A Complete demonstration of the Advantages

AFFORDED BY

Mr. SEBASTIAN ERARD'S NEW INVENTED HARP,

with double Action in the Pedals

With Examples (in all the Keys) marked according to a regular System of Fingering

TO WHICH IS ADDED a familiar & brief view of the principles of THOROUGH BASS intended to initiate Students in the Rudiments of the SCIENCE OF CHORDS so indispensibly necessary in

The Art of Preluding

Ent. at Sta. Hall. Price 12/

The Whole Arranged and the greatest part expressly Composed by

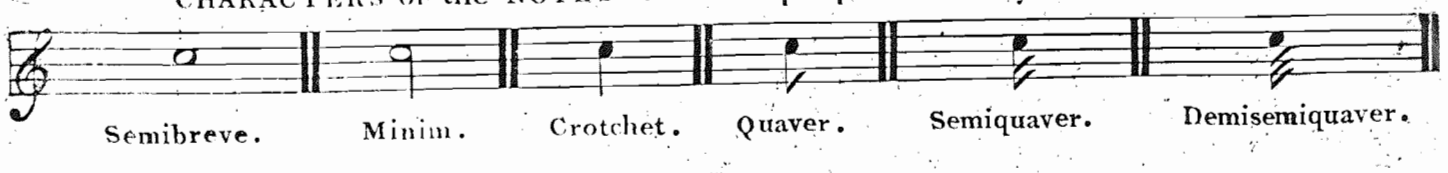
JOHN BAPTIST MAYER, PROFESSOR of MUSIC & THE HARP.

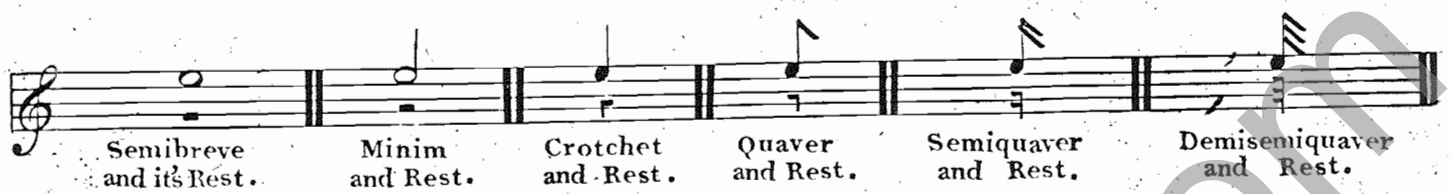
From the Clive Morley Collection

INTRODUCTORY REMARKS

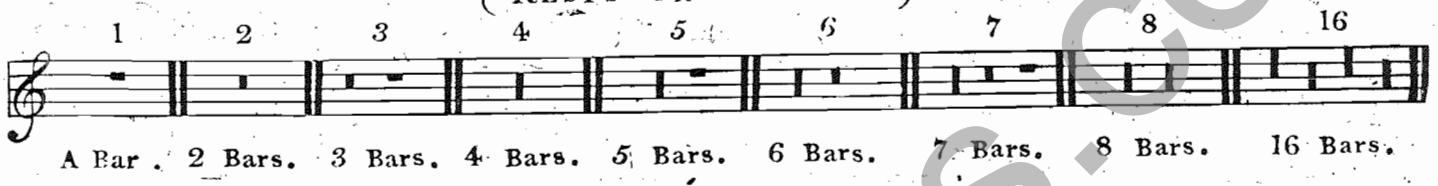
To the art of performing on the new Harp, with double motions in the Pedals.

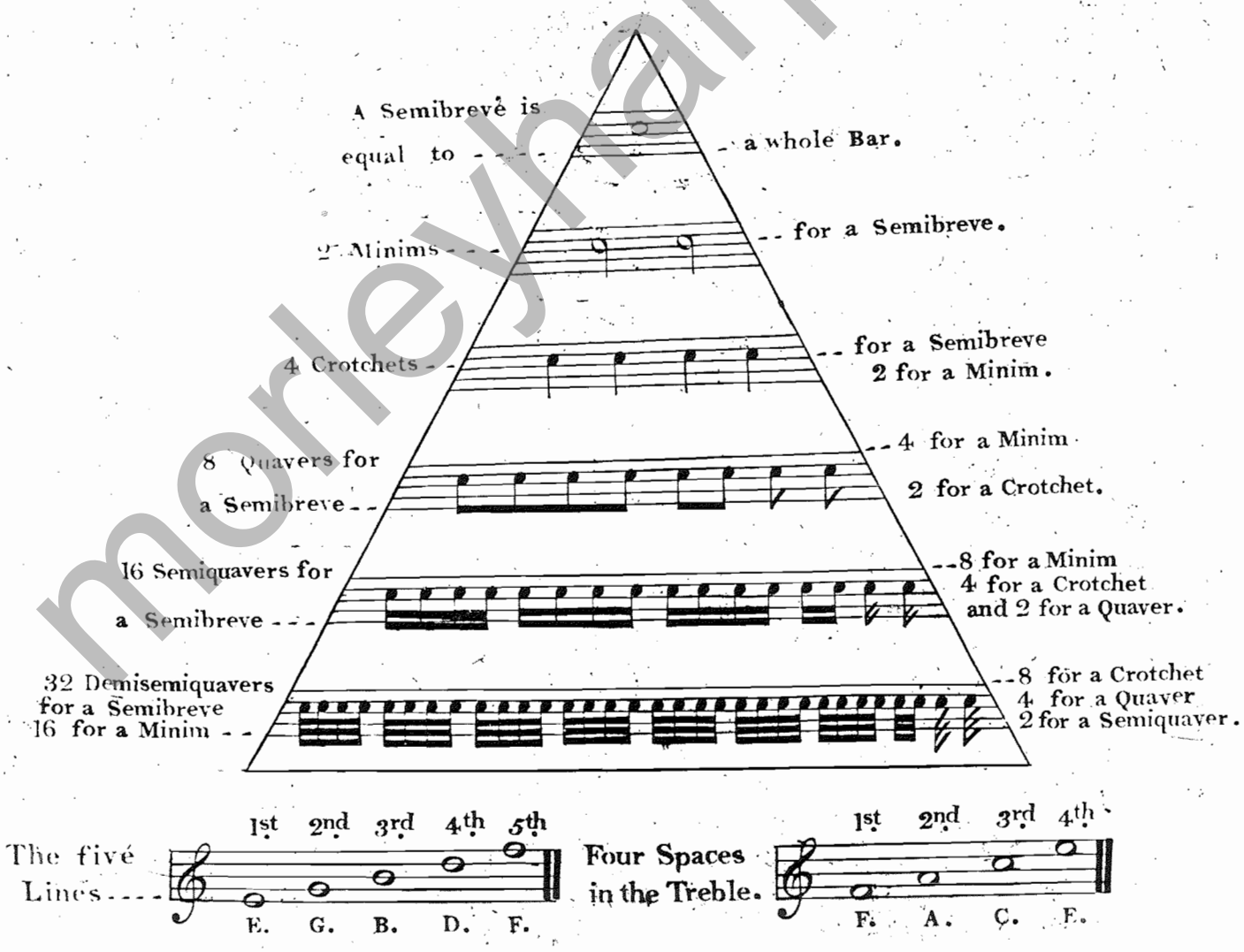
CHARACTERS of the NOTES and the proportion they bear to each other.





(RESTS OR PAUSES.)





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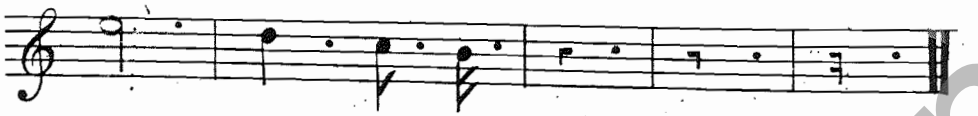
Of Dotted Notes.

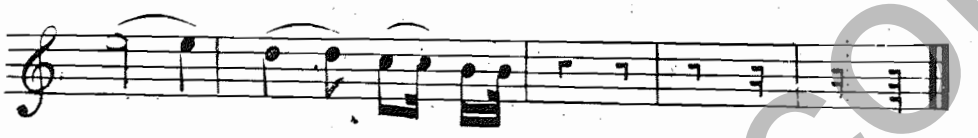
A Point or Dot following any Note or Rest, makes such Note or Rest half as long again as it otherwise would be when there is no dot annexed to it.

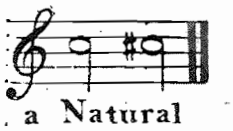
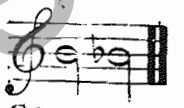
DOTTED MINIM. DOTTED REST.

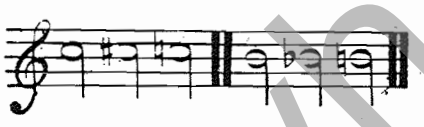
EXAMPLE.

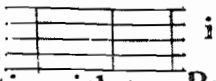


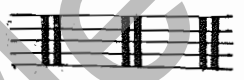
EXAMPLE.

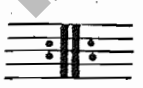


These three Signs ♯. ♭. ♮. are called Sharp, Flat and Natural. A Sharp placed before a Note raises it half a tone Thus  a Flat lowers the Note half a tone Thus  and a Natural placed before any Note that has been made Sharp or Flat before, restores it to its original place

EXAMPLE 

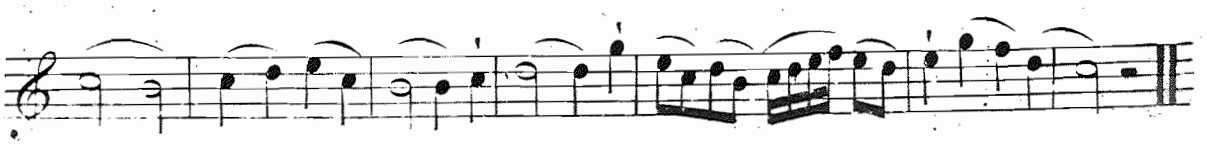
A Single Stroke or Bar drawn across the five lines Thus  is to divide the Measure and to distinguish one Bar from another.

Double Bars Thus  divide pieces of Music into five or more parts generally called Staves, these are not always used except at the end and then they mark the finishing of a Movement.

A Repeat 𝄇 and  is placed as a Mark over the Notes from which the part is to be repeated from.

A Pause or Cadence is Marked thus 𝄐 a Tye or Binding thus ⁀ when put over two Notes on the same Line or Space (whether in the same or different Bars) the first only is to be Struck, though it must be held the full Time of both, as the following Example.

EXAMPLE.



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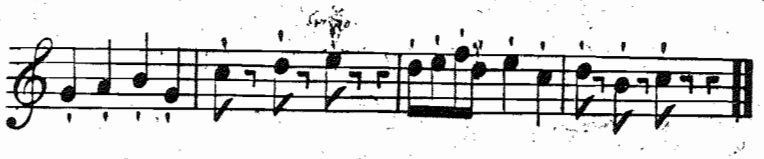
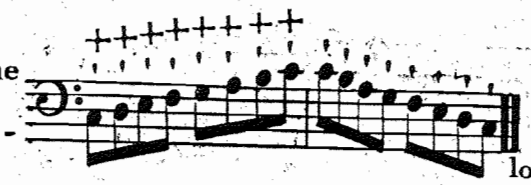
Staccato Marks thus ' ' ' ' or thus • • • • Signify the Notes over which they are placed, must be played with Spirit and Taste, and held only half their Time, the remaining parts being made up by an imaginary Rest, between each Note as in the following Example.

EXAMPLE.



The Mark's for the Fingers, a x is for the Thumb, 1. the first Finger 2 Middle Finger, 3 the third Finger &c.

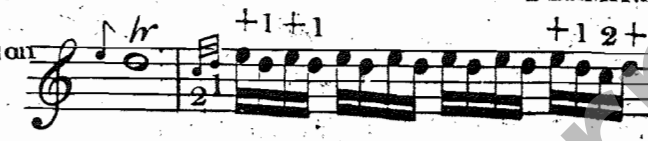
Staccato Marks for the left Thumb Thus -



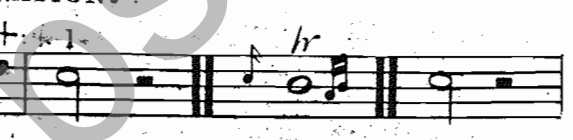
are to be played with the left Thumb after the stroke of the Notes, the Thumb being placed horizontally, the lower Muscles of the hand must intercept the viberation of the Strings by a sudden stop with that Muscle.

Construction of Shakes

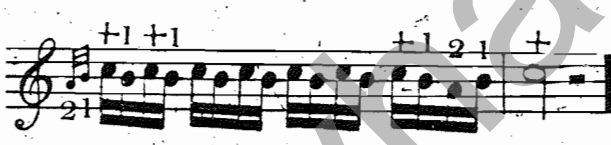
EXPLAINED.



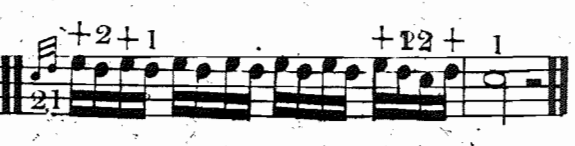
TERMINATION.



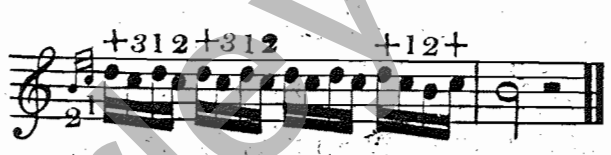
EXAMPLE.



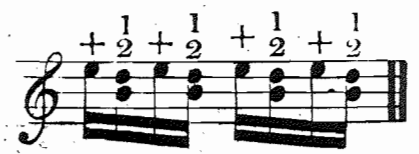
TERMINATION.



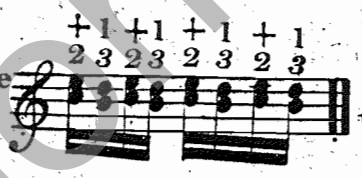
With four Fingers



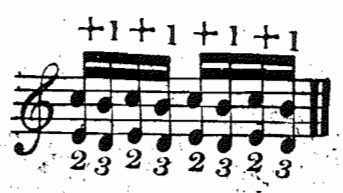
A Double Shake.



A real Double Shake

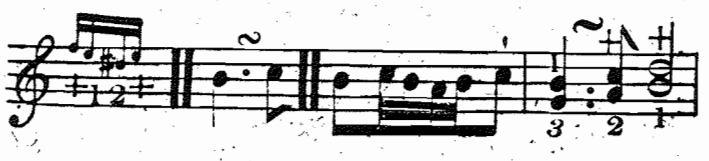


A Shake by 6 Thus

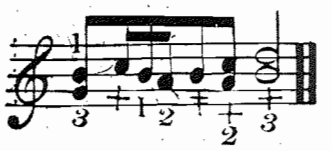


A Turn over the Notes

played Thus



played Thus



OF TIMES

SLOW TIMES ARE MARKED

THUS. | Grave | Largo | Adagio | Andante | Andantino | Moderato | Larghetto |

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QUICK TIMES.

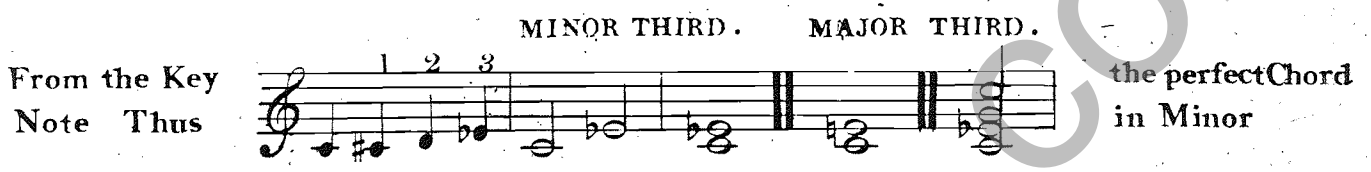
THUS | Allegro | Allegretto | Allegro assai | Vivace | Presto | Prestissimo |

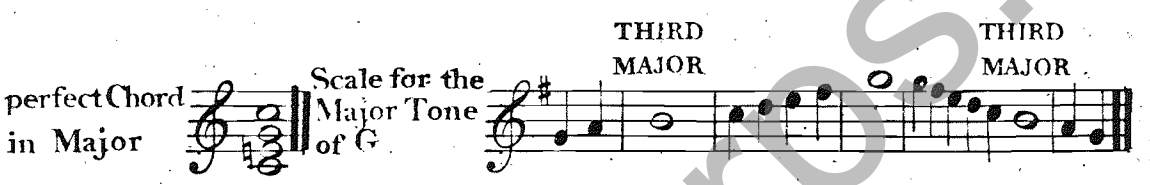
FOR EXPRESSION.

Cantabile | Affetuoso | Con Gusto | Grazioso | Con Anima | Con Spirito | Spiritoso |

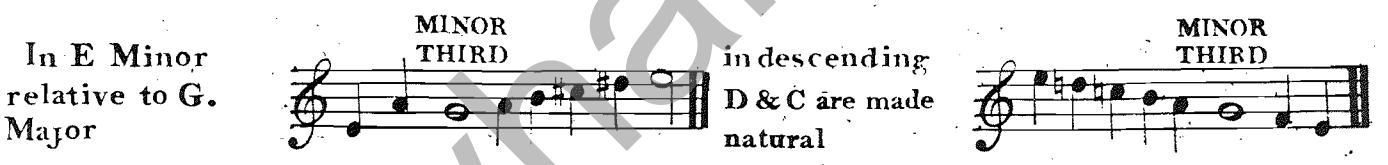
OF MINORS AND MAJORS.

The Tone Minor is determined by the third Note of the Key being only 3 half Notes





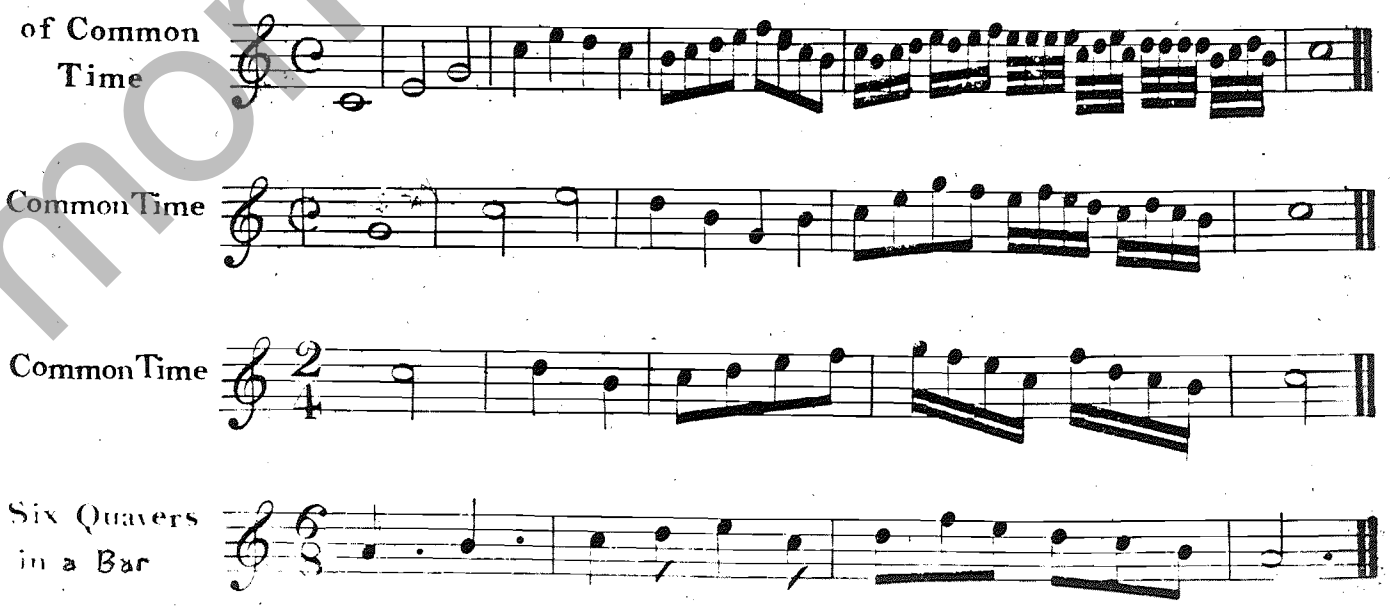
SCALE FOR THE MINOR KEY



There are Two Sorts of Time, Common and Triple Common is Marked

𝅝. 𝅗𝅥. $\frac{2}{4}$. $\frac{6}{8}$. and Triple $\frac{3}{2}$. $\frac{3}{4}$. $\frac{3}{8}$. $\frac{12}{8}$. $\frac{6}{8}$.

