secondary or medium accent on the third beat in duple time, and the fourth or seventh in triple time, as in the following Solfa scheme.

2 beats | strong : weak | strong : weak || [see j<sup>1</sup>, n<sup>1</sup>]

4 beats | strong : weak | medium : weak || [see h<sup>1</sup>, k<sup>1</sup>]

3 beats | str. : w. : w. | str. : w. : w. || [see g<sup>1</sup>, l<sup>1</sup>]

6 beats | str. : w. : w. | med. : w. : w. || [see m<sup>1</sup>].

9 beats | str. : w. : w. | med. : w. : w. | med. : w. : w. || (p<sup>1</sup>)

33. If a tune begins with only *part* of a bar, the first part will be found at the end of the tune, and ought to make up a complete bar with the commencement. Solfaists call this a *secondary* form, and the other a *primary* form. [see h.]

34. When beats are divided, always accent the *first* of each group more than the others.

35. Half beats are counted by saying "and" smartly between the two figures. "And" always shows the *second* half of a beat. [see i<sup>1</sup>, k<sup>1</sup>, l<sup>1</sup>].

36. Quarters may be counted by "tick"—written a comma—both before and after "and;" but in general it will only be found necessary after the "and" except in syncope and other special difficulties. [see k.] | 1 . and : 2 . and-tick | 3 tick and tick : 4.

Teachers are strongly recommended to try this plan, which at once draws attention to the difference between 2 even quavers and a dotted quaver—both being usually counted "one - and."

37. A triplet is made of 3 notes played in the time of two, and it is convenient to count them in the same way, 1-and-tick, 2-and-tick. [see *n*.] But the best plan is to use different syllables, as in solfa, and to count:

1 - tai - tee : 2 - tai - tee : 3 - tai - tee : 4 - tai - tee.

38.  $\frac{6}{8}$  and  $\frac{12}{8}$  may also be counted as triplets when played quickly; but slow music, especially if the notes are sub-divided should be counted in full, although it is more convenient in that case to count in sixes instead of twelve, to avoid the long names. [see *p*.]

39. Note the difference between the accent of  $\frac{3}{4}$  and  $\frac{6}{8}$  time. [See *l*, *m*.]

40. Groups of notes numbering 5, 7, 10, &c., are often met, and must be played in the time of the notes they displace. [see *o*.]

41. Several bars of rest may be counted on the fingers, and numbered off thus: | 1, 2, 3, 4, | 2, 2, 3, 4, | 3, 2, 3, 4, | 4, 2, 3, 4, | 5, 2, 3, 4, |

42. When the regular accent (32) is broken by a note coming in on a weak accent, and being carried through what ought to be the stronger accent, it is called *syncopation*, and the accent is then altered to the weaker pulse. This frequently occurs on half beats as shown in the example [see *q*.]

#### RATE OF MOVEMENT.

43. The following terms are in general use to show the rate at which a tune should be played.

M.	50	{ Largo	-	very slow	String pendulum.
	54	{ Adagio	-	slow	56 in.
	60	{ Andante	-	slow and flowing	Larghetto. 48
	90	{ Moderato	-	moderate	Andantino 39
	120	{ Allegro	-	rather quick	Allegretto. 17
	140	{ Vivace	-	lively	10
	150	{ Presto	-	very quick	7
					Prestissimo 6

44. As much difference of opinion exists about the exact meaning of the above words, some writers use a minim, crotchet or other note with the letters M. M. (Maelzel's Metronome) and a figure indicating the number of beats in a minute. Thus minim=60 : means that the minim is the beat, and it is to be played at the rate of 60 in a minute. Crotchet=120 : means at the rate of 120 crotchets in the minute. Dotted crotchet=86 : means (as in  $\frac{9}{8}$  time) at the rate of 86 dotted crotchets in the minute. [see *b*, *c*, *e*.]

45. The following words are used to modify those given above, or to change the force or rate of a composition.

*Meno*, less; *meno mosso*, less quickly.

*Molto*, much, very; as *molto adagio*, very slow.

*Assai*, enough, sufficiently—*allegro assai*, pretty quickly.

*Non troppo*, not too much—*allegro ma non troppo*, quickly but not too quickly.

*Piu*, more; *piu presto*, more quickly.

46. *Accelerando*=get faster.

*Ritardando* } =get slower, retard.

*Rallentando* }

*Poco a poco*=by degrees.

*A tempo*=at the original time (used after a change of time.)

47. < *Crescendo*=increase the sound, get louder.

> *Decrescendo* } = decrease, diminish the sound, get softer.

> *Diminuendo* }

<> *Swell*=get louder and then softer.

> *sf* *sforzato*=forced or suddenly.

^ *fz* *forzando*=emphasized note.

48. *f*, *forte*=loud.

*ff*, *fortissimo*=very loud.

*p*, *piano*=soft.

*pp*, *pianissimo*=very soft.

*m*, *mezzo*=medium, moderately.

*mf*, *mezzo forte*=moderately loud.

49. *D.C.*, *Da Capo*=go back to the beginning.

*D.S.*, *Dal Segno* (*sain-yoa*)=go back to the sign [see *a*, page 33.]

50. Another way of showing a repeat, is to place two or four dots before and after the passage, usually at the double bar. (see *d*, *s*).

51. If the tune finishes before repeating the whole passage, a double bar with *F.*, *Fine* (*fer'na*), or a pause written over it is placed to indicate the close. [see *s*.]

52. If part of a passage is to be omitted on the repetition 1st time (*Volta Prima*) is placed over the bars omitted, and 2nd time (*Volta Seconda*), where the player is to continue. [see *c*, *d*.]

53. If one or two bars are to be repeated they are marked *bis*. Words to be repeated are marked :|: |:

54. A pause or hold indicates that the note is to be kept on at the performer's will. [see *b*.]

*Ad libitum* (*ad lib.*) allows the performer to play the passage at his own discretion.

#### GRACE NOTES.

55. The term grace note is applied to all embellishments added to a simple melody. The most common are—

The *Appoggiatura*, which in slow music generally takes half the length of the note that follows it [see *t*.]; but in quick music is played very sharply like a "click." If immediately below the principal note the quick appoggiatura is called an *acciatura*, and is generally written with a line through the stem. [see *u*.]

See that the first appoggiatura is played *along with* the bass or other accompaniment and not *before* it, although from the manner of writing, it may seem to be played first (*t', u', v'*).

[NOTE.—In Solfa—as also commonly in modern music the slow appoggiatura is written with the proper value, as it is meant to be played or sung, but the short grace notes are written in small italics above the main note before or after. Turns and cadences are written in the same way.]

56. A *shake* consists of the note over which it is placed and the note above repeated very rapidly. Some writers begin the shake with the upper note; but this throws the accent on the wrong note, and should not be used except indicated by a small grace note before it or by the harmony. Shakes generally end by taking the note below instead of the note above for the second last note. This is called the *turned shake*. [*see v'*.]

A *passing shake* or *mordente*, is made by playing the note and the note above quickly, returning to the main note, without any further shake, or turn. [*see v'*.]

57. A turn is composed of 5 notes—the note, the note above the note the note below and the note again. As the turn is frequently placed after the note—not *over* it—the turn in that case will commence on the note above, without striking the main note, except a line is put through the sign.

If a sharp or natural be placed above or below a turn, it means that the note above or below is to be played sharp, flat or natural, but these are only used to indicate accidentals, not in the key signature.

A turn on C, would be C, D, C, B, C. [*see y'*.]

A turn on G with a sharp below, would be G, A, G, F sharp, G.

58. An *inverted turn* is commenced below and goes 'upwards: thus on C, it would be C, B, C, D, C. [*See examples y'*.]

#### INTERVAL AND MODES.

59. Interval is the distance between one note and another. Counted upwards, thus:—*doh* to *ray*, *me* to *fah*, C to D, E to F, F sharp to G, are seconds; *doh* to *me*, *ray* to *fah*, C to E, D to F, E flat to G, are thirds, &c.

It will be seen that these intervals are of different sizes. *Doh* to *ray*, (C to D) is a tone; *me* to *fah* (E to F) a semitone; *doh* to *me* (C to E) two tones or 4 semitones; *ray* to *fah* (D to F) a tone and a half (three semitones.) The larger are called *major*, the smaller *minor*.

Intervals a semitone larger than major, are called *augmented* or *super-fluous*. Those less than a minor are called *diminished*.

60. In the scale given at par. 16, the interval from the key tone *doh* to its third *me*—(C-E) is a *major* third: therefore the scale as given there is called a *major* scale. But in ancient music, tunes took any note of the scale for their key note, and this was called a *mode*: as "Martyrs" on the second, "Roy's Wife" on the third, and the "Reel of Tulloch" on the fourth of the ordinary scale.

61. In modern music, only one other besides the *Doh* mode is found suitable for harmony: that is the mode with *Lah* for its chief tone, and it can always be found by taking a *third below* the *major key tone* (*Doh*.) The black notes in *t, u*, (page 29) are the minor key tones.

Thus with no sharps and flats *Doh* is C, and the *Relative Minor* or *Lah* is A.

In one sharp, *Doh* is G=*major* mode.

" " *Lah* is E=*minor* mode.

In two sharps, *Doh* is D=*major* mode.

" " *Lah* is B=*minor* mode.

In one flat, *Doh* is F=*major* mode.

" " *Lah* is D.

This third *Lah* to *Doh*, (A to C, D to F &c.), is a minor third, and so this is called the *minor mode*, and in the ordinary notation a *minor key*.

62. Originally *no change whatever* was made in the scale. It was—

$\begin{matrix} l & s & m & r & d & t & l \\ A & B & C & D & E & F & G & A \end{matrix}$  |  $\begin{matrix} l & s & m & r & d & t & l \\ A & G & F & E & D & C & B & A \end{matrix}$  [*see f'*.]

#### THE HARMONIC MINOR.

63. But it was found unpleasant to harmonize a tune with *Soh* (or G) for the second last note. This made musicians sharpen the *Soh*, and many teachers use the scale called the harmonic minor, because all the harmonies necessary for this mode are to be found in it. [*see g'*.]