EXAMPLE.



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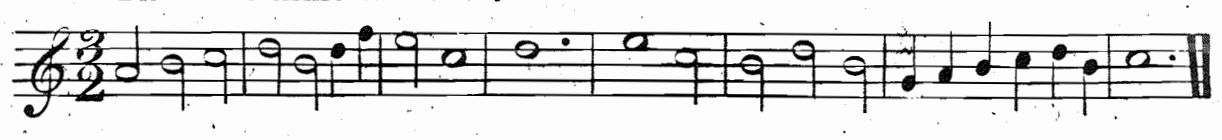
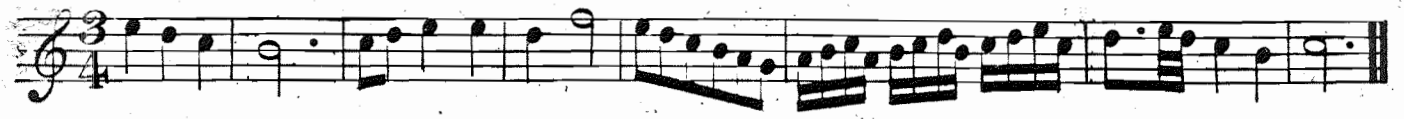
Three Minims in a Bar.

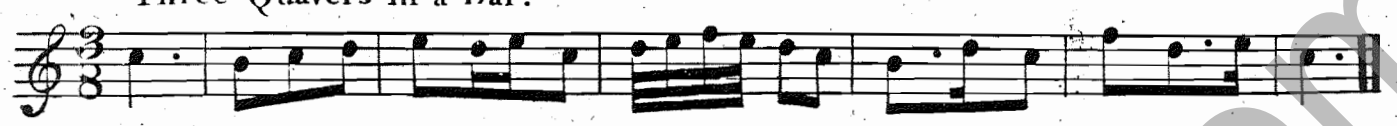
Tripple Times



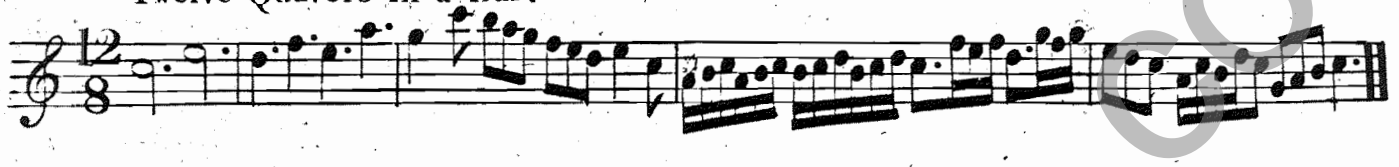
Three Crotchets in a Bar.



Three Quavers in a Bar.

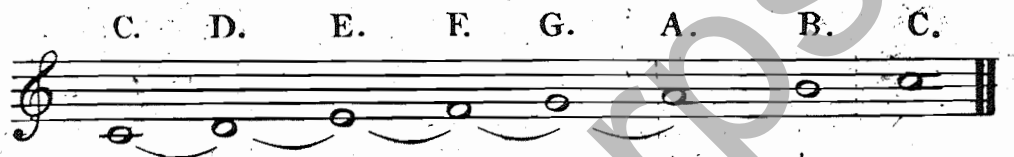


Twelve Quavers in a Bar.



In the Gamut there are five whole Tones and two Semi Tones.

GAMUT, or Center Scale In C.

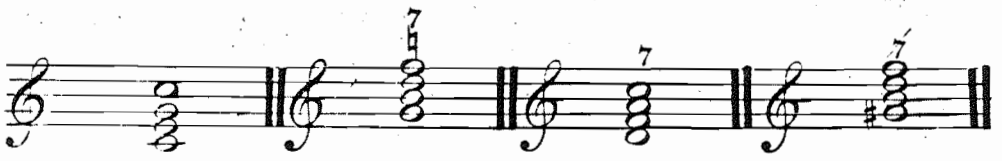


Whole Tone	Whole Tone	Semi Tone	Whole Tone	Whole Tone	Whole Tone	Semi Tone

A most necessary thing is to have the Harp well Tuned, the Fork is Concert pitch the method of Tuning, in Page No. 17. in placing the Harp in the hands, the Performer must sit upon a Chair somewhat higher than a common one, the Harp placed between the feet, resting Sideways on the Right Knee and Sloulders both Elbows a little elevated without Affectation, both Thumbs horizontal or straight upright, the Extreme Joint bent Backwards, the next three Fingers bent downwards as much as possible, the little Finger being seldom used on the Harp.

There is a Pedal for the Swell on the Harp, the use of it is, for plain Chords after the Chord is struck moving it with the left Foot produces a fine Effect, when this Pedal is kept open the vibration is much stronger.

It would be useful to a Performer to be acquainted with the four Principal Chords Viz: the Common Chord. the Seventh from the Dominant, the Seventh from the Second, and the Diminished 7th



Common Chord	Seventh from the Dominant	Seventh from the Second	the Diminished Seventh

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Common Chord

The same Chord reversed

observe to put the third Finger on the Fifth Note E. before the Thumb has struck C. in ascending

fifth Note

In the following Example the same is to be observed with the second Finger in ascending and in descending the Thumb.

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The Seventh from the Dominant.

Same Chord reversed

resolved

reversed

Lefthand

Right hand

Left

R

L

the Seventh from the Second has the same intervals in fingering

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EXAMPLE

Seventh from the Second

reversed

resolved

L

R

resolved

the diminished Seventh the same interval for the finger

reversed

resolved

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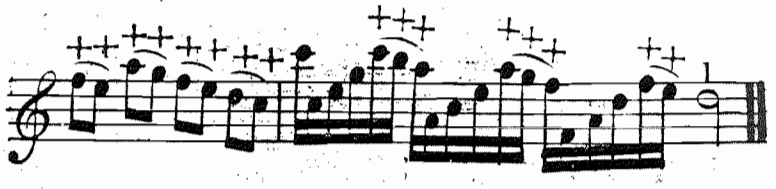
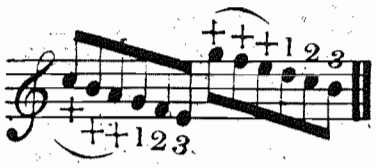
Two Notes Tyed Thus

must be slid down with the Thumb

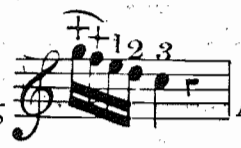
Thus



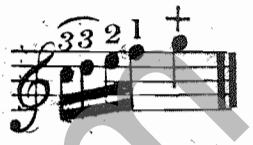
Three Notes to Slide



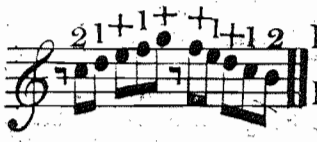
Five Notes Descending



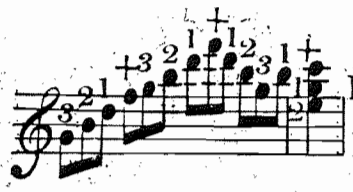
Five Notes Ascending



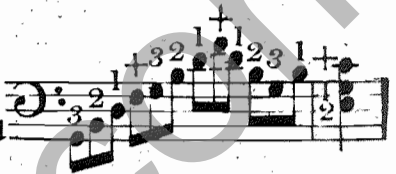
five Notes without a Tye



Right Hand

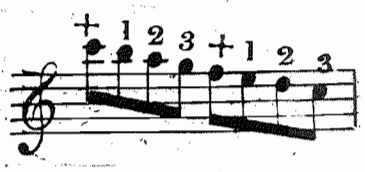


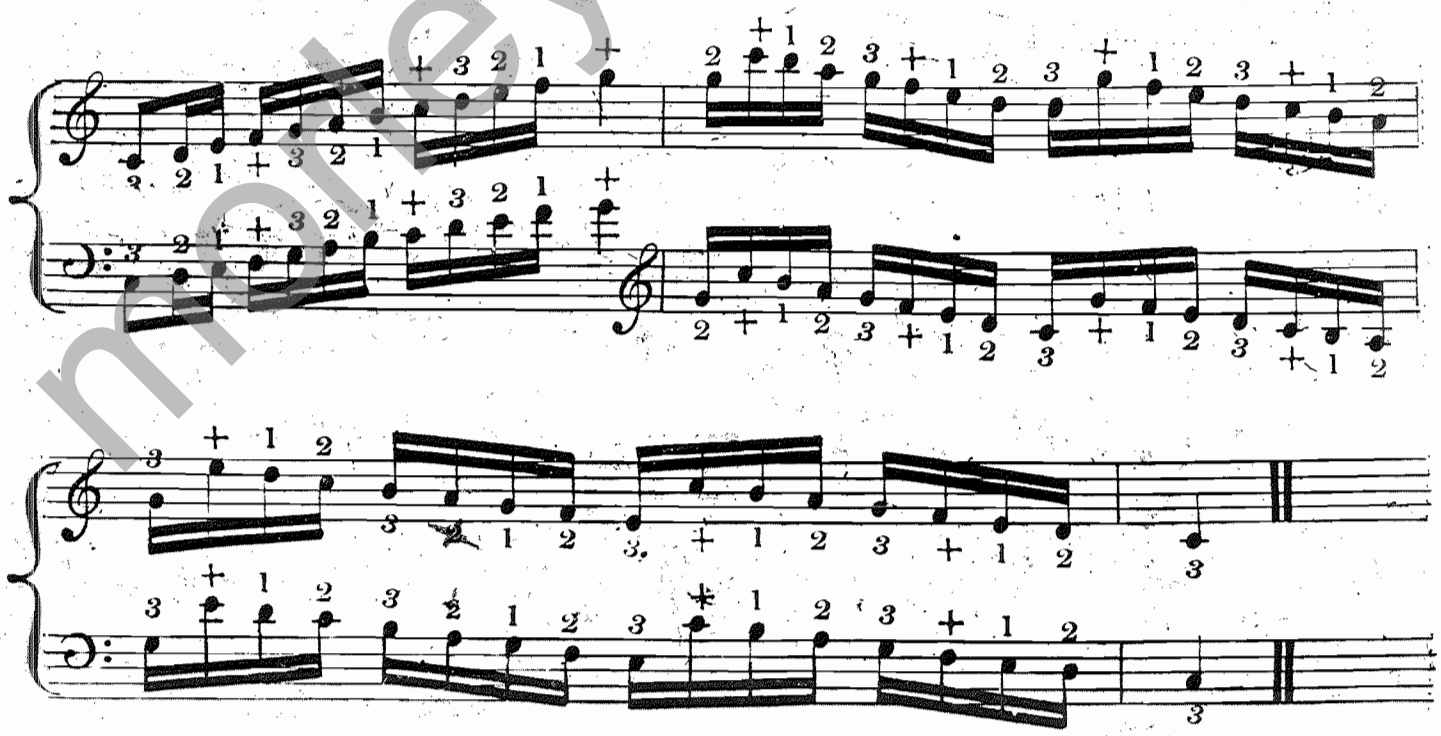
Left Hand



In the Scales you are to observe in ascending to place the third finger on the fifth Note before the thumb strikes the fourth Note.

In descending the thumb to be placed on the fifth Note before the third finger strikes the fourth.





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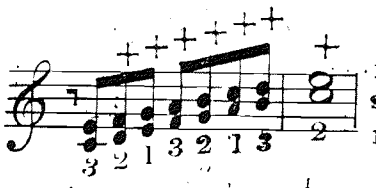
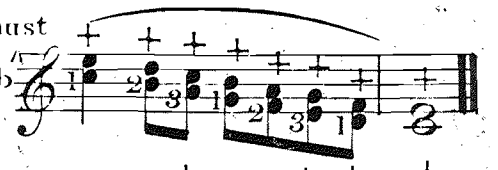
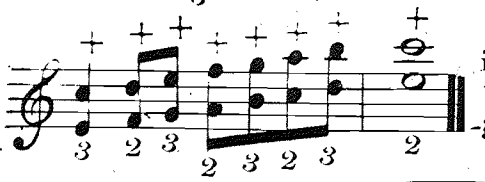
Ascending and Descending by Thirds



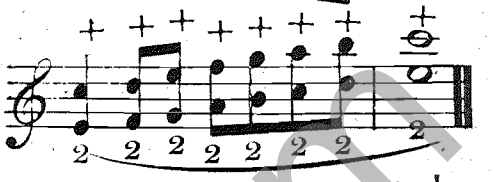
in descending you must slide with the thumb from note to note (See Page 14)



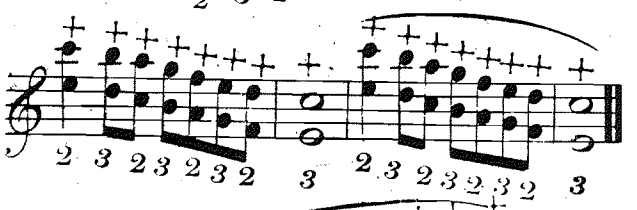
Sixths



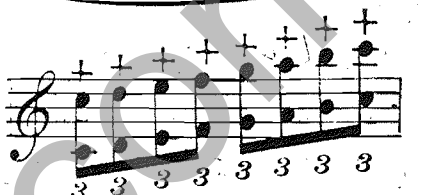
in Sliding with the second fin-ger - - - - -



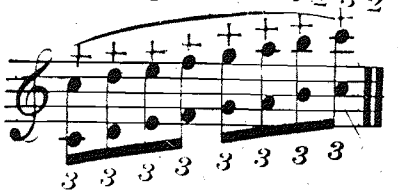
Sixths in Descending



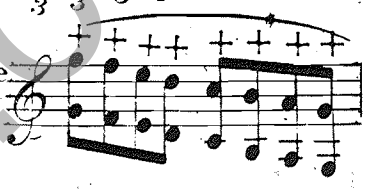
Octaves



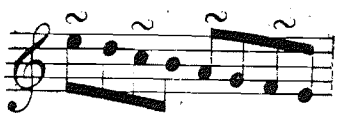
in Sliding with the third Finger Ascending



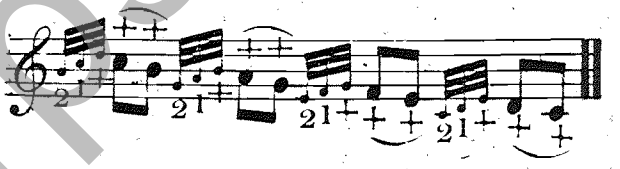
in Descending to Slide with the Thumb



Turns over the Notes in De-scending

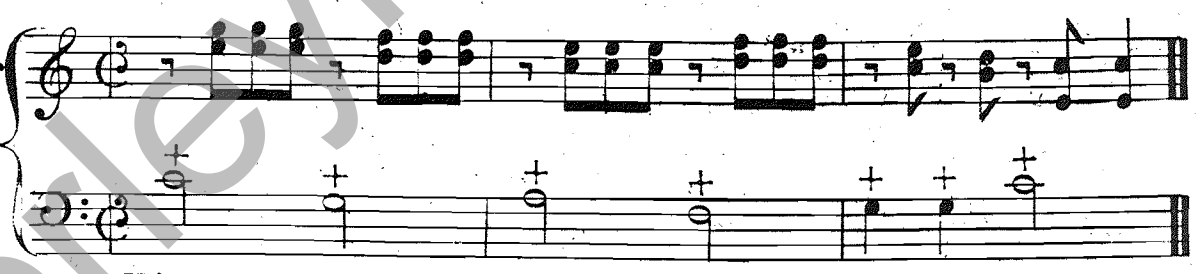


Explained



Harmonic Sounds are produced with the left Thumb, and the under part of the Muscle, opposite the little Finger, the Thumb must be held on the Strings with the Muscle at the same time, and when the Thumb Strikes the Strings the whole hand must be withdrawn quickly to liberate the Vibration of the Strings.

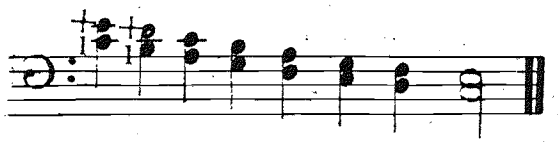
EXAMPLE. Harmonic Sounds



HARMONIC.

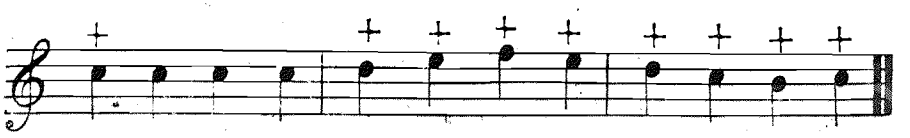
Harmonic Sounds with Thirds — place the Muscle, the thumb and the first Finger, Strike the Two Notes and withdraw the hand.

EXAMPLE.



Harmonic with the right hand, place the middle Finger in the middle length of the same String strike with the Thumb E. C.

EXAMPLE.



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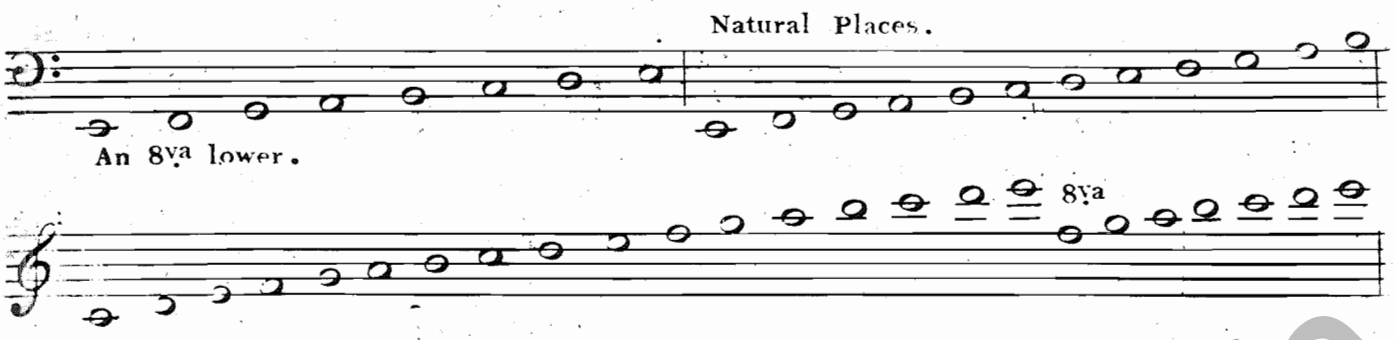
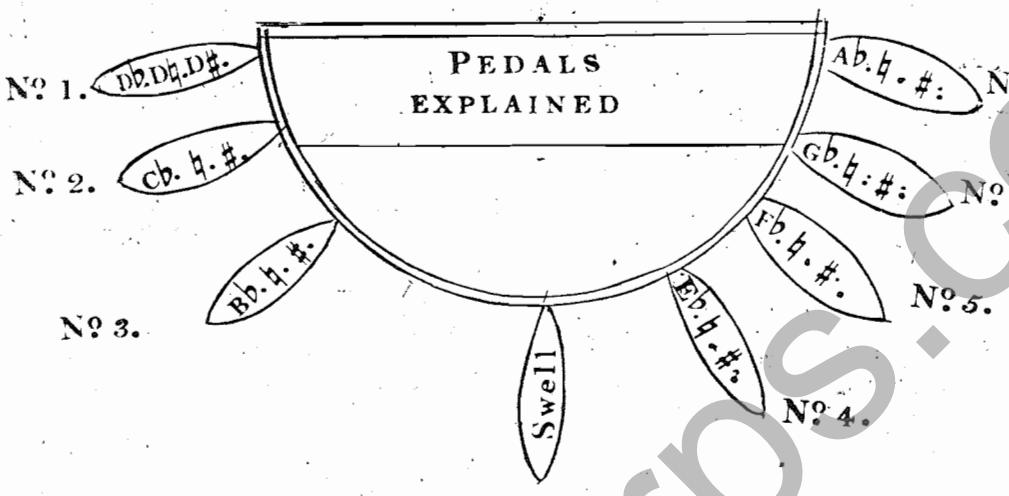
The Harp has 43 Strings from the Lowest E. to the Highest E.



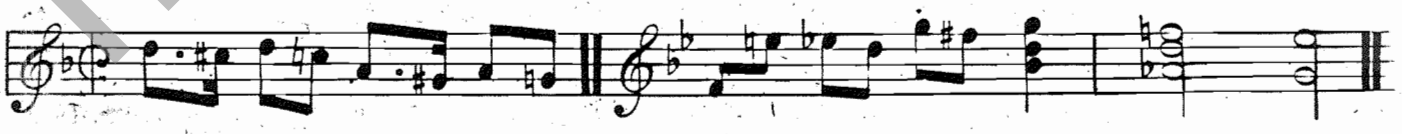


Each of the Seven Pedals has two Motions, to raise the ♭ Flats to ♮ Naturals, and from ♮ to ♯ Sharp, Example. Let the Pedal D♭ be unfixed Thus press that Pedal D. gently down to the first Cut. and fix it, D♭ Flat will be D♮ Natural press the Same Pedal once more, and fix it in the Second Cut, D♮ will be D♯ to have that D♯—D♮ again, push the same Pedal gently forward it will fix it self in the first Cut, and be D♮. Proceed in the same way for D♭. the other Six Pedals have the same Motions, as the above Example for the Pedal D.

DIRECTIONS FOR SHIFTING THE PEDALS.

To fix a Pedal is — to press it into one of the Cuts,
To unfix a Pedal — to push it forwards to liberate it from the Cuts,
Down a Pedal — to keep it prest for the duration of a Note,
Off a Pedal — for any Pedal fixed or prest, to unfix it.

EXAMPLE OF NOTES OF SHORT DURATION.



C. Down off G. Down off E. Down off F. Down off A. off

NB. In Fixing and Unfixing the Pedals it is particularly recommended that Learners do it as gently as possible to avoid all unpleasent noise.

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The following Example will demonstrate Surprising Effects in Music, by the wonderful Improvement of this most Perfect and Elegant Instrument.

Antiquity and Modern Times have invented and brought to perfection many Instruments, but none of them to that high degree and Extent, on which can be Performed Twenty one Scales in Major Keys, and Eighteen in Minor, with the same facility as on the Ancient or common Harp, on their Scales E. Flat Major and C♮ Minor.

Observation on the Minor Keys. In Ascending the Minor Scales, the Sixth and Seventh Notes are a Semi-Tone higher, (some admit only the Seventh Note.)

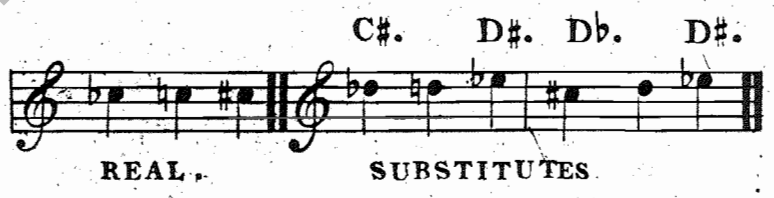
But in Descending the Minor Scale, the two Semi-Tones are Natural,

NB. The three Minor Keys G♯ Minor, Relative to B♮. Major, and D♯ Minor Relative to F♯ Major, and A♯ Minor Relative to C♯ Major, are rather dificult on account of the Seventh or leading Note, though it can be done by a Substituted Note as in G♯. Minor, where the leading Note is F +. which is G♮: in D♯ Minor the leading Note being C× or D♮. in A♯ Minor, the leading Note G× or A♮.

THUS IN C.

and so on Seven in each Key through the 7 Flats & 7 Sharps & 7 Naturals.

It will amount to 147 Major Scales, 143 in Minor Keys,—. This Superior advantage over all other Instruments, is not only confined in its Extent but facilitates the Fingering much more; the Performer is not in need of any Substituted Notes, his Notes are all real.



Persons who Play already on the common Harp have only to pay a little more attention to the Double motions of the Pedals, in less than one week they will be able to play this new Harp.

This most admirable Instrument is Executed in the highest perfection, for Solidity elegance and graceful form, useful for demonstrating Music in general: and must be a great gratificaion to Composers.

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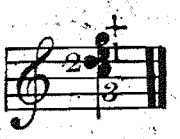
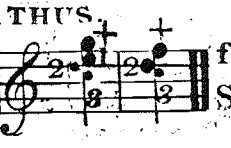
The Celebrated Joseph Haydn, in a Coversation with Mr S Erard observed to the latter that most Instruments struck the Ear only, but the Harp touch'd the heart. Such an Expression was Expected from him whose Exquisite Taste and skill in all his Compositions, knew so well how to communicate his feeling Soul through the Ear to the heart: And in his Moral Compositions, how Sublime he Exprest himself in the Ora-torio on the Creation, in his Stabat Mater,, on the seven dying words of Jesus - Christ &c.

He is no more: but his Works will exist as long as the power of Music will move the human heart.

Doctor Haydn was requested by Mr Erard to Compose for the Instrument, but he excused himself from so doing, by observing, that he was not acquainted with the extent of the Harp, But that it appeared to him to be then, too much con--fined.

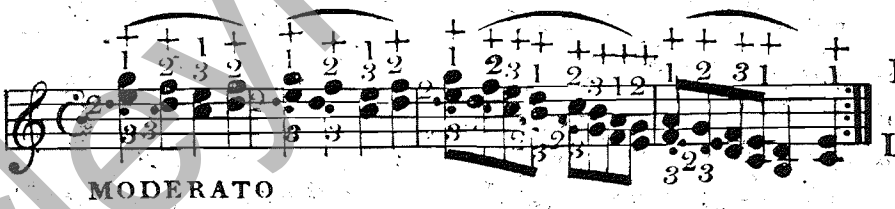
Method for Fingering the Thirds and Sixth E. C. E. C.

Strike the Strings in the middle of their lengths particulary in decending.

Fix the four Fingers on  Keep the two small Notes with the third and second Fingers & strike the upper Notes G. E. with the Thumb and first Finger. THUS  first Finger off Strike F. D.

EXAMPLE. 1st

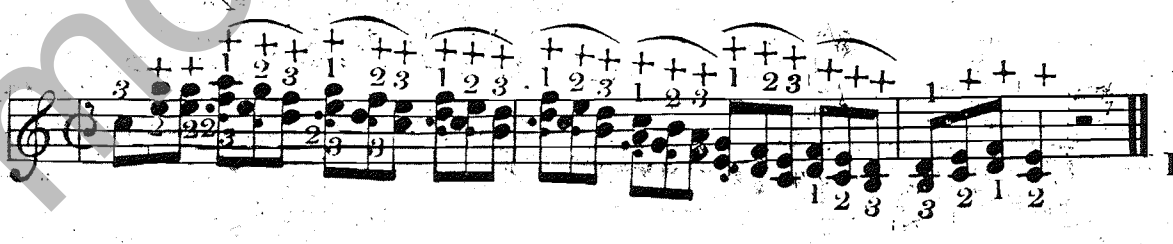
Slide with the Thumb where the Slurs are marked.



Da Capo for the Left Hand

NB. The Sliding Notes with left Thumb require more practice than with the right.

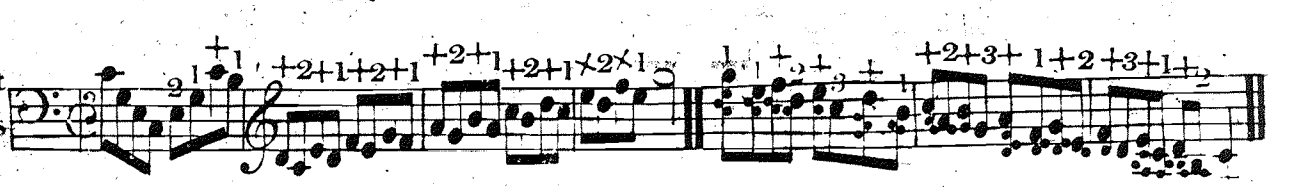
EXAMPLE 2nd



Da Capo by the Left Hand

EXAMPLE 3rd

Right & Left Hand practis



The preceding, and following Examples may be Successively practised like Semiquavers.

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EXAMPLE IV.

EXAMPLE V.

ALLEGRO.

The Sixths EXAMPLE. I

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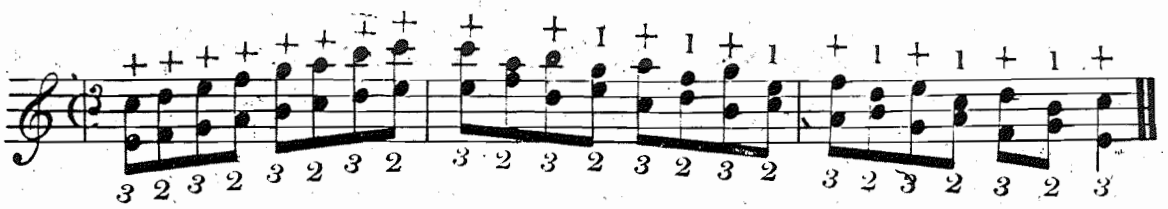
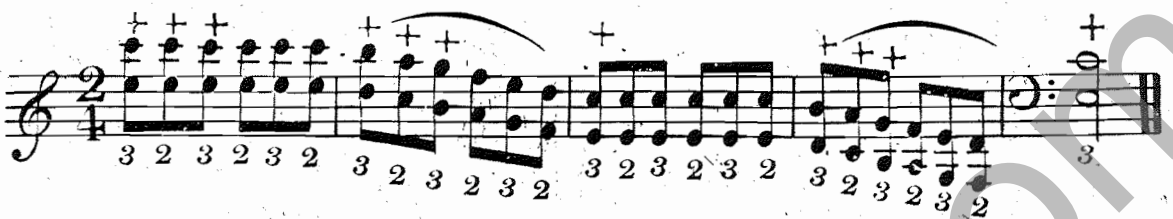
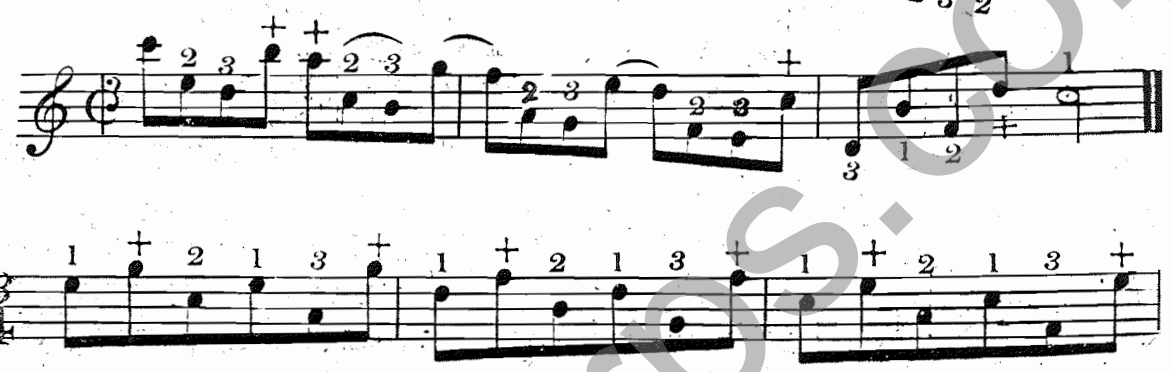
EXAMPLE II.

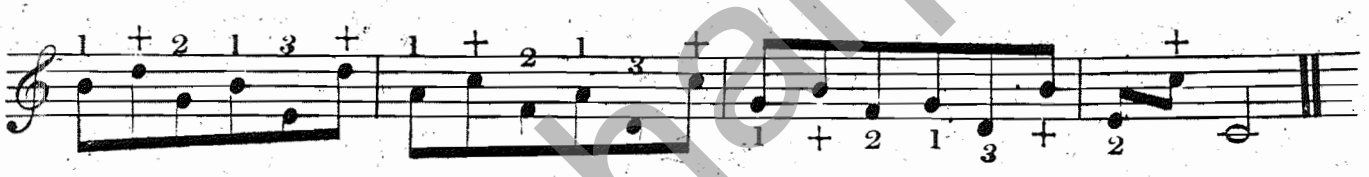


EXAMPLE III.



EXAMPLE IV.





The best advice that can be given to Learners, is to practise all the preceding Examples for the Fingering with great attention and perseverance, not leaving them 'till all the Examples are become easy, and lie natural in their Fingers, particulary the Thirds and Sixths, with both Hands, and not be too Eager in playing the Airs before the method of Fingering is familiar.

I have Consulted nearly all the Best Methods for Fingering, from the Best Masters, and Adopted this of Mr Le Chevalier de Marin and his Brother (the Viscount) who by their abilities & great Experience on the Harp, gave a Method which may be deemed, a Classical one —— without partiality or Exclusion of o-ther Eminant Masters, practicable and good Methods ——

This way of Fingering is not common to every Performer, the Learner will perceive that it is intended to avoid too often changing of positions or jumping with the wrist from one Third or Sixth to another, and to employ the four Fingers wheresoever it is possible, without the too frequent motion of the wrist.

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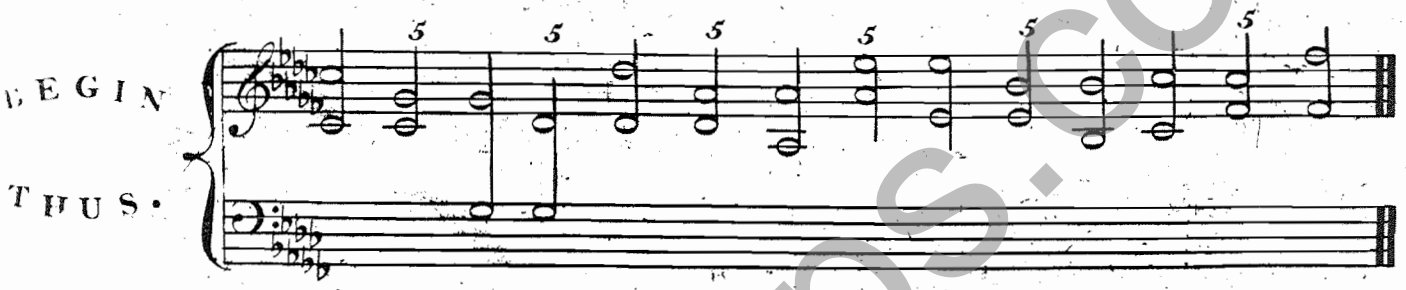
DIRECTIONS FOR TUNING THE NEW HARP.

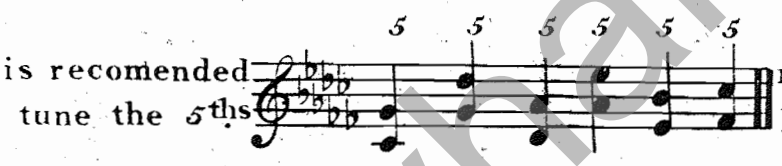
Let the Seven Pedals be unfixed, the Tuning Fork will be ----------

NB. in playing Duetts with the Piano Forte, Time the C.♮. in unison with the Piano Forte, but after, Time that C.♮. again C.♭. when the Harp is well Tuned in 7.♭. then prepare the necessary Pedals for the Key you are to play in.

BEGIN THUS.

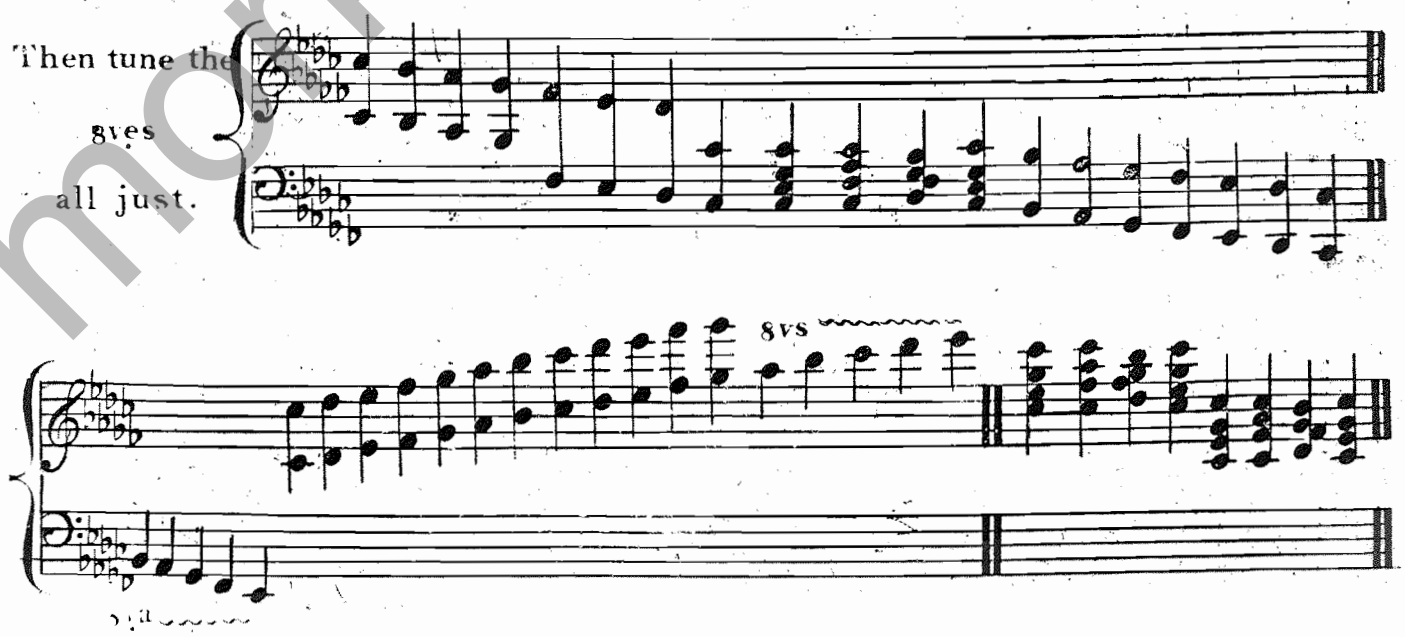


It is recomended to tune the 5ths not too sharp, but as flat as the Ear will bear.