$\begin{matrix} l & t & d & r & m & f & s & e & l & s & e \\ A & B & C & D & E & F & G & \text{sharp} & A & | & A & G & \text{sharp} & F & E & D & C & B & A \end{matrix}$

#### THE MELODIC MINOR.

64. But the interval *fah se* (a superfluous 2nd) is very awkward, and as we constantly find the melody *l, s, f, m, (A, G, F, E)*, in descending passages it is customary to sharpen the sixth as well as the seventh *going up*, and to use the natural notes of the (relative) major scale coming down: thus—

$\begin{matrix} l & t & d & r & m & bah & se & l & s & f & m & r & d & t & l \\ A & B & C & D & E & F & \text{sharp} & G & \text{sharp} & A & | & A & G & F & E & D & C & B & A \end{matrix}$

65. This explains the rule for minor scales that the semitones occur always between the 2nd and 3rd; but between 7th and 8th ascending and 5th and 6th descending. [*see h'*.]

66. Note that the sharp 6th and 7th (*Bah* and *Se*) are always expressed by accidentals, so that so far as the notes go, it does not matter whether a tune is major or minor—in fact many tunes change their mode, being partly one and partly the other.

67. To know whether a tune is major or minor, the general rule is to look at the last note of the bass, if it is *Doh* the key is major, if *Lah* it is minor. It will also assist you to decide, if the note below the minor key tone is frequently sharpened (*Se*) throughout the composition.

CHORDS.

68. A common chord is any note with its third and fifth. The note from which it is taken is called the root, and the chords are named from their position in the scale as given below. When the major third is at the bottom they are major chords, when a minor third they are minor chords.

69. POSITION OF NOTES IN SCALE.

MAJOR MODE.		MINOR MODE.	
8	doh <sup>1</sup> C	G	Tonic
7	t	B	F sharp leading tone
6	l	A	E submediant (or, relative minor)
5	s	G	D dominant
4	f	F	C subdominant
3	m	E	B mediant
2	r	D	A supertonic
1	d	C	G tonic
			MAJOR MODE.
			1 l, A E
			2 t, B F sharp
			3 d, C G
			4 r, D A
			5 m, E B
			6 fah, F C
			7 se, G sharp D sharp
			8 lah, A E

70. In Solfa the same name and the same notes form the chord in any key, but in the staff notations the notes are changed. Thus the 3 major chords are— [see 4<sup>th</sup>]

MAJOR CHORDS.

Doh—	d,	m,	s,	Dominant.
Key C—	C,	E,	G,	Soh—s, t,
Key D—	D,	Fsh,	A,	G, B, D
Key Afl.—	A fl.,	C,	E fl.,	A, Cshp., E
				E fl, G, B fl.

71.—MINOR CHORDS—[see 4<sup>th</sup>]

Ray—	r,	f,	m.	Submediant.
Key C,	D,	F,	A,	Lah—l, d,
A flat,	B flat,	D flat,	F,	A, C E.
				F, A flat, C.

72. The chord of the leading tone being made up of only 2 minor thirds is called an imperfect chord. [see 4<sup>th</sup>]

73. Thirds, fifths and 8ves, as above, are termed *concord's*. Seconds and sevenths are *discord's*, which jar upon the ear and must have some apology for their use. The most common is the dominant seventh, which resolves pleasantly on the tonic, and fixes the key unmistakably. [see 4<sup>th</sup>]

74. The Dominant of the minor mode is the only altered chord that we require to mention here. It has the seventh sharpened to form a new leading tone to the minor tonic, and by making a major third to avoid a heavy progression of two minor chords. [see 4<sup>th</sup>]

75. When the notes of a chord are sprinkled or played one after another rapidly upwards, they are called an *Arpeggio*. [see 2<sup>d</sup>]

76. If a chord has too many notes for a small hand, omit the *lowest* note of the *treble* and the *highest* of the *bass*.

CONTRACTIONS.

77. A dash through or over a semibreve, a minim, or crotchet, means that it is to be played as 8, 4, or 2 quavers. Two dashes similarly, mean 16, 8, or 4 semi-quavers. [see 4<sup>th</sup>]

Two minims joined by a single dash, mean both notes to be played alternately as quavers. Joined by a double dash, as semi-quavers. [see 4<sup>th</sup>]

78. A dash or two dashes, without any note, means to repeat the previous bar or combination of notes. [see 4<sup>th</sup>]

VOCAL MUSIC.

79. *Vocal Music* is generally arranged for four parts, according to the natural division of the voices, given below with the usual compass:—

<i>Treble</i> or <i>Soprano</i> —high boys' or women's	...	C to G <sup>1</sup>
<i>Alto</i> or <i>Contralto</i> —low	" "	G <sup>1</sup> to C <sup>1</sup>
<i>Tenor</i> —high men's	" "	C <sup>1</sup> to G
<i>Bass</i> —low	" "	G <sup>2</sup> to C

*Mezzo Soprano* is a lower Soprano, and *Baritone* is between Tenor and Bass.

80. *Full Score* has a separate staff for each part. *Short Score* has the Treble and Alto written on the G clef, and the Tenor and Bass on the F clef. It is very often used by organists. [see 6<sup>th</sup>]

MUSICAL FORMS.

*Form*—A term applied to the way in which tunes are written.

81. *Chant (Anglican)*.—Composed of two phrases (train and quadrain) the first tone of each being a reciting tone. [see 4<sup>th</sup>]

82. *Hymn tune*.—Generally of four Phrases, composed to suit the various rhythms of Hymn metres.

83. *Anthem—Motet*.—Music set to sacred words, prose or poetry, with liberty to introduce solos, duets, &c. and semi-choruses. (Decani—Cantoris.)

84. *Madrigal*.—Oldest form of secular part music, with fugal imitation.

85. *Glee*.—Written for single voices, often extended, i. e. with different movements—like the Anthem.

86. *Part Song*.—Generally repeats different words to the same music.

87. *Canon*.—A fugal imitation in which each part imitates the other exactly. *A Round* is a canon.

88. *Fugue*.—An imitative composition, with a subject, response, counter-subject, &c., introduced into different parts in succession. The *stretto* is towards the end, when the imitations come closer together, overlapping each other in a sort of "knot." The pedal-point is a long holding tone generally in the Bass, while different harmonies are going on independently, in the other parts.

89. *Recitative* is a musical recital of words, not in strict time.

90. *Opera* is a play in which the actors sing their parts, with solos, duets, and choruses introduced.

91. *Oratorio*.—A long composition on a sacred subject, without scenery or acting.

92. *Cantata*.—A short Opera or Oratorio, commonly without scenery or acting.

93. Dance forms are arranged to suit the steps of the dances: as,

<i>Waltz</i> ...	...	} 3-4 time.
<i>Manurka, Redona</i> ...	...	
<i>Minuet</i> ...	...	} 6-8 time—lively
<i>Polacca</i> —Polish ...	...	
<i>Saraband</i> —Moorish ...	...	} generally 2-4 time.
<i>Bolero</i> or <i>Cachuca</i> —Spanish ...	...	
<i>Tarantella</i> —Neapolitan ...	...	} 4 time.
<i>Jig-gigue</i> ...	...	
<i>Polka</i> —Bohemian ...	...	} 4 time.
<i>Schottische</i> ...	...	
<i>Galop</i> ...	...	} 4 time.
<i>Strathspey</i> — <i>Reel</i> —Scotch ...	...	
<i>Bourrée</i> —French ...	...	} 4 time.
<i>Gavot</i> ...	...	
<i>Quadrille</i> —composed of 5 movements, in 6-8 or 2-4 time.		

94. *Rondo*.—A composition in which a theme or subject is introduced at various intervals and different keys, with episodes or variations between.

95. *Sonata, Symphony*.—A composition generally for the Piano, containing several movements.

96. *Concerto*.—Similar to a Sonata, but written for one leading instrument, to which the orchestra performs an accompaniment.

97. *Fantasia, Capriccio, Potpourri*.—A string of movements, without any regard to form as a whole.

TEST SHEET.

(The Numbers in brackets refer to the paragraphs, the Letters to the Examples at the end of the book.)

DESCRIBE OR DRAW.

1. Lines (1)  
Spaces  
Staff (a)  
Clef (2)  
G Clef (e)  
F Clef (d)  
Names of lines and spaces
2. Treble (4) and Bass (5)  
1st, 3rd, 5th, 4th, 2nd line  
1st, 4th, 2nd, 3rd space
3. Alto and Tenor Clef (3)
4. Leger lines (6)  
Brace (2-f)  
Middle C, (6)  
Sva. (7-h)  
Al 8va.  
Loco
5. 1st, 3rd, 2nd leger line above (g)  
" " " " below  
" " " " space above  
" " " " " below
6. Semibreve (8-i)  
Semiquaver  
Breve  
Crotchet  
Demisemiquaver  
Minim  
Quaver
7. Rests as above (10-j)
8. Dotted Minim (11)  
Dotted Crotchet  
Dotted Semibreve
9. Double dotted Minim  
Double dotted Crotchet  
Double dotted Semibreve
10. Tie (13-p)  
Bind  
Slur (14-q)  
Legato (r)  
Staccato (15)  
Semi-staccato

11. Sharp (17-o)  
Flat (19)  
Natural
12. Double Sharp  
Double Flat  
Natural Sharp  
Natural Flat
13. G sh., G fl.; E fl., E sh.  
D fl., D sh.; A fl., A sh.
14. F fl., F dbl-fl.; F sh., F dbl-sh.  
C fl., C dbl-fl.; C sh., C dbl-sh.  
B fl., B dbl-fl.; B sh., B dbl-sh.
15. Point on piano and give another name for the above
16. Major Scale. (16-l, m)  
Intervals in order  
Make Diagram showing semi-tones in key C, F, D (18, 19)
17. Natural key (16-v)  
Sharp keys, major, in order (21-t)  
Flat keys (u)  
(Mnemonic)
18. Key signature (22, t, u)  
Order of sharps (24)  
Order of flats
19. Why is a sharp wanted in the key of G? (17)  
Why is a flat wanted in the key of F?  
How to tell the key note from sharps and flats. (23)
20. Sharp keys Minor (76-t, u)  
Flat keys Minor
21. How to tell the Minor (67)
22. What Major key has  
2, 4, 6, 3, 5, 1, sharps? (t)  
2, 4, 6, 3, 5, 1, flats? (u)
23. What key is example  
w, y, a, b, c, d, e, s, s'?