When these three Chords please the Ear.

Then tune the 8ves all just.



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PRELUDE IN C♮.

The seven PEDALS fix'd once.

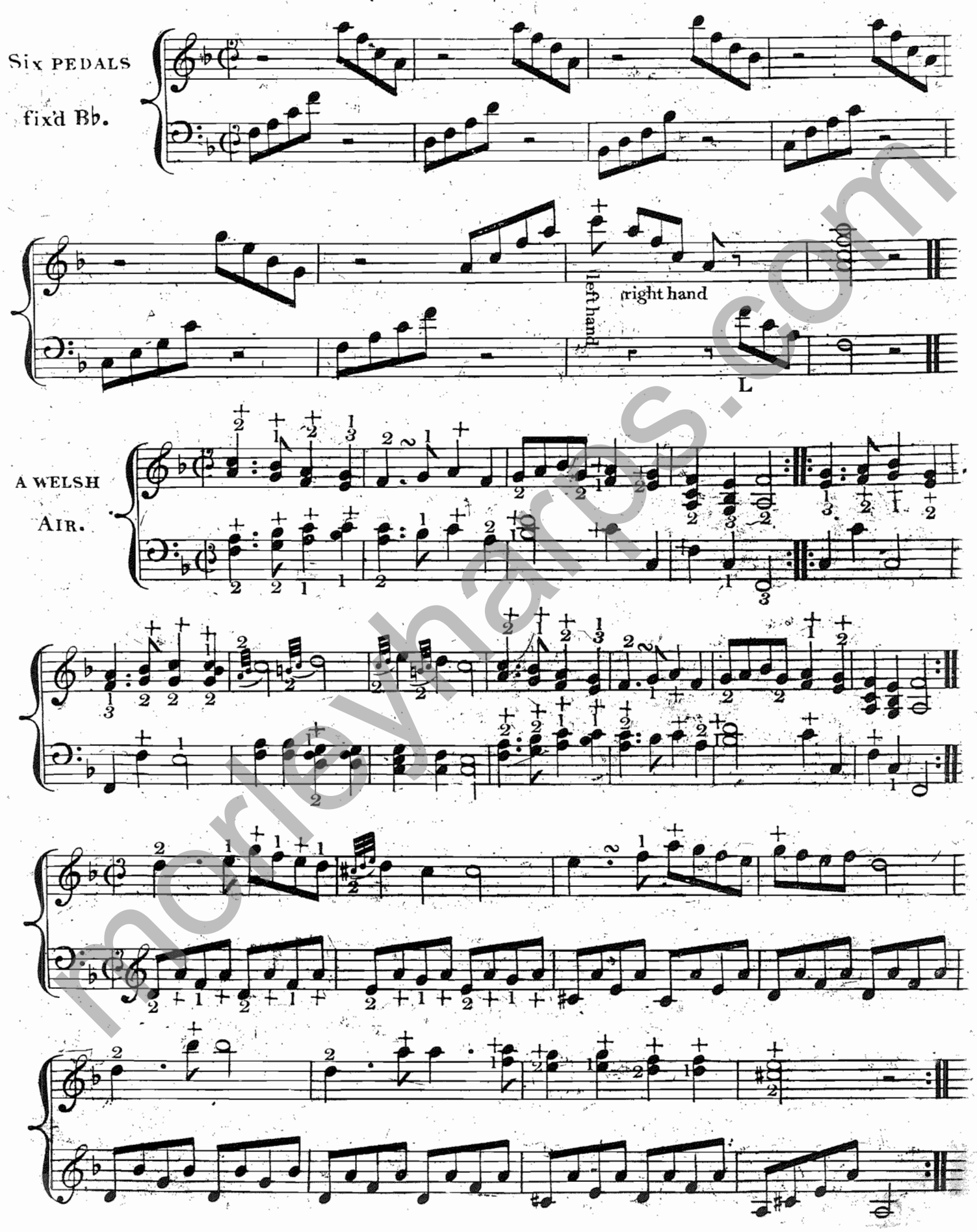
MINUET

In A MINOR.

G♯ Fixed

norleyharps.com

PRELUDE IN F♮ MAJOR.



morleyharps.com

f

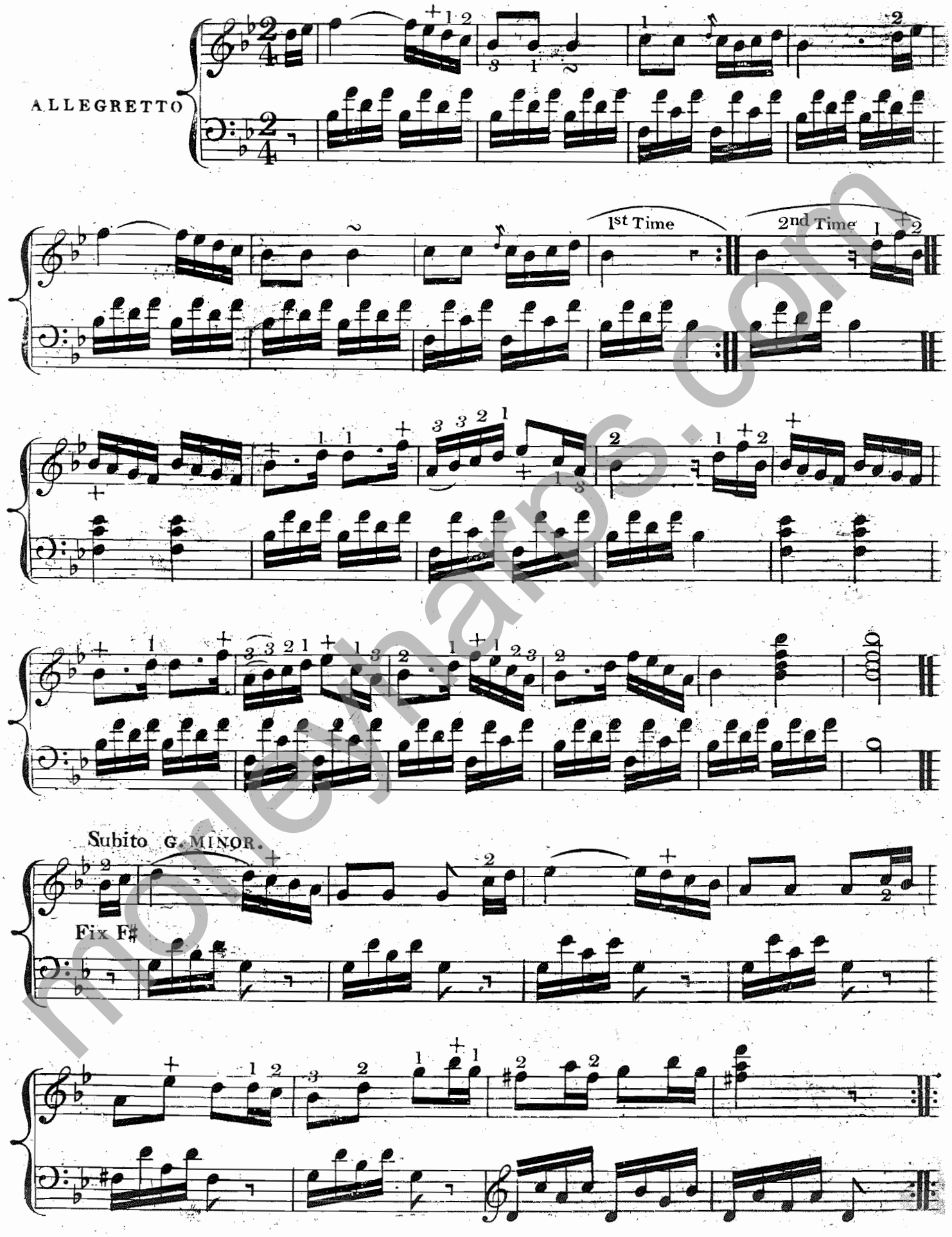
PRELUDE IN B♭ MAJOR.

7 PEDALS Fixed

B and E remain Flat.

ALLEGRETTO.

morleyhaps.com



morleyharps.com

f

p

Da Capo il Majore
a'l piacere

PRELUDE IN E♭ MAJOR

The PEDALS
B. and E.
unfixed.

marleybarps.com

WALTZ.

ALLEGRETTO

p

f

p

WALTZ.

In C. Minor B. Fixed.

Norlevmans.com

PRELUDE IN Ab MAJOR.

The PEDALS
A.B.D.E.Flat.

SUL MARGINE I'UN RIO. By SIMON MAYER.

ANDANTE
E' GRAZIOSO.

norlevpians.com

IN F♭ MINOR E♭ FIXED.

Que ne Suis je la fougere.

ANDANTE

PRELUDE IN D♭ MAJOR.

5 PEDALS

A.B.D.&E.

Flat.

BRILLIANTE.

morleyma

AIR

ALLEGRO.

nolevnaros.com

AIR IN B♭ MINOR.

A. Fixed.

ALLEGRO

PRELUDE IN G♭ MAJOR.

The PEDALS

C D.E.G.A.& B.

unfixed.

L.H.

L

GOD PRESERVE THE EMPEROR by Dr HAYDN.

MODERATO.

p

f

morleymars.com

p

p

rinf

f

f

Minor Subito

In Eb Minor.

Db Fixed.

rf

norleyrare.com

f

PRELUDE IN C♭ MAJOR.

The seven

PEDALS unfix'd

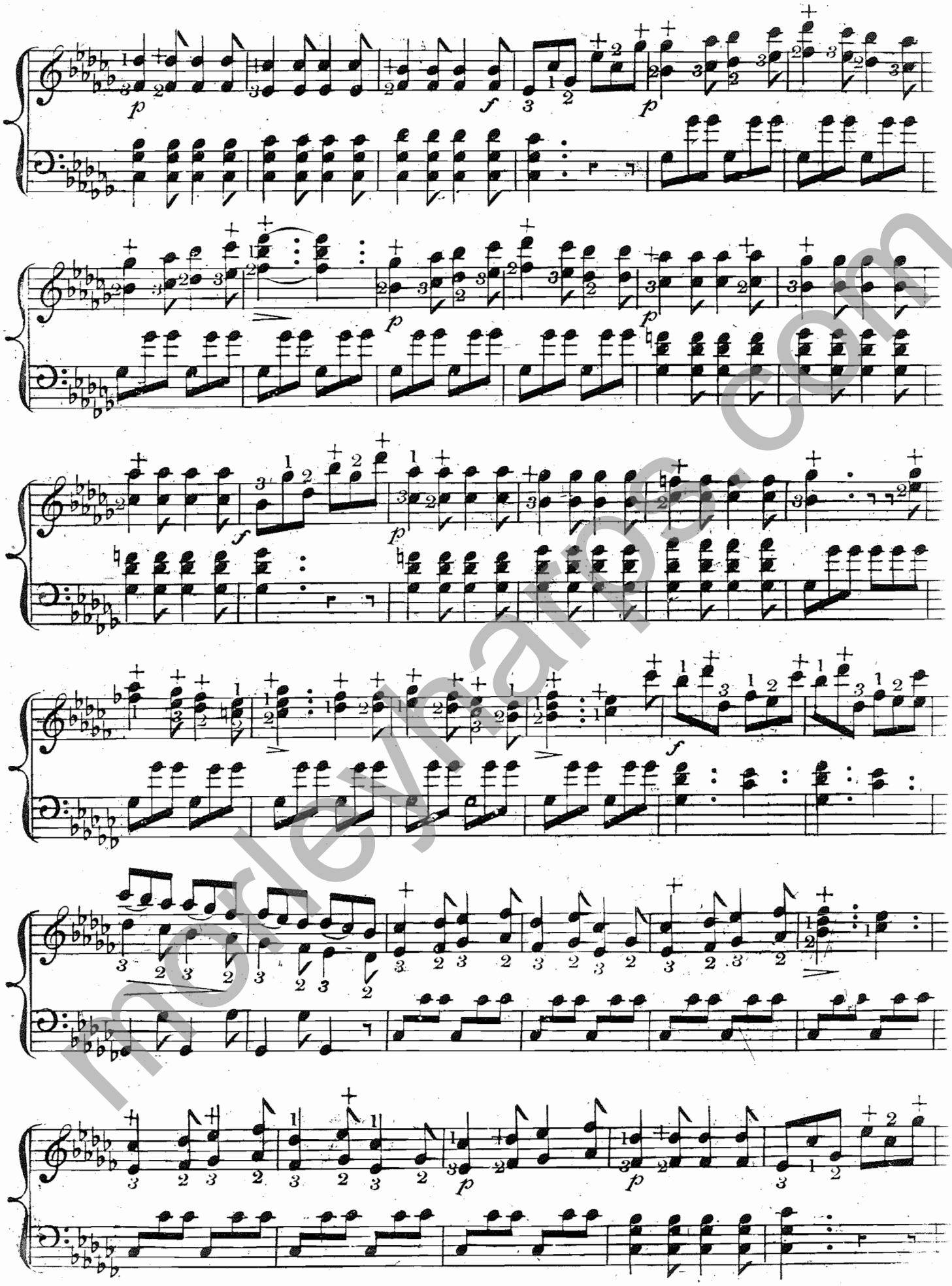
RONDO. PASTORALA ALLEGRETTO.

Dolce

p

f

morleyana.com



morleymail.com

p *f* Fine

In Ab Minor, Subito

G ♮ Fixed.

RONDO Da Capo.

morleymars.com

PRELUDE IN G♮ MAJOR.

The 7 PEDALS once Fixed F♯.

Allegretto

NEL COR PIU NON MI SENTO.

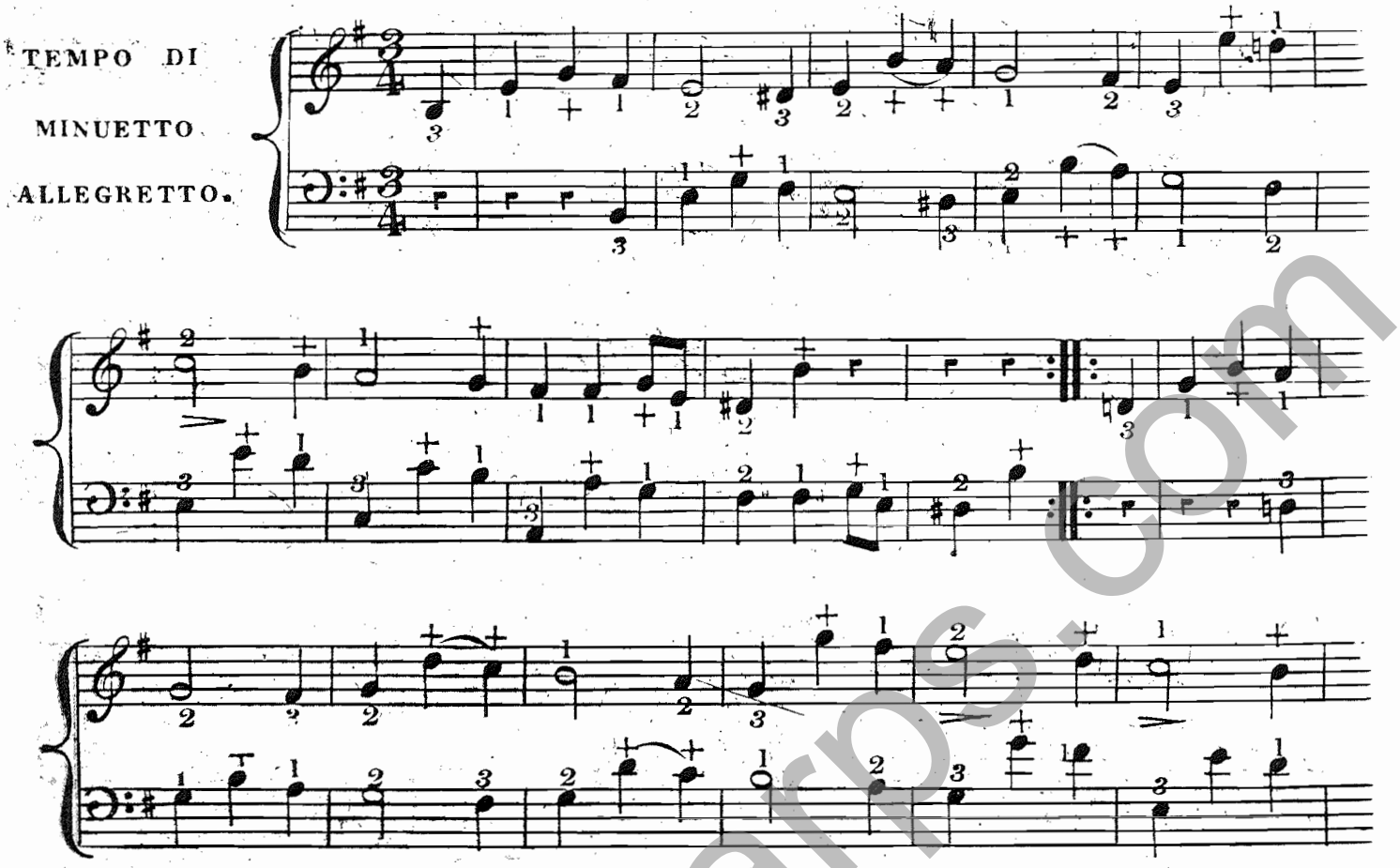
ANDANTE.