24. Short, compressed, or Organ score.  
25. Accidentals—  
Their duration  
Chromatics  
26. Give accidentals for  
Change of key (w, y,  
Pure chromatics (a<sup>1</sup>, b<sup>1</sup>, c<sup>1</sup>)

27. Name notes under \*  
1, 2, 3, 4, (y)

28. Time (28)  
Rhythm  
Accent  
Emphasis  
Beat  
Measure  
Bar  
Double bar

29. Phrase—  
duain  
triain  
quadrain  
quintain  
Section  
Period  
Strain  
Movement (*see* Form)

30. Duple time (29)  
Triple "  
Simple "  
Compound time

31. Time signature (30)  
Upper figure  
Lower figure  
Give meaning and accent of  
3 3 6 6 9 9 12 2 4  
2 4 4 8 4 8 8 4 4

32. Which beat has the strongest  
accent (32)  
What is "and" (35)  
Describe accent in 3, 4, 6 time  
(32)

33. What is a secondary form  
What is a primary form (33)

34. Count halves (4)  
quarters (36-41)  
triplets (37-n<sup>1</sup>)  
9-8 time (38-p<sup>1</sup>)  
In groups, which note has  
loudest accent (31)

35. Mark off a piece in 3-4 and  
6-8, with accents (41, m<sup>1</sup>)

36. Syncopation (42-g)  
37. Give table of words for rate  
of movement (43)  
Metronome (41)

38. M. M. crotchet = 60  
M. M. minim = 54

39. Larghetto  
Andantino  
Moderato  
Prestissimo  
Allegretto

40. Meno mosso (45)  
Molto adagio  
Allegro ma non troppo  
Piu presto  
Vivace assai

41. Accel. (46)  
Rit.  
Rall.  
Poco a poco  
A tempo

42. Cresc. (47)  
Decresc  
Dim.  
Swell  
sf. >  
sf. <

43. f. ff. (48)  
p. pp.  
m. mf.

44. D.C.: D.S. (49)  
Fine  
Pause

45. Bis (53)  
Repeat (50-s<sup>1</sup>)  
1st time, 2nd time (52-c<sup>1</sup>)  
Prima volta—seconda  
Primo—secondo  
R.H.; L.H.—M.D.: M.G.

6. Appoggiatura (55-t, u y<sup>1</sup>)  
Acciacatura  
Shake (56, *sp*)  
Mordente (*x*)

47. Turn (57, y)  
Inverted turn (58)  
Sharp turn

48. Interval (59)  
Intervals of major scale (16)  
natural minor (52)  
" harmonic  
" melodic

49. Give the minor second above  
C sh., D, E fl., E.  
G fl., A sh., B fl.  
Give major second

50. " minor third  
" major third

51. " perfect fourth  
" perfect fifth

52. " imperfect fifth  
" pluperfect fourth

53. " minor sixths  
" major sixths

54. " Minor sevenths  
" Major sevenths

55. " 8ves.  
" Minor tenths

56. " Major tenths

57. What is a Common Chord?  
Major do. (70)  
Minor do. (71)

58. Give Major Chord on—  
C, D, E fl., F, G.  
Ditto Minor

59. Major, and Minor on—  
D fl., E, F sh., A fl., B.

60. Give Tonic, Subdominant, and  
Dominant 7th of—  
C, G, D, F.

61. Ditto—E fl., A, G fl., B.

62. " Minor of 60

63. " Minor of 61

64. " What names are given  
to the notes of the scale in  
any key, 1st, 2nd, &c. (69)

65. What always is required for  
the minor dominant (74-h<sup>1</sup>)

66. Imperfect chord on D, E, F sh.  
G (72-m<sup>1</sup>)

67. A discord (73)  
with D, E fl., F, C sh.  
Concord

68. Arpeggio (75)  
Contraction  
Tenuto  
Tremolo  
Simile.

KEY TO ENGLISH GLOSSIC.

The chief difficulties of the following words are re-spelt in Mr. Ellis's "Glossic," and give an approximation to the Italian sounds. The letters in italics represent the sounds *always* held by the respective combinations, as pronounced in English, only *aa*, *uo*, *ei*, *dh*, and *zh*, being a little strange to English readers. A dot is placed after the accented syllable, when it is not the first.

beet bait baa (father) caught coat fool  
 bit bet bat cot fuot (full)  
 height foil foal feud  
 pea fie toe thick chest seal rush keep  
 bee vie doe dhis jest zeal rouzhe gape  
 (this) (rouge)

ear r'ing earring lay may nay sing hay whey way yea  
 r' indicates trilled r.

A

Accelerando (accel.) } more and more quickly.  
 (at-che-lair'an'áoa)  
 Acciacatura } a short appoggiatura.  
 (at-chaak-aa-toor'aa)  
 Adagio (adaa'joo) } very slow and expressive.  
 Ad libitum (ad lib.) } at will or discretion.  
 Affettuoso } with tenderness and pathos.  
 Agitato } with agitation.  
 Al, Alla, Allo, Ai } to the, or in the style of, as :—  
 Alla Capella } in Church style.  
 Alla Turca } in Turkish style.  
 Allegretto } not so quick as Allegro.  
 Allegro } quick, lively.  
 Amabile } amiably.  
 Andante } slow and distinct.  
 Andantino } a little slower than Andante—(some say, faster.)  
 Animato—con anima } with animation.  
 Appassionato } with impassioned emotion.  
 Appoggiatura } a forestroke or grace note.  
 (appod'jaator'aa)... } an air.  
 Aria, or Arioso } chords played in the style of a Harp.—(Arpa.)  
 Arpeggio (ar'pedjoo) } very, as Allegro Assai, very quick.  
 Assai (assaa-ee) } in time—to return to the original time.  
 A Tempo } { attack (immediately), and go without pause to  
 Attaca (subito) } the next movement.