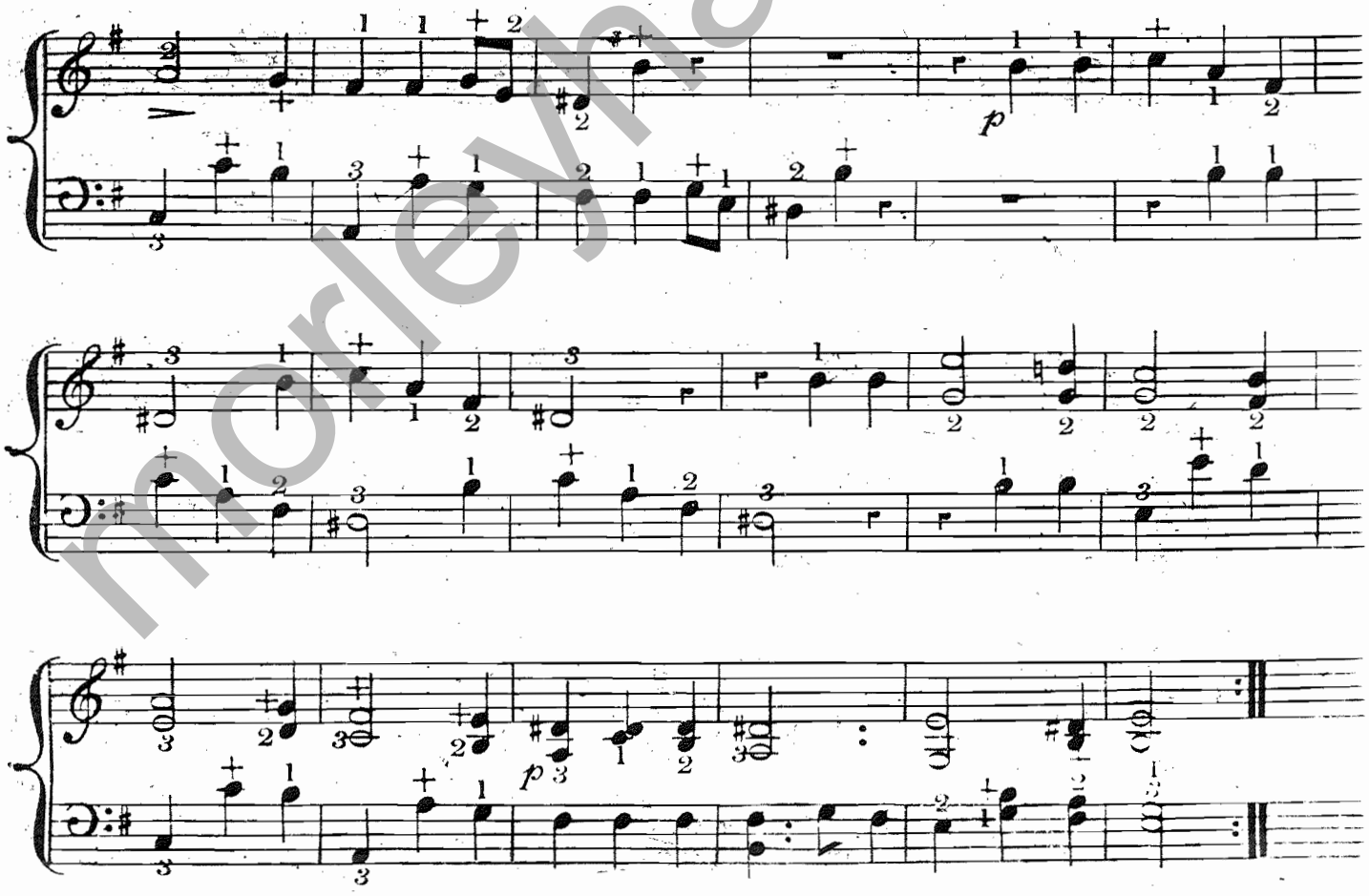
morleyhan s.com

morleyharps.com

In E♭ Minor D♯ Fixed. AIR by Dr. HAYDN.

TEMPO DI MINUETTO ALLEGRETTO.





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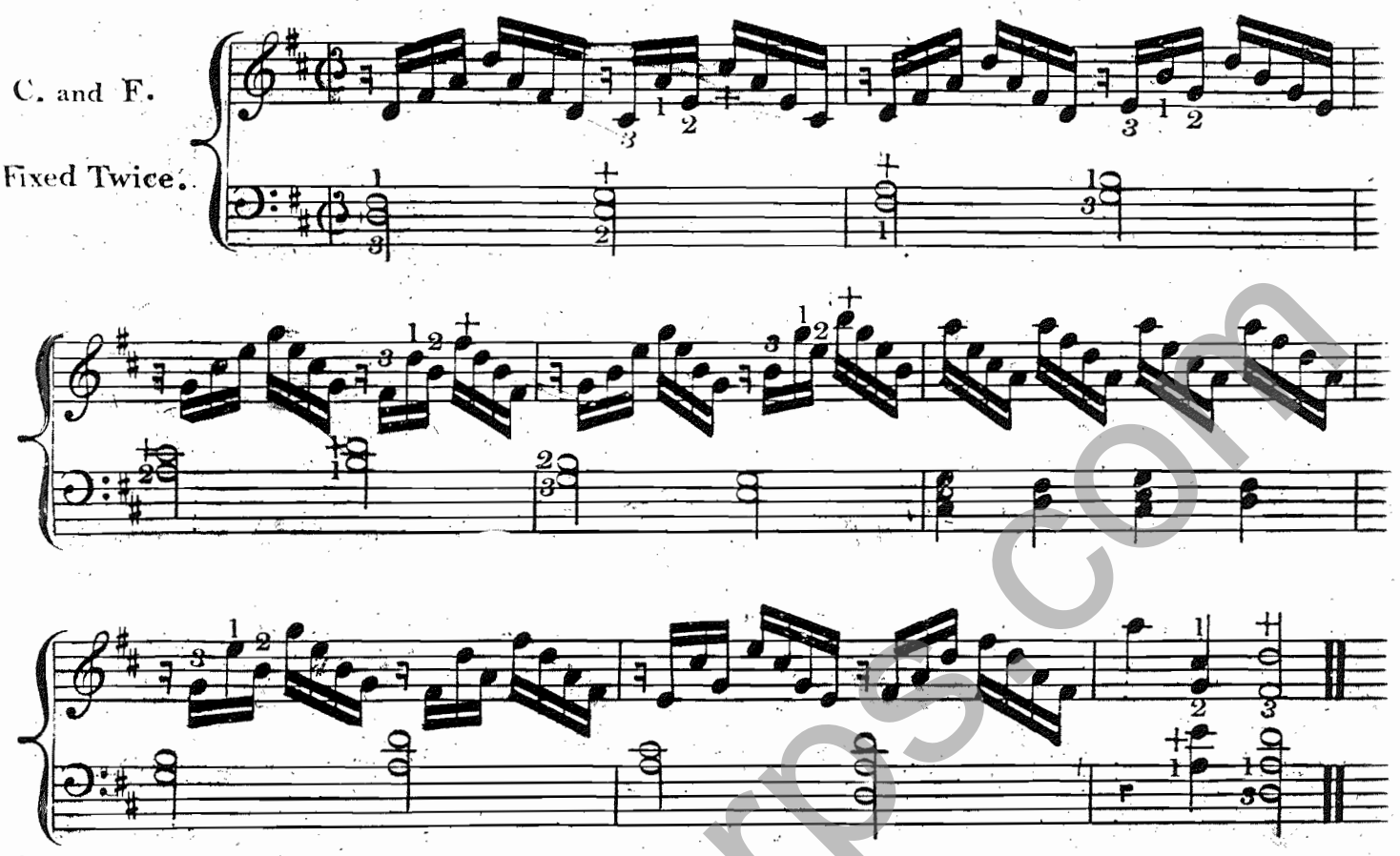
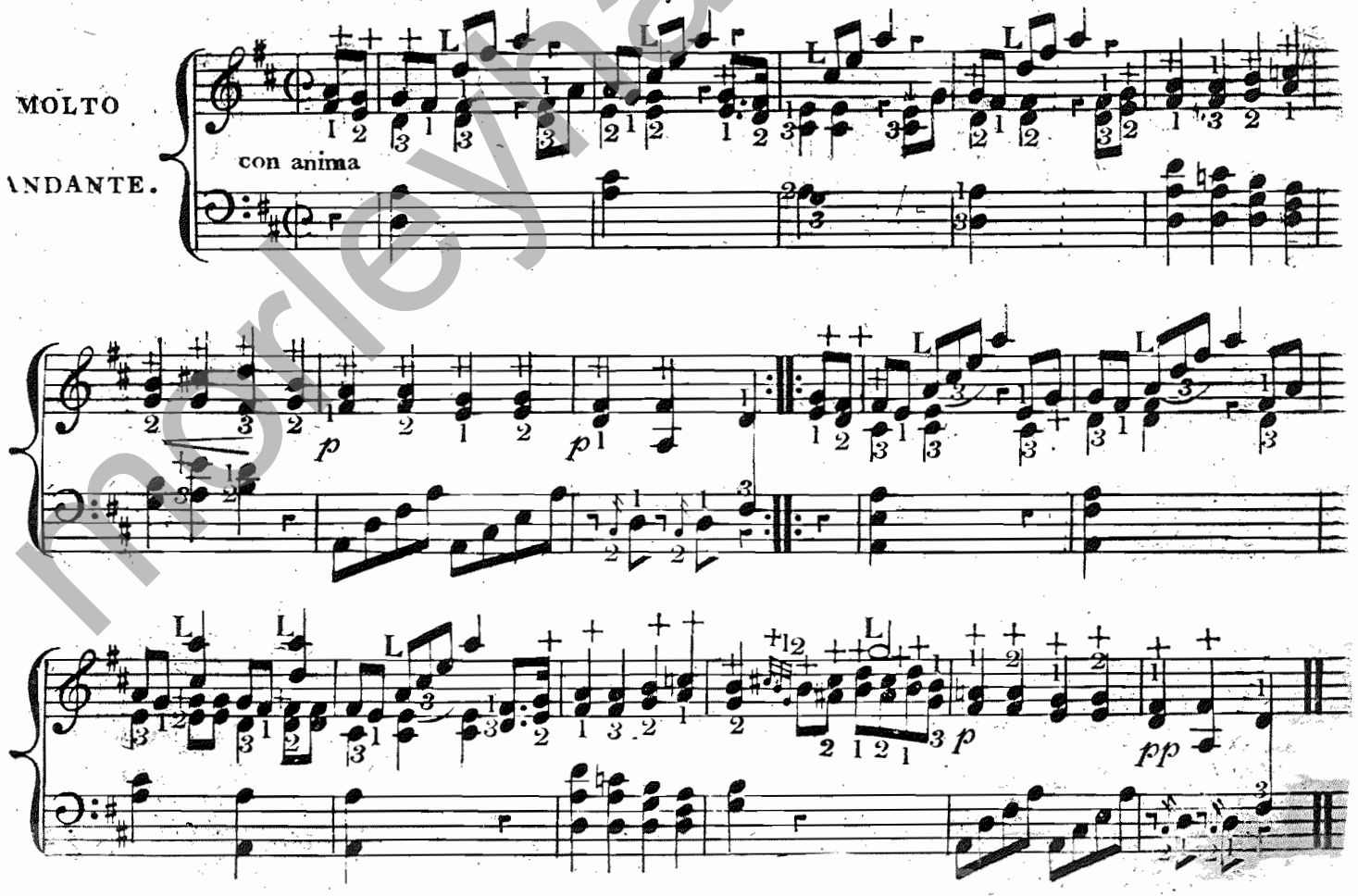
PRELUDE IN D♮ MAJOR



O! DOLCE CONCENTO. by Mozart.



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ROMANCE, in B♭ MINOR A♯ Fixed.

ANDANTE GRAZIOSO.

PEDALS C & F.

Twice Fixed.

morleyharp.com

PRELUDE IN A♭. MAJOR.

The PEDALS
C. F. & G.
Twice Fixed.

Right
left hand
L R
L. R.

By MOZART.

TEMPO
di
MINUETTO.

dolce

marlevna.com

AIR. In F♯ MINOR. E. Fixed

ANDANTE.

morleyma

FINE

PRELUDE In E♮ MAJOR.

The PEDALS
C. D. F. & G.
Twice Fixed.

AH! VOUS DIRAI JE MAMMA.

ANDANTE

ANDANTE.

♯ Minor
B♯ Fixed.

morleyharps.com

PRELUDE In B♮ MAJOR

The PEDALS
A.C.D.F. & G.
Twice Fixed.

ALLEGRETTO.

AR HYDY NOS.

ANDANTE.

dolce

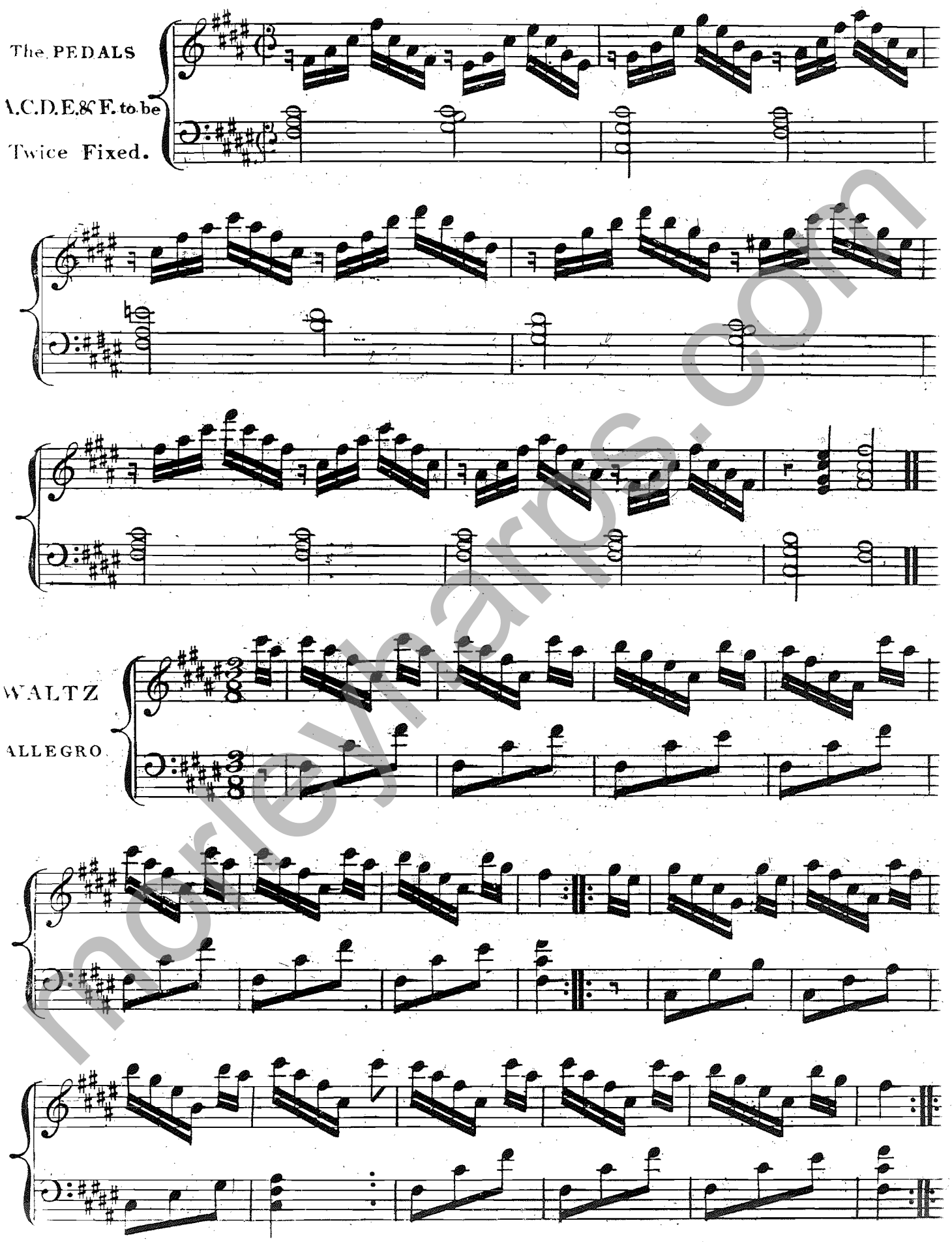
armonica - - -

NB. the Key of G♯ Minor relative to B♮ Major. THUS. G♮

is rather dificult, for beginers the leading Note being therefore an Example is omited also in the next two following Keys.

harps.com

PRELUDE In F♯ MAJOR.



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TRIO

GRAZIOSO

D.C.il Waltz.

PRELUDE In C♯ MAJOR.

The Seven PEDALS twice fixed.

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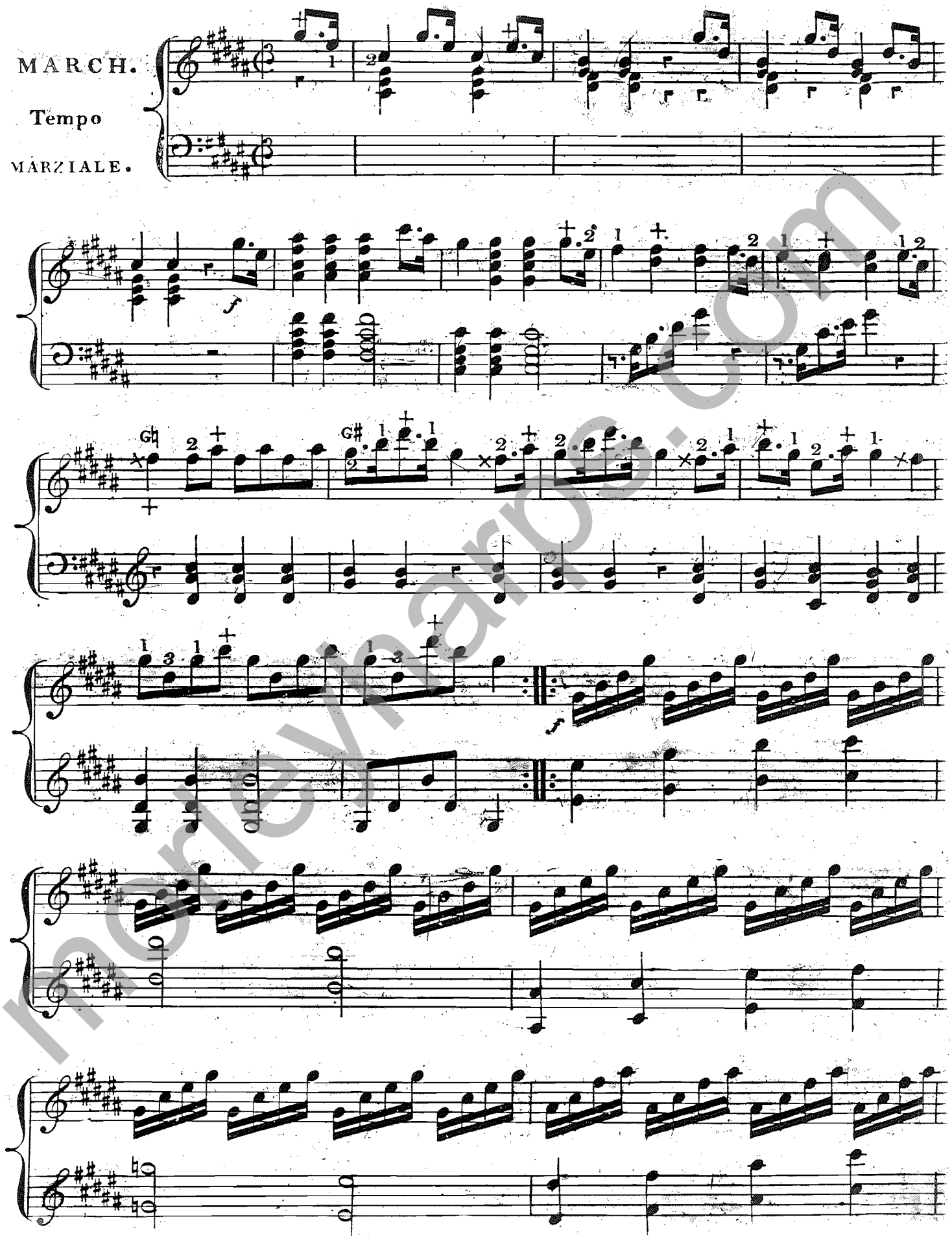

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p

cres

f

p

f

FINE.

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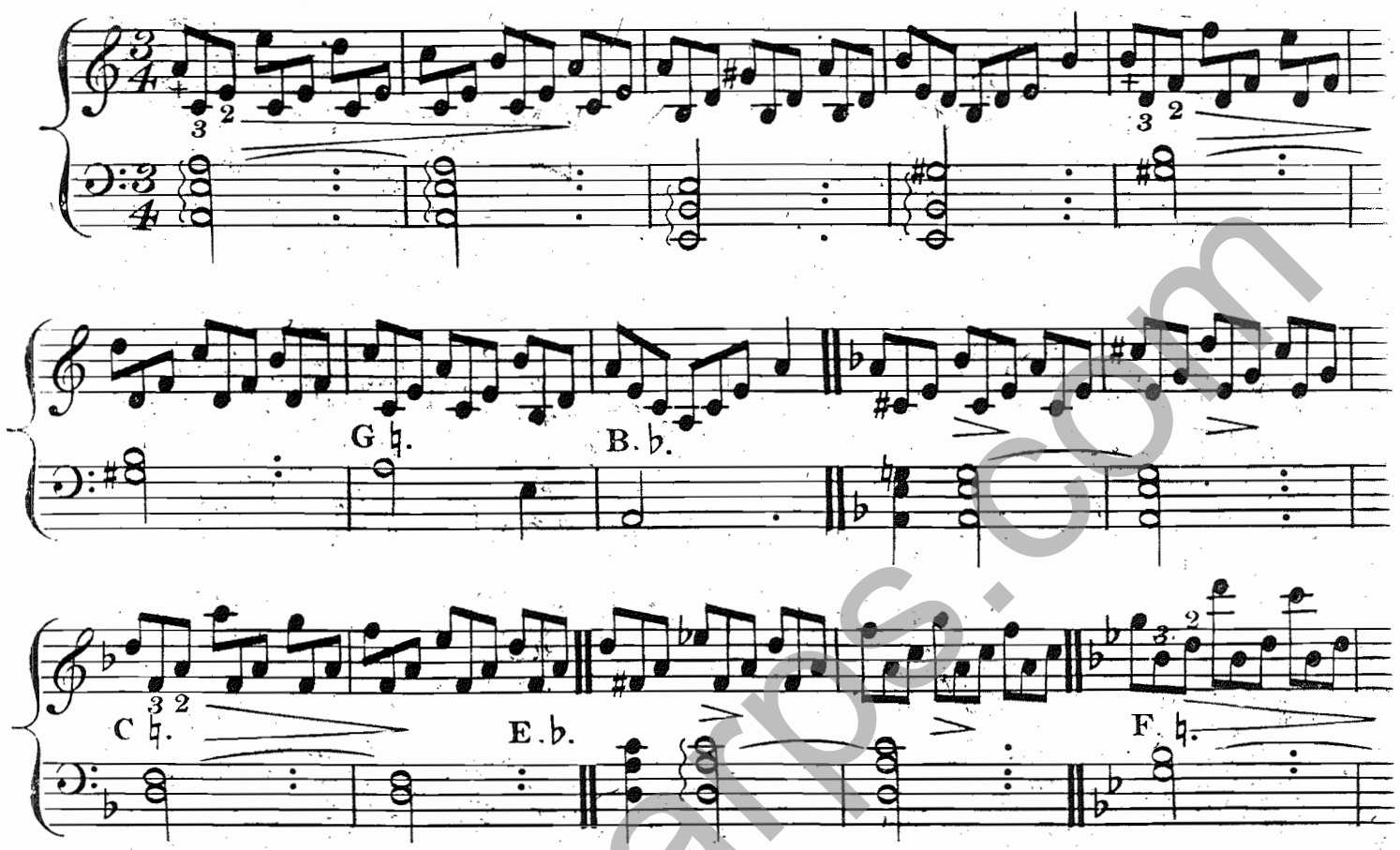
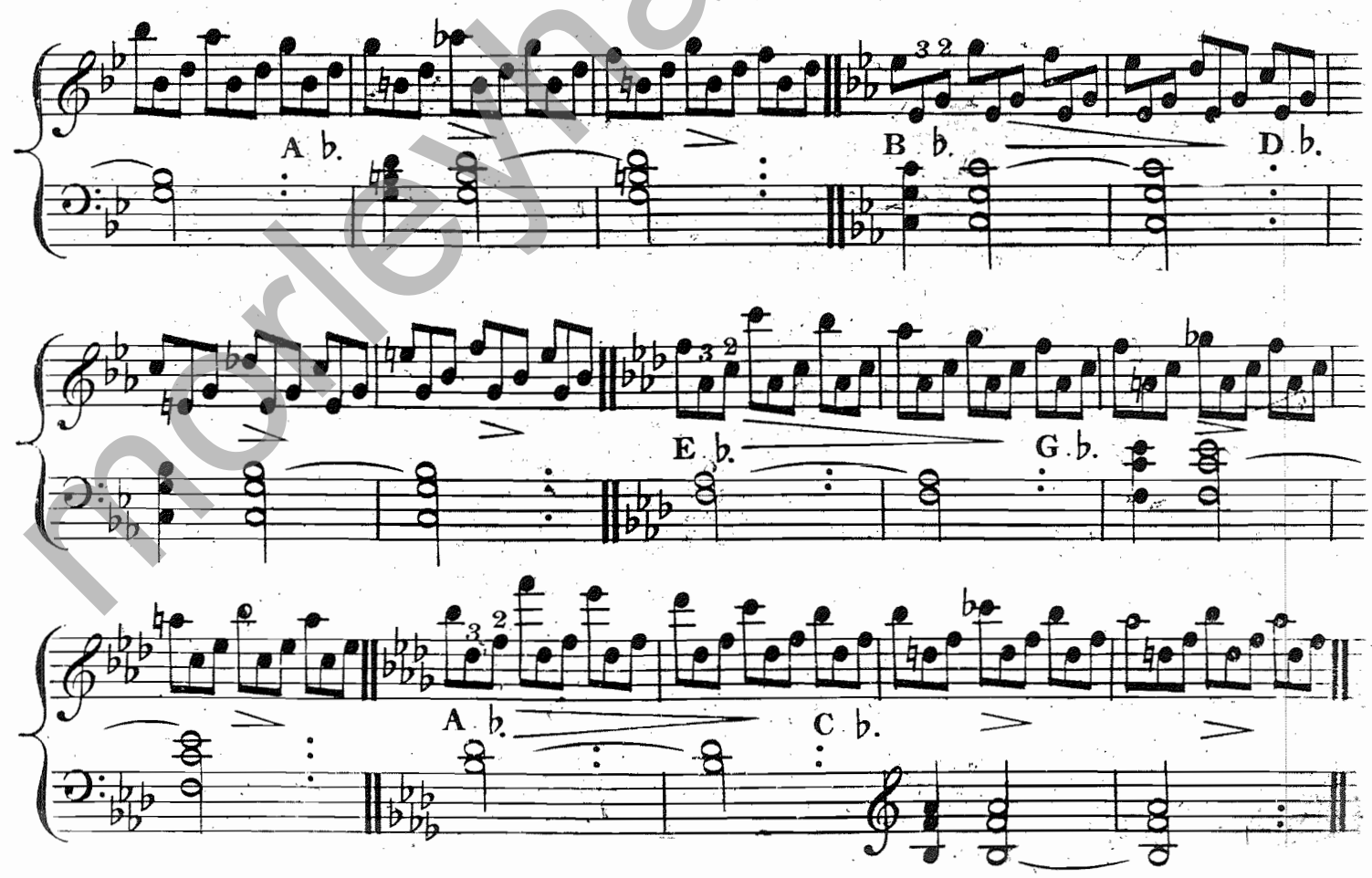
ALLEGRO MODERATO





norleyharps.com

D ♭.

F ♭.

G ♭.

F, Fix'd.

C ♮.

A ♮, Fix'd.

G ♮.

A ♭.

D ♮.

E ♭.

A ♮.

F ♮.

E ♮.

C ♮.

G ♯, Fix'd.

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Calando

R

L

R.

8va

F, Fix'd.

C ♯, Fix'd.

G ♯, Fix'd.

D ♯, Fix'd.

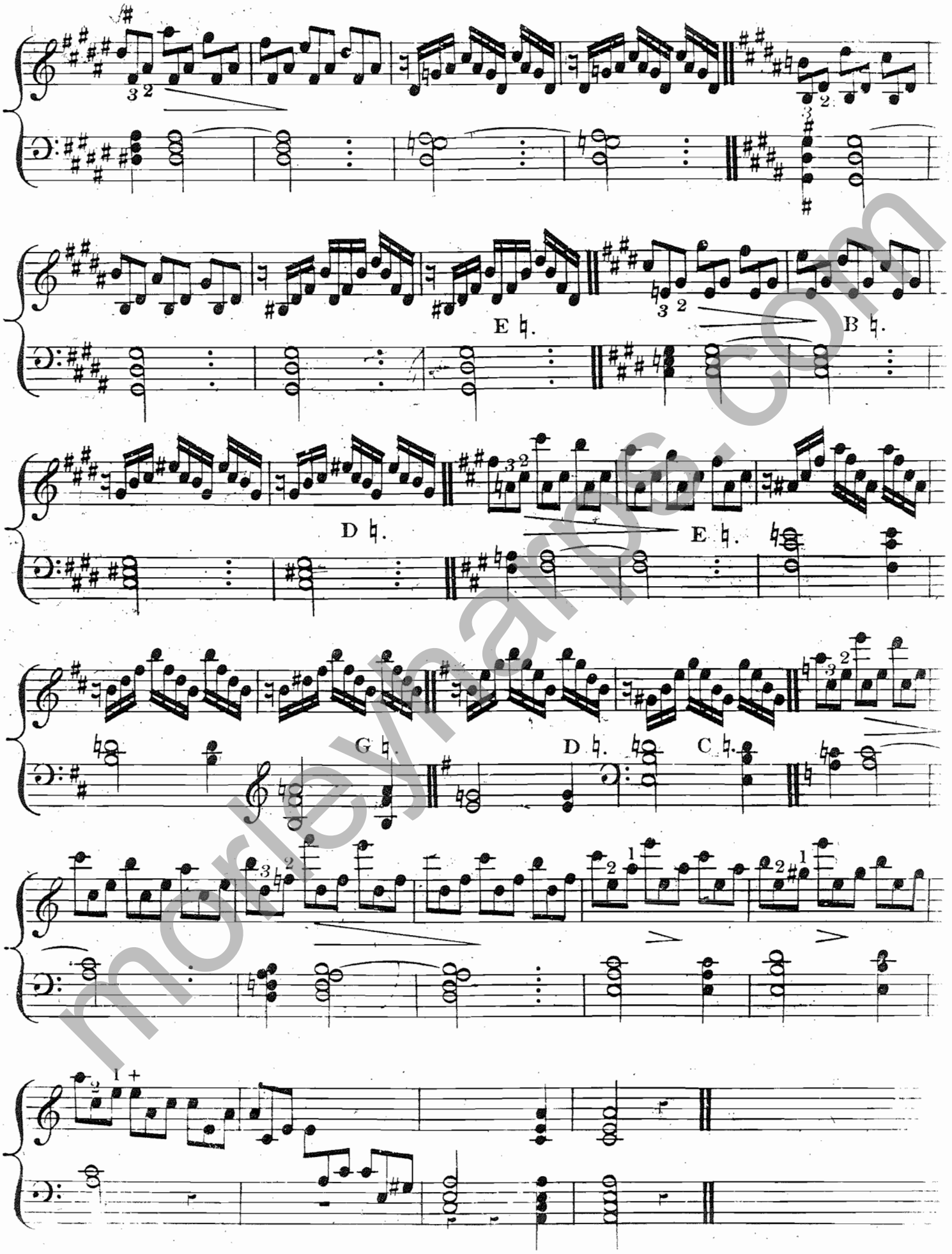
E ♮.

A ♯, Fix'd.

E ♯, Fix'd.

D ♮.

morleymarc.com



morleyharps.com

The seven Pedal's once fixed.

MODERATO.

B. off

E. ♭

A. ♭

D. ♭

G. ♭

C. ♭

F. ♭

F fix'd

C. ♭

G. ♮

D. ♮

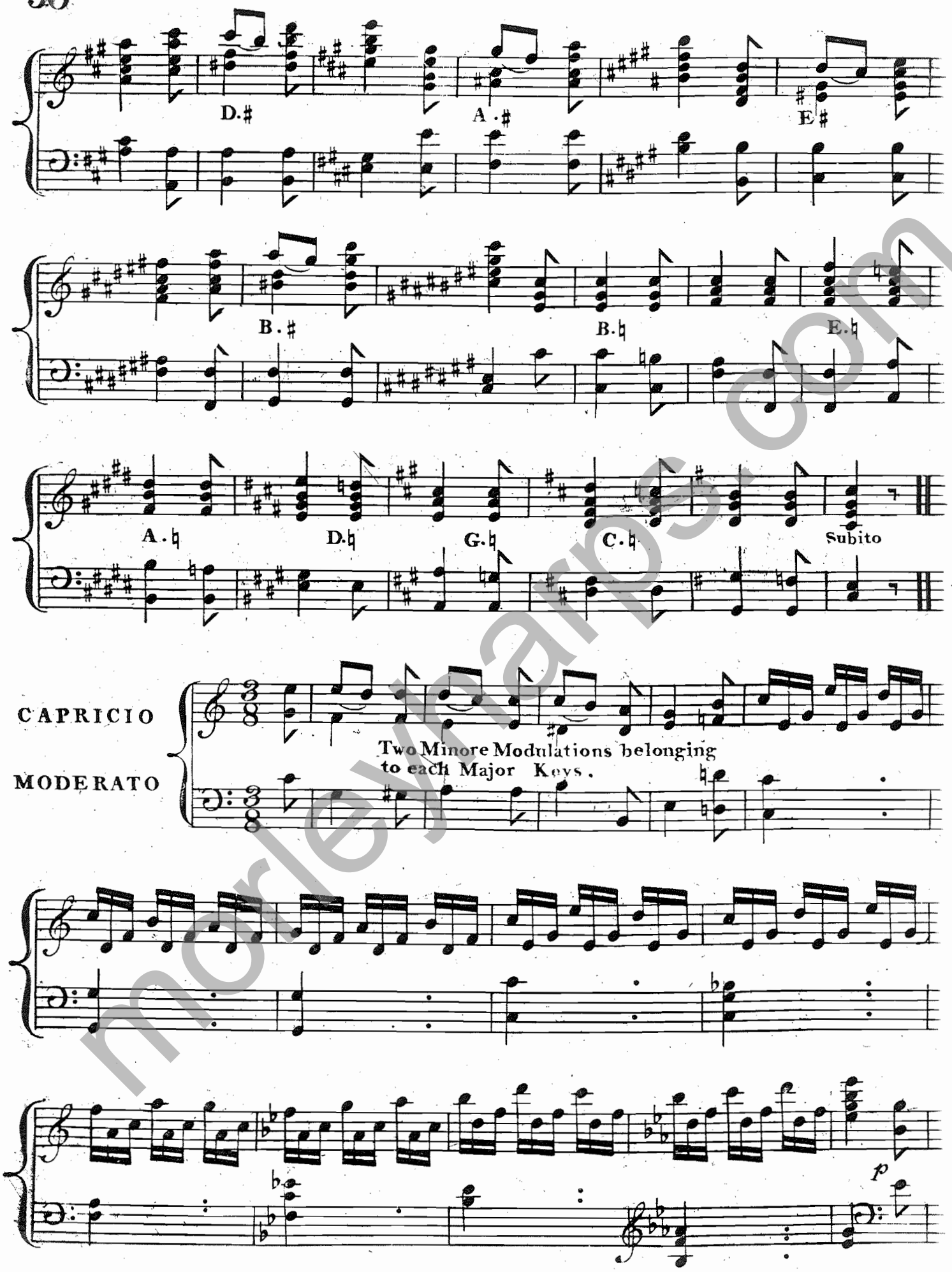
A. ♮

E. ♮

F fix'd

C. ♯

norlevnamps.com



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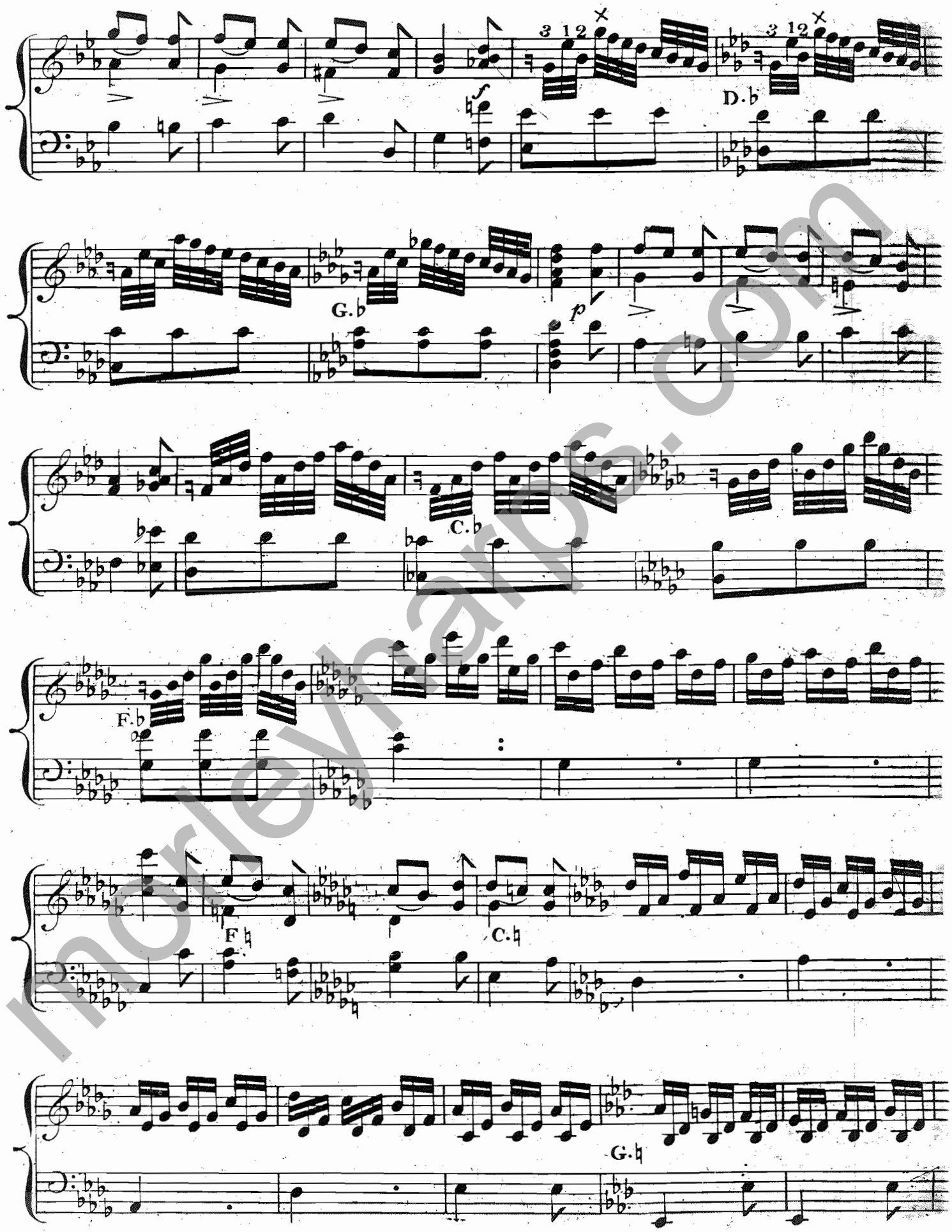

norlevna.com

D. ♭

A. ♭

E. ♭

B. ♭

F. ♯

C. ♯

G. ♯

D. ♯

A. ♯

E. ♯

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B.♯.