B

Barcarolle ... song sung by Venetian gondoliers.  
 Bene Placito ... } at will.  
 (plaa'-chee-toa)  
 Ben ... well—as ben marcato, well marked.  
 Ballad ... a simple tale set to simple music.  
 Bis ... twice, placed over a passage to be performed twice  
 Bravura ... with vigour or spirit.  
 Brio, or Brioso ... with spirit.  
 Brillante ... in a showy sparkling style.

C

Cadence ... a close in melody or harmony.  
 Cadenza ... } an ornamental series of notes at the close of a  
 Calando (cal.) } piece of music.  
 Cantabile } becoming softer and slower by degrees.  
 (can-taa'-bee-lai) } in a smooth, singing style.  
 Canticle ... a devotional song.  
 Canto ... the melody or highest part in a piece of vocal  
 Canzonet ... music.  
 Capriccioso } a short song.  
 (cap-r'et-cho'-soa) } in a fanciful style.  
 Cavatina ... } an operatic or dramatic air sometimes preceded  
 Celerita (chelai'r'ectaa) } by recitative.  
 Coda ... with celerity, quick.  
 Crescendo, cros. } the end of a movement after repetitions.  
 Col, Col, Coll } getting gradually louder.  
 Colla, Collo (kool) } with the—as colla voce, with the voice.  
 Con espressione, espress } with expression.  
 Con fuoco ... } with fire.  
 Con moto ... } with emotion—getting more lively.  
 Con spirito ... } with spirit.

D

Da capo (D.C.) ... from the beginning.  
 Da, Dal ... } from the—as Dal segno, from the sign.  
 Decrescendo ... } gradually decreasing in tone.  
 Dell', della ... } of the.  
 Diminuendo ... } diminishing the force.  
 Dolce (doal'chai) } in soft or sweet style.  
 Dolente, Doleroso, Duolo ... } mournfully.  
 Duet, Duetto ... } a composition for two performers.  
 Delicatezza (con) ... } delicately.  
 Divertimento ... } composition in a familiar and pleasing style.

## E

E, ed ... and.  
 Energico, con energia ... with energy.  
 Enharmonico ... { applied to small intervals—as the change from F sharp to G flat with expression.  
 Espressivo, con espressione ... with expression.  
 Estempore ... unpremeditated

## F

Fugue ... an imitative composition in several parts.  
 Facilmente, facilitate ... easily, an easy arrangement.  
 Fermato ... with firmness—decision.  
 Fine, (*fee-nai*) Finis, (Fin.) the end.  
 Forte (f) loud.  
 Fortissimo (ff) very loud.  
 Forza (*for-tsa*) force.  
 Forzando (fz) with peculiar emphasis or force.  
 Finale ... the last movement.  
 Fantasia ... a fanciful and extravagant composition.

## G

Garotte ... an old-fashioned dance in common time.  
 Giocoso (*jo-koa-soa*) ... in a lively style—humourously.  
 Giusto, (*joos-toa*) ... in just and exact time.  
 Glissando ... in a gliding manner—with the finger nail.  
 Grandioso ... in a grand or elevated style.  
 Grave, Gravemente ... very slow and solemn.  
 Grazia, (*gr-a-tsia*) ... in a flowing, graceful style.  
 Grazioso ... with taste—elegantly.  
 Gusto, con gusto (*goo-stoa*) ... vocal composition in three or more parts.  
 Glee ...

## I

Impetuoso, con impeto ... with impetuosity.  
 Istesso, Stesso ... the same.

## L

Lagrimoso ... tearfully.  
 Larghetto (*laar'-gait-toa*) ... less slow than largo.  
 Largo, largamente ... very slow and solemn.  
 Legato ... in a close, gliding manner.  
 Leggero, (*led-jai-r'oa*) ... lightly.  
 Lento ... increased slowness in time.  
 Lusingando ... playfully, with clearness.  
 Loco ... to play the notes as written—in their own places.  
 L. H. or M. G. (M. S.) ... left hand (main gauche, *Fr.*) (mano sinistra, *It.*)

## M

Ma ... but.  
 Maestoso (*maa-ais-toa-soa*) ... in a majestic manner.  
 Marcato ... marked and emphatic.  
 Meno ... less, as meno mosso, less quickly.  
 Mezzo (*med-zoa*) ... rather, medium, as mezzo-forte, rather loud.  
 Moderato ... in moderate time.  
 Molto ... much, very.  
 Morendo, Mancando ... dying away.  
 Mezza voce ... in a gentle, flute-like voice.  
 Minuetto ... minuet, a kind of slow dance.

## N

Nocturno, Nocturne ... a piece composed for the evening.  
 Non troppo ... not too much.  
 Non molto ... not very much.  
 Non tanto ... not too much.

## O

Obligato ... { a part to be performed by some particular instrument indispensable to the harmony.  
 Ottave (8ve) ... { an interval of eight notes inclusive.  
 Ottava (8va.) (*alta*) ... { an octave higher: con ottava, to be played with the octaves.