B.♮.

E.♮.

G.♮.

D.♮.

G.♮.

C.♮.

F.♮.

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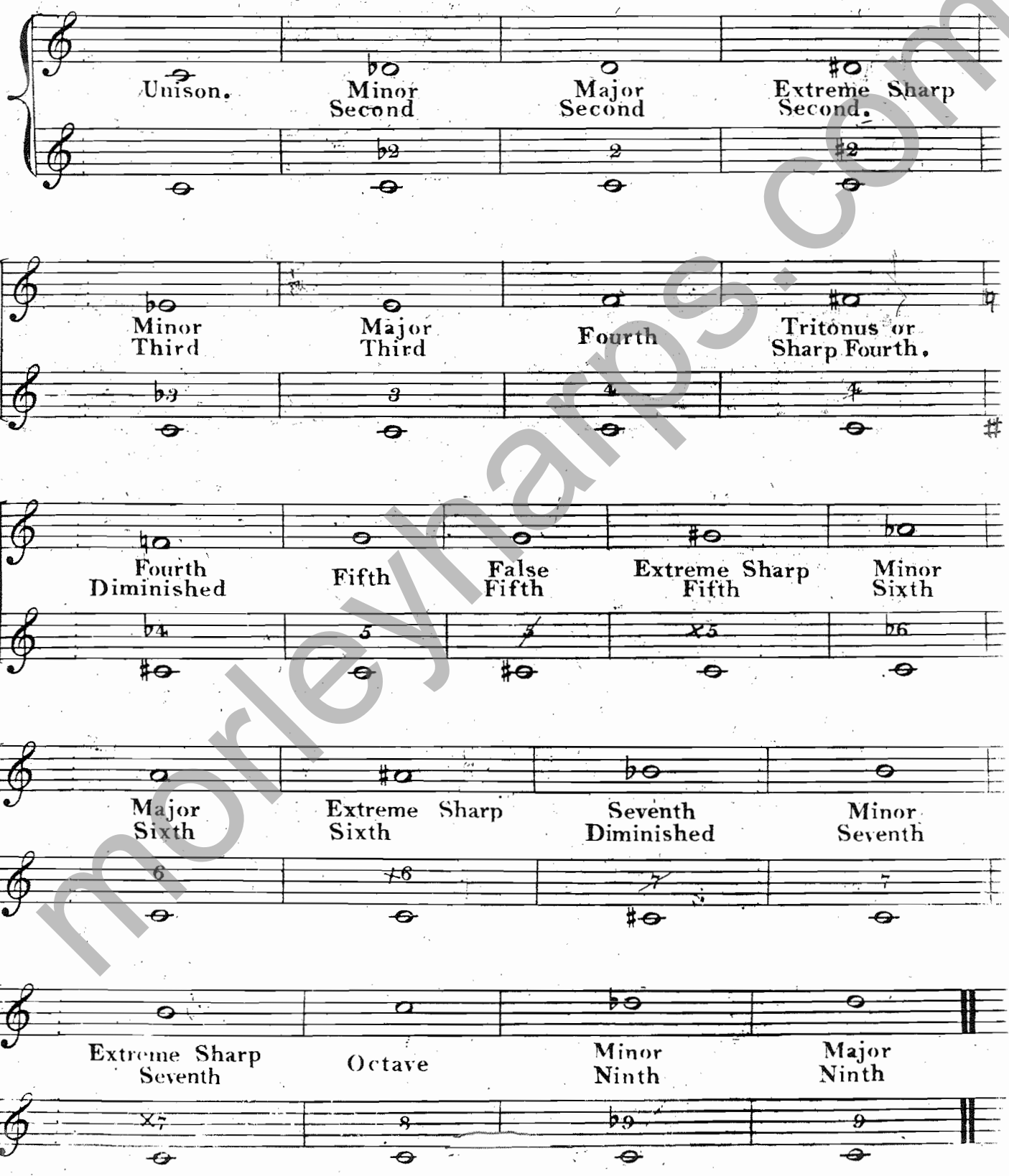
A Compleat System of Harmony

AND

Fundamental Bass.

The Intervals.



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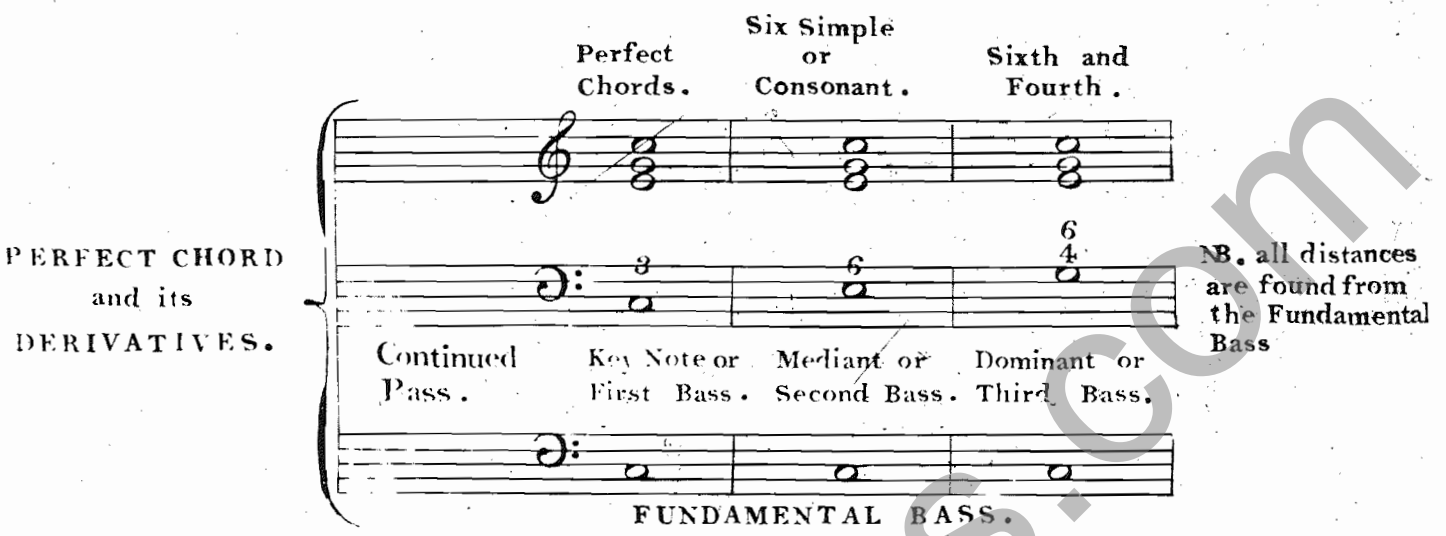
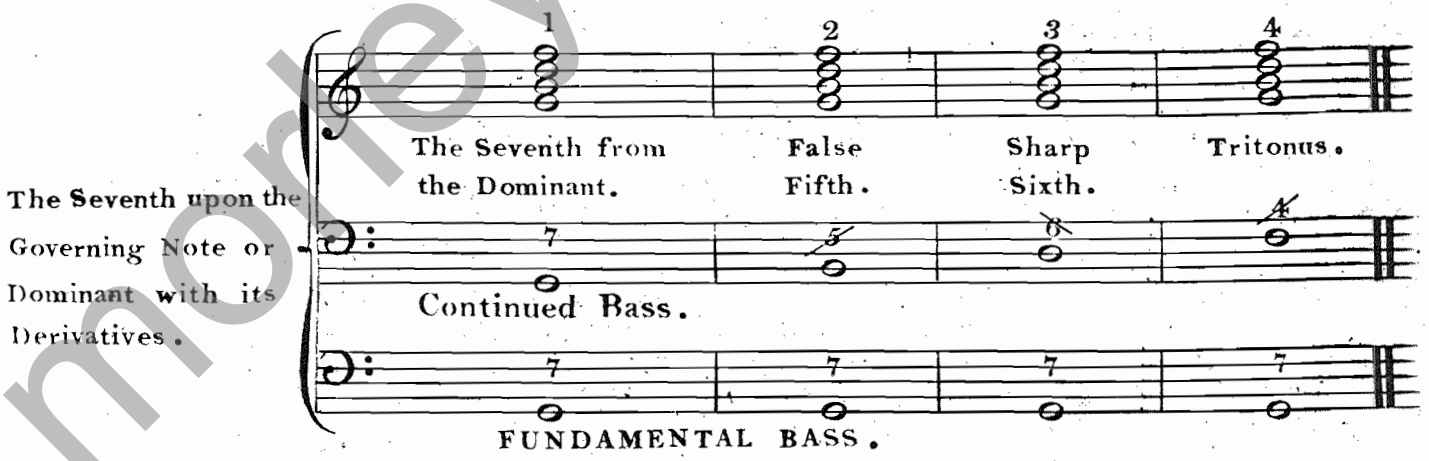
There are three Fundamental Chords from which all other Chords are derived, that is to say, Perfect or common Chords; the Chord of the Seventh or Second Bass, the Chord of the Seventh or Third Bass, a Fourth Chord may occasionally be added Viz: the diminished Seventh.



The common Chord is composed of the 3rd 5th and 8th and is played on the Key Note. The Chord of the Sixth is composed of the 3ds 6th and 8th & is played on the Mediant.

The Chord of the Sixth and Fourth is composed of a 4th 6th and 8th and is played on the Dominant.

The common Chord is the purest and most perfect, the Chords of the Sixth and Sixth and Fourth are also Consonants, and it is by one of the three Consonant Chords that Dischords are resolved.



1st the Seventh is composed of a Major Third, a Fifth and Minor Seventh, and is played on the governing Note, or Dominant.

2nd the false Fifth is composed of a Minor Third, false Fifth and Sixth and is played on the Seventh or leading Note in Ascending the Scale.

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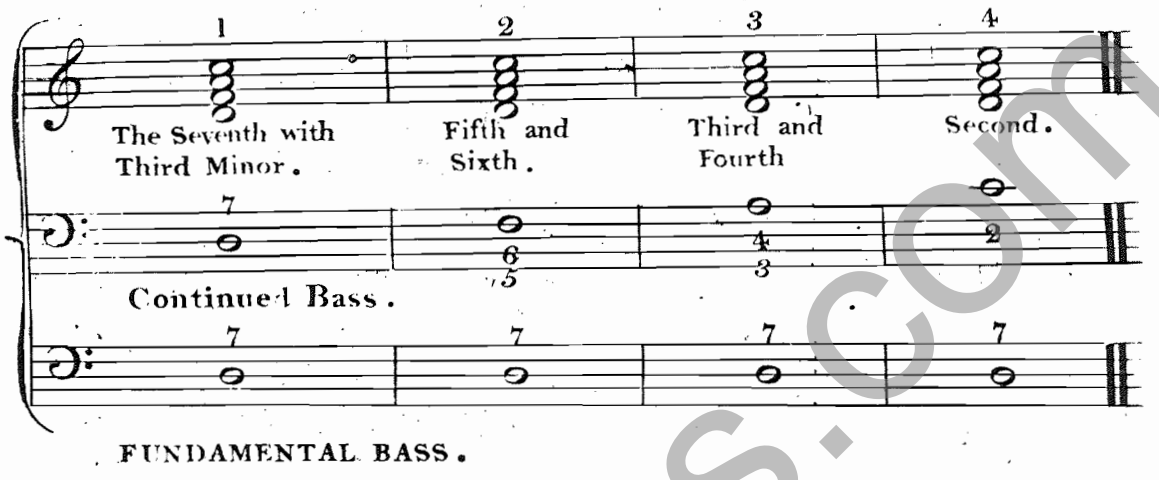
3d The Sharp Sixth is composed of a Minor Third, Fourth and, Major Sixth, and is played on the 2 d Note in descending and ascending the Scale.

4th the Tritonus is composed of a Second Major, Fourth and Sixth, and is played on the Fourth Note descending, but not in Ascending.

The Seventh with the Third Minor and its Deriva-tives.



FUNDAMENTAL BASS.

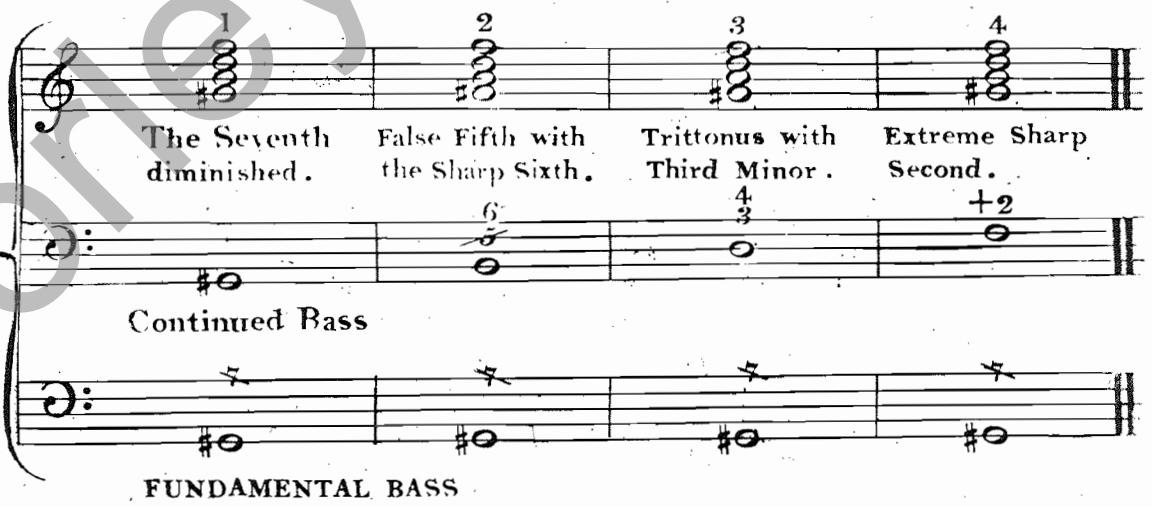
1st the Seventh with the Third Minor, is composed of a Minor Third, a Fifth & Minor Seventh, and is played on the Second of the Gamut.

2nd the Sixth and Fifth is composed of a Third, Fifth and Sixth, and is played on the Fourth Note or Second Bass in ascending.

3rd the Third and Fourth is composed of a Third, Fourth and Sixth, and is played on the Sixth Note or Third Bass.

4th the Second is composed of a Second, Fourth and Sixth, and is played on the Key Note or First Bass, and also on the Second part of a Syncopation in descending.

The Seventh Diminished and its Derivatives.



FUNDAMENTAL BASS

1st the Seventh diminished is composed of a Minor Third, , false Fifth, and diminished Seventh.

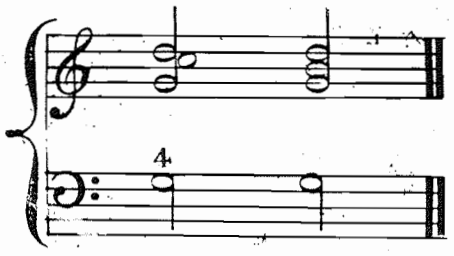
2nd the Sharp Sixth with the false Fifth is composed of a Third, Fifth and Major Sixth, and is played on the Second Note of the Scale

3rd the Tritonus with the Minor Third is composed of a Minor Third, Sharp Fourth & Sixth, and is played on the Fourth Note of the Scale.

4th the extreme Sharp Second, is composed of a Second Major, Fourth and Sixth, and is played on the Sixth Note of the Scale.

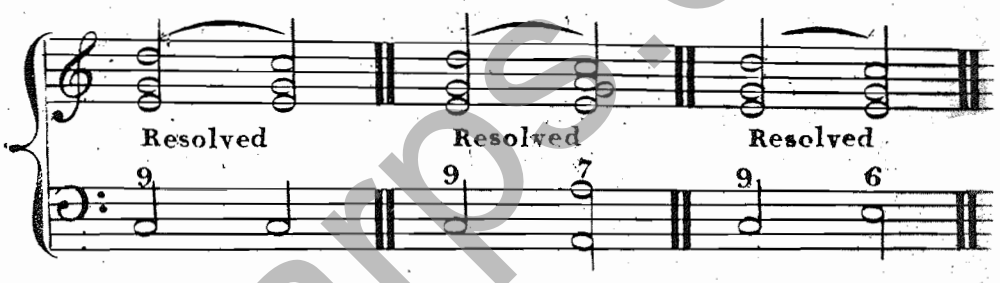
CHORDS OF SUSPENSION.

The Fourth and Fifth on the Governing Note or Dominant.



The Third is suspended by the Fourth, and is played on the Dominant.

The lesser Ninth on the key Note, resolved in Three ways.

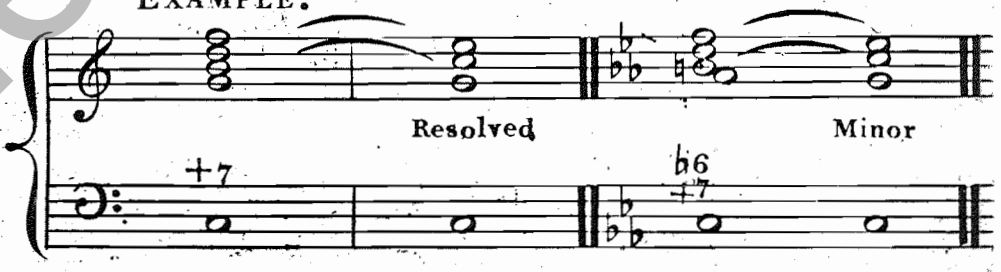


CHORDS OF SUPPOSITION.

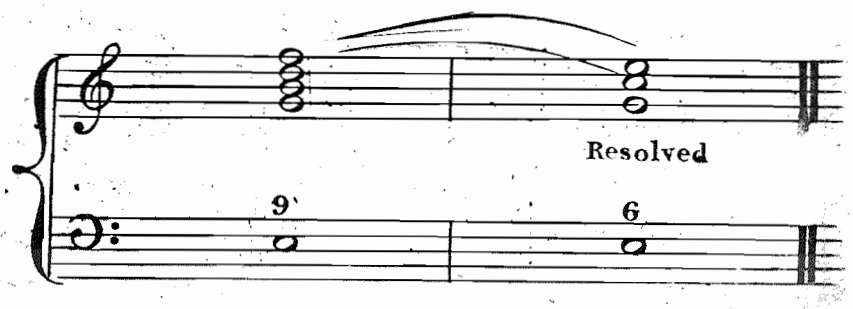
The Seventh with the Third Major placed on another Degree of the Gamut produces a new Chord, Viz: upon the Key Note an extreme Sharp Seventh, it is composed of a Fifth, Seventh, Ninth, and eleventh.

EXAMPLE.

NB. In the Minor Scale a Minor Sixth is placed instead of a Fifth



On the Mediant the same Seventh produces the Chord of the Ninth, and is composedof a Third Fifth Seventh and Ninth.



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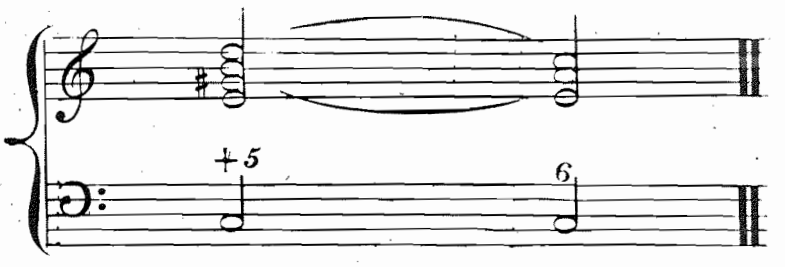
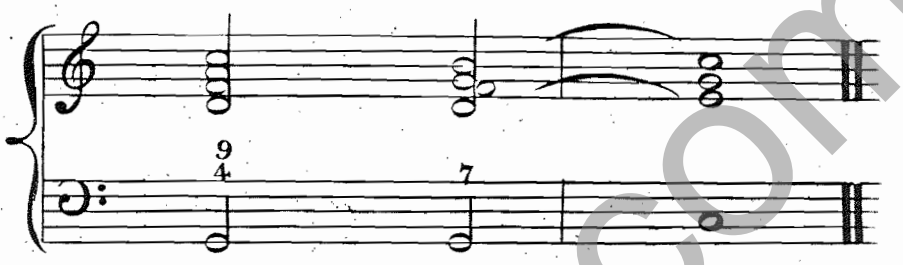
The same Seventh placed on the Mediant in the Minor Scale becomes an extreme Sharp Fifth; composed of a 3d & 5th extreme Sharp 7th and 9th

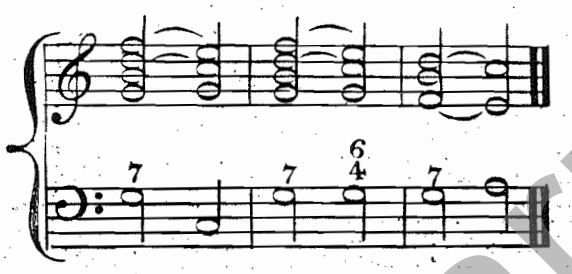
EXAMPLE.



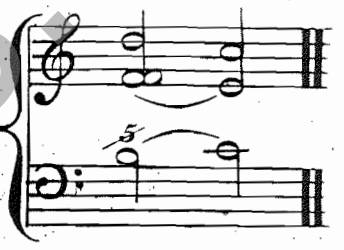
The Seventh with the Minor Third placed on the Dominant produces the Chord of the Eleventh, composed of the Fifth, Seventh, Ninth and Eleventh



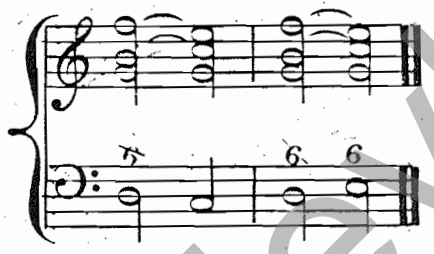
The Seventh from the Governing Note or Dominant Resolved.



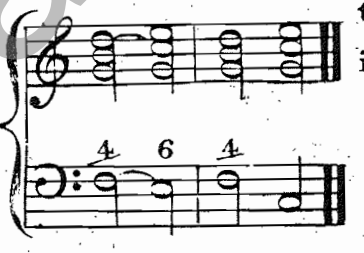
False Fifth Resolved.



Sharp Sixth Resolved.

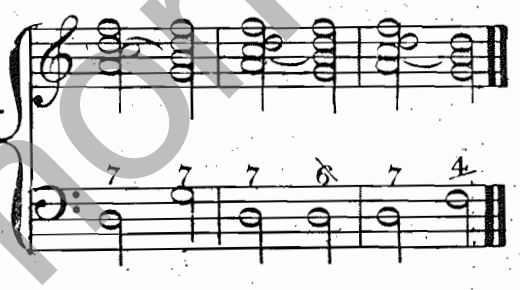


Trittonus Resolved

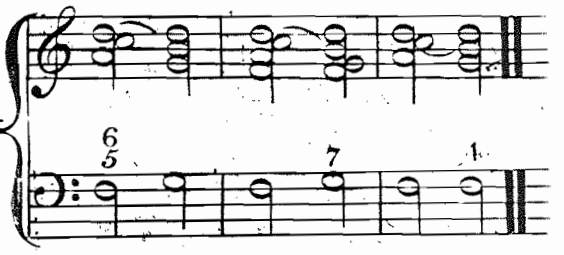


this last Solution is not pleasing.

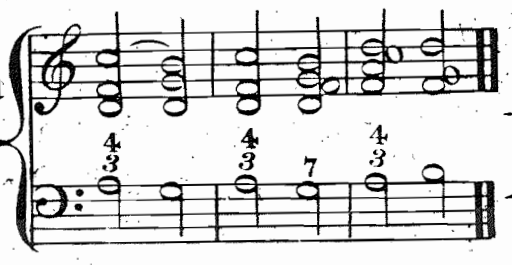
The Seventh with the Minor Third Resolved



Sixth and Fifth Resolved.

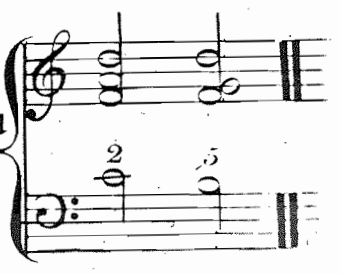


Third and Fourth Resolved



this last manner is harsh and not allowable

The Second Resolved



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The Second Resolved by Syncopation.

The dimin-ished Seventh Resolved.

Softened by the falseFifth

The Sharp Sixth with the false Fifth Resolved.

Trittonus with the Minor Third Resolved.

Extreme Sharp second Resolved.

The ♯, ♭ and ♮ over a Note, denotes it a Major or a Minor Third.

THE GAMUT.

Continued Bass.

Fundamental Bass.

The First Note of the Gamut is called the Key Note. the Second is called the Second Note. the Third Note is the Mediant. the Fourth is called the Fourth Note. the Fifth Note is called the Governing Note, or Dominant. the Sixth is called the Sixth Note. the Seventh is the Leading Note. and the Eighth Note is the Octave to the Key Note.

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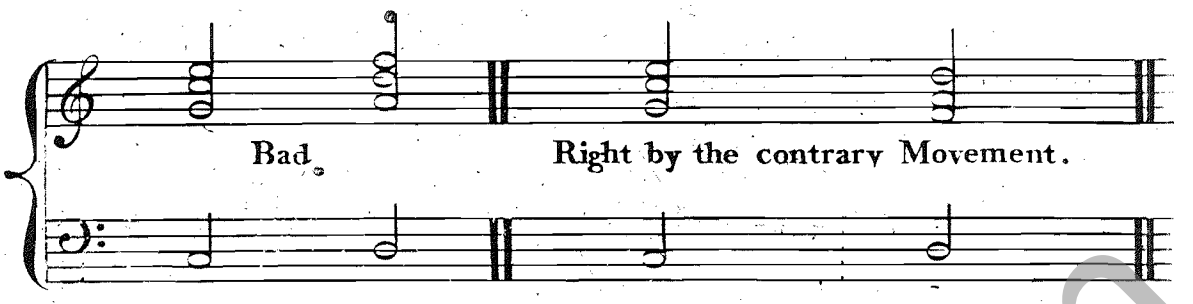
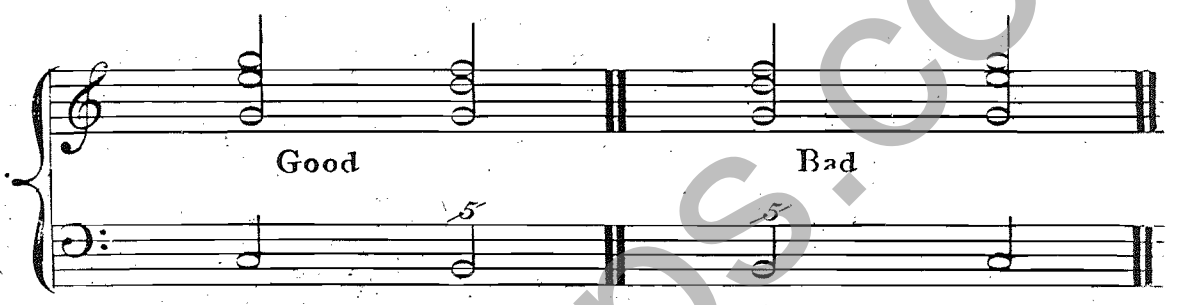
Two Octaves and two following Fifths are not permittedin the Accompaniment

EXAMPLE.



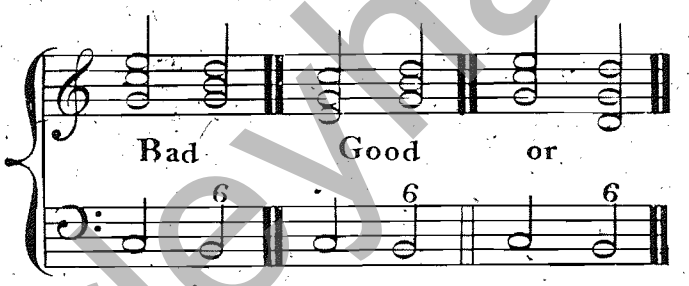
Two Fifths may however pass, if the Second Fifth is a false one, but only in descending, not in Ascending.

EXAMPLE.



When there are two following Consonant Chords, the Third must be doubled instead of the Octave.

EXAMPLE.



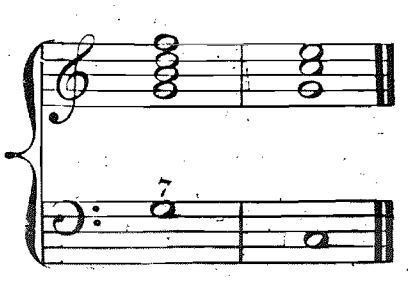
Otherwisethere would be Two Octaves following Diatonically.

OF CADENCES.

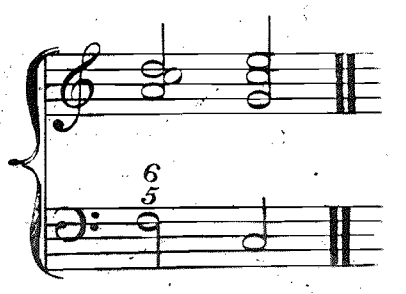
There are Five Viz: 1st the Perfect Cadence. 2nd the Irregular Cadence. 3rd the avoided Cadence. 4th Cadence of the Governing Note or Dominant, and 5th the Broken Cadence.

The Perfect Cadence is a Termination of the Melody preceding by the Dominant.

EXAMPLE.



The imperfect or irregular Cadence is by Descending from the 4th Note to the Key Note.



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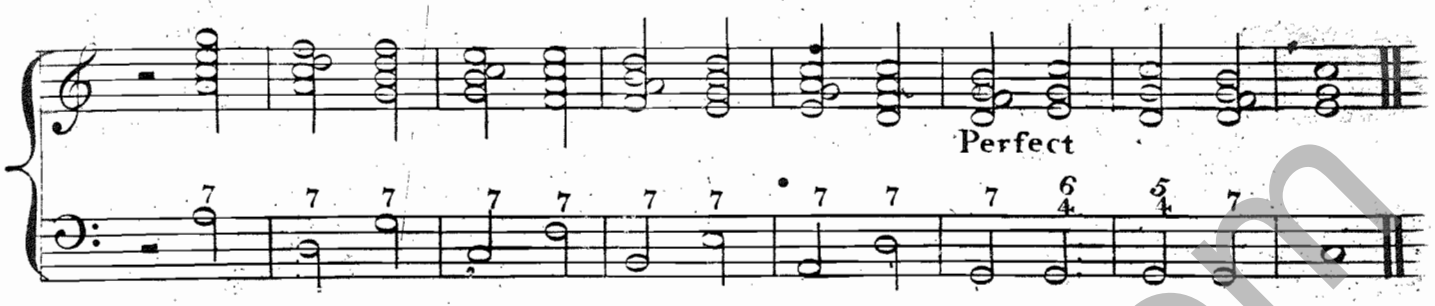
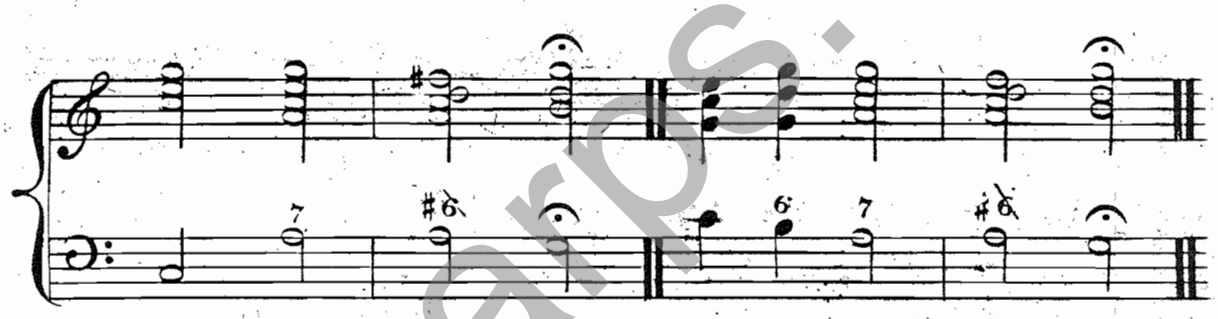
The avoided Cadence is when several Sevenths follow in Succession.

EXAMPLE.

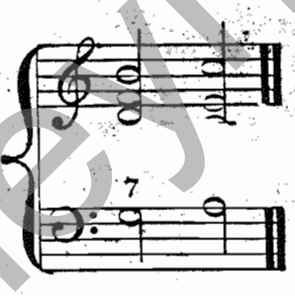


The Cadence of the Dominant is when the Bass ascends a Sixth, or descends a Third, or when it descends Diatonically to rest on the Dominant or Gover--ning Note.

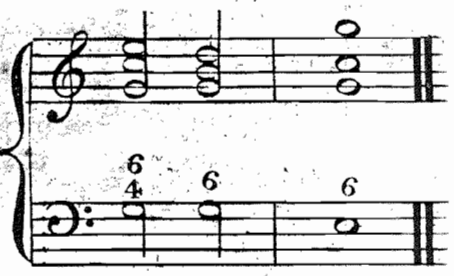
EXAMPLE.



A broken Cadence is when the Bass as--cends from the Do--minant on the Sixth Note.

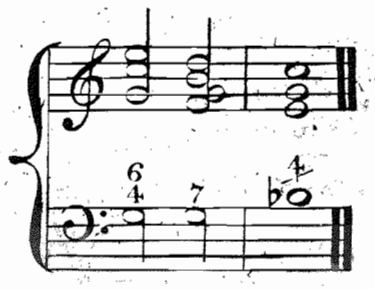


Or when the Domi--nant descends a Third in that Case the Seventh must be suppressed.

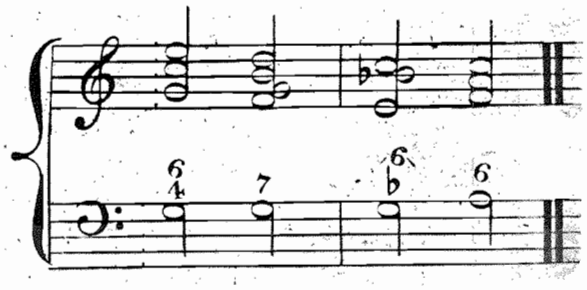


For if the Seventh is taken, there would be two Octaves, in direct Movement, one open, the other hid Also when the Dominant, ascends a Minor Third.

EXAMPLE.



or, in omiting the Bass



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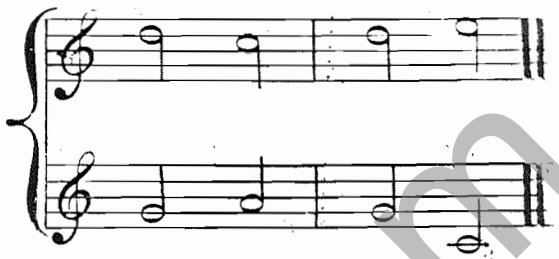
Of Motion

There are Three Motions in Music, Viz: Direct or Fqual, Contrary and Obligated Motion.

1st Direct or Fqual Motion is when the Parts Ascend or Descend equally.

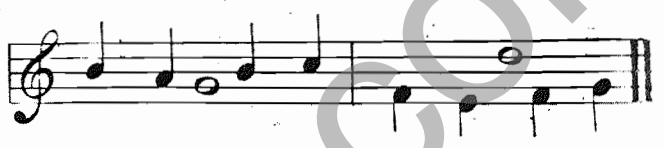
Example.

2nd Contrary Motion is when two Parts approach or separate.



3d Obligated Motion is when one Part is sustained and the other moves.

Example.



Of Modulation.

Each Scale has Five others which are its Relatives.

1st The Minor a Third below which is its Relative.

2nd The Major a Fourth above.

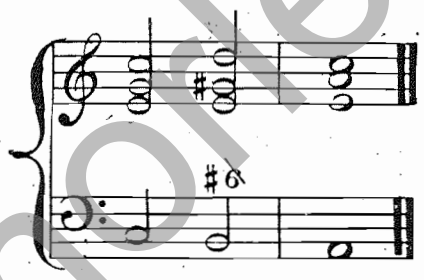
3d The last Relative has a Third Minor below.

4th The Major has a Fifth above.

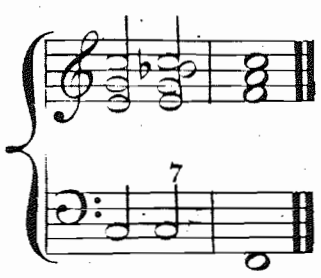
5th The last Relative has a Third Minor below.

Examples.

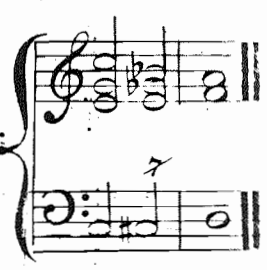
1st Ex:



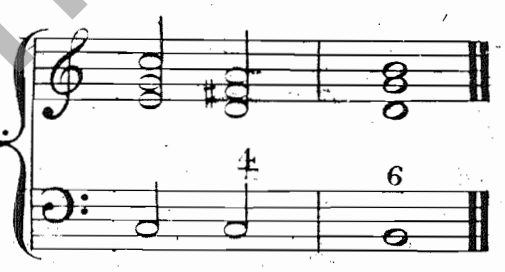
2d Ex:



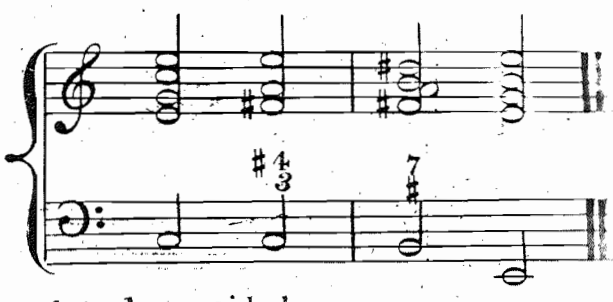
3d Ex:



4th Ex.



5th Ex.



All Modulation contrary to this is bad, and to be avoided.

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