## P

Polonaise, Polacca ... { a Polish dance in three time, with frequent accent on the second beat.  
 Passionato ... impassioned.  
 Piano (p.) (*pyaa-noa*) ... soft.  
 Pianissimo, (p p.) ... very soft.  
 Piacere al (*pyaa-chai-r'ai*) ... at pleasure in regard to time.  
 Più ... more, as più mosso, more quickly.  
 Placido (*plaa-chee-dea*) ... calm, quiet.  
 Pastorale ... in a pastoral style.  
 Patetico ... with pathos.  
 Perdendosi ... diminish time and sound.  
 Pesante ... impressively, heavy, with pressure.  
 Piacevole ... pleasing, graceful.  
 Piangevole ... pathetically.  
 Poco (*paw-koa*) ... little, as poco a poco, little by little.  
 Presto ... extremely quick.  
 Poi ... then.  
 Portamento ... sustaining the voice, gliding from note to note.

Precipitoso ... hurriedly.  
 Primo ... first or highest, as in duets.  
 Primo tempo (1mo. Tempo) ... return to the original time.  
 Pedal (Ped) \* ... { put down of the so-called loud pedal, taking it up just before the asterisk \* or a change of chord.

Q

Quasi (*kvaa'zee*) ... in the manner or style of.

R

Rallentando (Ball) ... gradually slower and softer.  
 Rapido ... rapidly.  
 Ravvivando ... quickening the time.  
 Recitativo *r'ee-chee-taa-tee-vo* { recitative, a species of musical recitation.  
 Religioso ... solemn.  
 Rinforzando (rf) ... with additional emphasis.  
 Risoluto ... bold, decided.  
 Ritardando (Ritar) ... gradually diminishing time and tone.  
 Ritenuto (Rit.) ... { slackening time at once.  
 R.H. or M.D. M.D. ... right hand, (main droit, *R'*, mano destra, *It.*)  
 Risvegliato ... lively, with much animation.

S

Scherzo (*sher'tso*) ... light, playful.  
 Segno (*sain'-yoo*) ... sign.  
 Segue (*seg-vai*) ... as follows, now follows.  
 Semplice (*sem-plee'chai*) ... simply, artlessly.  
 Sempre ... always, as sempre piano, always soft.  
 Senza (*sain'-tsa*) ... without.  
 Sforzando (sf) ... a particular note with emphasis and force. through an unaccented note, and holding it on through the next accent. N.B.—The regular accent is thus thrown into the wrong place.  
 Sinecato, Syncopation ... { gradual diminution in time.  
 Sientando ... dying away by degrees.  
 Smorzando ... soft, sweet, delicate.  
 Soave (*Soo-ad'-vai*) ... a passage for a single voice or instrument.  
 Solo ... sustained.  
 Sostenuto ... under, in an undertone, subdued.  
 Sotto, Sotto Voce (*vo'-chai*) ... distinct, short, detached.  
 Staccato ... with smutes, (violin,) or sourdine pedal, (piano.)  
 Sordini, con ... in a boisterous manner.  
 Strepitoso ... free, bold, distinct.  
 Stolto, (*stolto*)

Semi ... half, as semi-quaver, semi-staccato.  
 Stringendo (*strin-jen'-do*) ... increasing the time.  
 Stretto ... { a point in fugue where the parts follow each other quickly, hence, used for quickening towards the close of a piece.

T

Tace (*taa'-chai*) ... silent.  
 Tempo A ... in the original time, used after ritard, etc.  
 Tempo di marcia (*mar'-cha*) ... in the time of a march.  
 Tenuto (Ten.) ... hold on notes for the full time.  
 Tranquillo ... quietly, tranquilly.  
 Tremolo ... trembling.  
 Tutta, Tutti (*toot-tee*) ... all, as con tutta forza, with all force.  
 Teneramente ... tenderly.  
 Tre corde ... three strings, raise the soft pedal.  
 Trio ... a composition for three performers

U

Una corde ... one string, use the soft pedal.

V

Veloce (Vel.) (*velo'chai*) ... quickly, sometimes as rapid as possible.  
 Vivace ... quickly, lively.  
 Volti subito (V.S.) ... turn over quickly.  
 Volante ... in a light rapid manner.  
 Volta ... time, as prima volta, first time.

NOTE:—ITALIAN VOWELS are pronounced nearly as follows:—  
 a = aa, e = e or ai, i = ee. o = oa or o, u = oo.

CONSONANTS generally as in English, but

c, g	always as k, g	before a, o, u
ch, gh	" k, g	" e, i
c, cc, g	" ch, t-ch, j	" e, i
ci, gi	" ch, j	" a, o, u
sc	" sh	" e, i (scena = <i>shainaa</i> )
gl	" gj	" e, i (seraglio = <i>sai-raa-lyoa</i> )
gn	" ny'	as in mignonnette
z, zz	as ts	generally, sometimes dz

French Cmt. 9 c

(j) Breve semibreve minima crotchet quaver semiquaver demi-semiquaver

27

(k) *Alto* *Tenor*

(l) *Alto* *Tenor*

(m) *Alto* *Tenor*

(n) *Alto* *Tenor*

(o) *Alto* *Tenor*

(p) *Alto* *Tenor*

(q) *Alto* *Tenor*

(r) *Alto* *Tenor*

(s) *Alto* *Tenor*

(t) *Alto* *Tenor*

(u) *Alto* *Tenor*

(v) *Alto* *Tenor*

(w) *Alto* *Tenor*

(x) *Alto* *Tenor*

(y) *Alto* *Tenor*

(z) *Alto* *Tenor*

loc. 8va

Musical notation for a single staff, likely a vocal line. It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a sequence of notes and rests. There are annotations: a circled 'M' at the end, a circled '3' in the middle, and a circled 'Key C' with an arrow pointing to a specific note. A small asterisk is also present at the beginning.

Musical notation for a piano accompaniment, showing two staves (treble and bass clefs). The notes are mostly quarter notes and eighth notes. A circled '3' is at the end of the piece.

Two small musical staves, one above the other, showing specific chord voicings or intervals. The top staff has a treble clef and the bottom has a bass clef.

29

Musical notation for a piano accompaniment, similar to the previous one but with a key signature of two sharps (F# and C#). It features a treble and bass clef with various note values. A circled '3' is at the end.

Musical notation for a single staff, likely a vocal line, with a treble clef and a 4/4 time signature. It includes a key signature of two sharps. The notation is more complex, with many beamed notes. Labels (a), (b), (c), and (d) are placed below the staff. The text 'As played slacato' is written below the staff.

(m)

Diagram for Key Bb. It shows a piano keyboard with black keys labeled with letters: f, d, f, d, f, d. Above the keyboard are the standard names: E, D, C, B, A, G, F, E, D, C, B, A, G, F. To the left of the keyboard are the letters: t, l, s, f, m, r, d, t, l, s, f, m, r, d.

28

Diagram for Key G. It shows a piano keyboard with black keys labeled with letters: l, s, f, m, r, d, l, s, f, m, r, d. Above the keyboard are the standard names: E, D, C, B, A, G, F, E, D, C, B, A, G, F. To the left of the keyboard are the letters: m', r', doh', te, lah, soh, fah, me, ray, DOH, t, l, s, e.

(l)

- # a sharp— raises a note half a tone.
- b a flat — lowers a note half a tone.
- ♮ a natural— contra- dicts any sharps or flat.
- X a double-sharp— raises a note 2 half-tones.
- bb a double-flat— lowers a note 2 half-tones.
- ♭♮ a natural-flat— sometimes used to contradict a bb.
- ♮♯ a natural-sharp— sometimes used to contradict a X.



(f) Musical notation with rhythmic patterns: 1.. 2& 3 & 4, 1.. 2& 3& 4, 1.. 2& 3& 4, 1.. 2& 3& 4. Below the staff: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4. Below that: | d : d : d | - : d : d : d | d : d : d | d : d : d | d : d : d | d : d : d |

(f) Table of Intervals in Key C.

Replicate. Inverted - Repl.		Replicate. Inverted - Repl.	
Minor 2 <sup>nd</sup>	Minor 9 <sup>th</sup>	Major 7 <sup>th</sup>	Major 11 <sup>th</sup>
Major 2 <sup>nd</sup>	Major 9 <sup>th</sup>	Minor 7 <sup>th</sup>	Minor 11 <sup>th</sup>
Minor 3 <sup>rd</sup>	Minor 10 <sup>th</sup>	Major 6 <sup>th</sup>	Major 13 <sup>th</sup>
Major 3 <sup>rd</sup>	Major 10 <sup>th</sup>	Minor 6 <sup>th</sup>	Minor 13 <sup>th</sup>
Perfect 4 <sup>th</sup>	Perfect 11 <sup>th</sup>	Augmented 2 <sup>nd</sup>	Diminished 7 <sup>th</sup>
Imperfect 4 <sup>th</sup>	Imperfect 11 <sup>th</sup>	Augmented 4 <sup>th</sup>	Diminished 5 <sup>th</sup>
Perfect 5 <sup>th</sup>	Perfect 12 <sup>th</sup>		
Imperfect 5 <sup>th</sup>	Imperfect 12 <sup>th</sup>		

(g) Musical notation with 'Fino.' marking and '6 bars rest.' below.

33 Musical score with multiple staves. Includes markings: 'D.S.', 'T.P.', 'slur', 'trawolo', 'written. played.', 'played.', 'D.C.', and '9.'. The score is divided into sections (a) through (f).



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(e) Major Scale

d · r · m : f · s · l · t | d' · t' · l' : s' · f' · m' · r' · d' · t' · l' ·

(f) Ancient Natural Minor.

l' · t' · d' : r' · m' · f' · s' | l' · s' · f' : m' · r' · d' · t' · l' ·

(g) Harmonic Minor.

l' · t' · d' : r' · m' · f' · s' | l' · s' · f' : m' · r' · d' · t' · l' ·

(h) Modern Melodic Minor.

l' · t' · d' : r' · m' · b · a · s' e | l' · s' · f' : m' · r' · d' · t' · l' ·

(i) Major      (j) Minor

T. S. Dom.      T. S. Dom.

(k)

d, de · r, re : m, f, fe, s : se, l, le, t | d', t', ta, l : la, s, fe, f : m, ma · r, ra | d, re · fe · l : d', l, fe, ye · d | Imperfect Chord

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