



# The first six weeks, or Daily precepts and examples for the harp ...

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N. C. Bochesa  
Daily Precepts





Lithographed by F. Pistrucci for  
N. C. BOCHSA'S  
General Course of Instruction for the Harp.

Printed in Holland



Figure 1.

Right Hand

Figure 2.

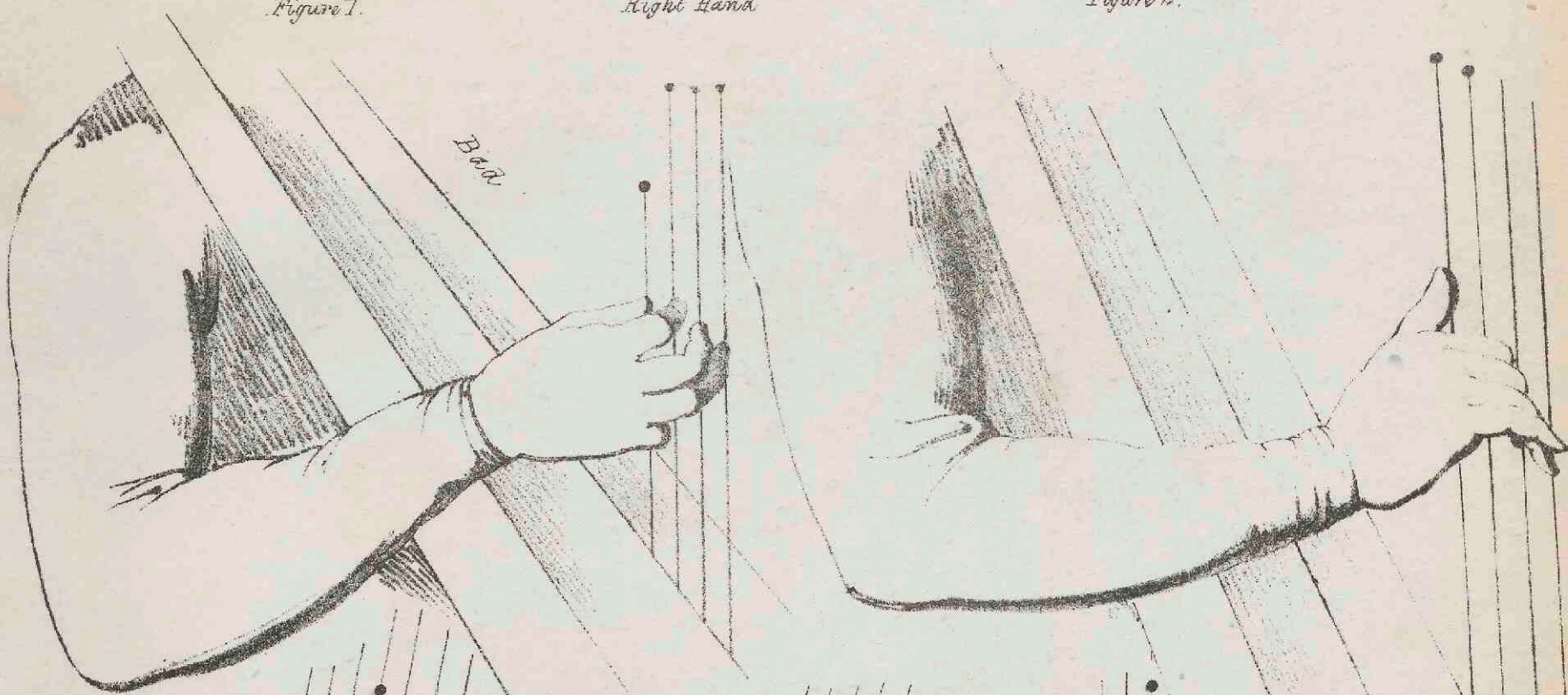


Fig. 3.

Right Hand  
1<sup>st</sup> Change



Fig 4

Ba d.



Fig 5

Left hand  
1<sup>st</sup> Change.

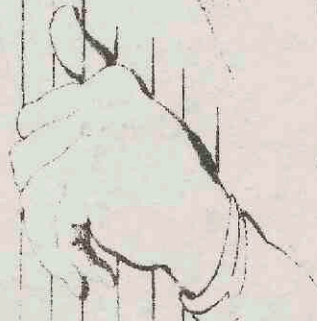


Fig. 6.

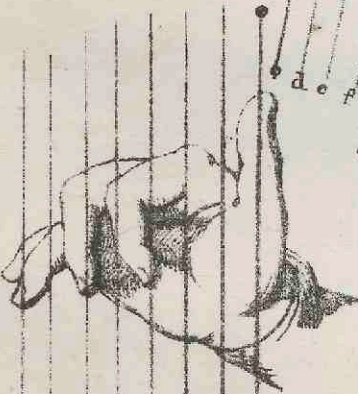


Fig 7

Ba d

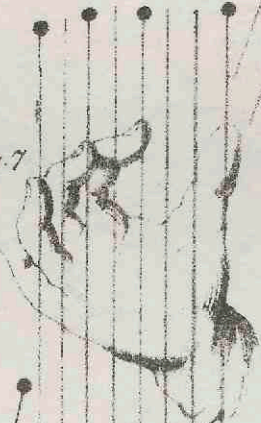
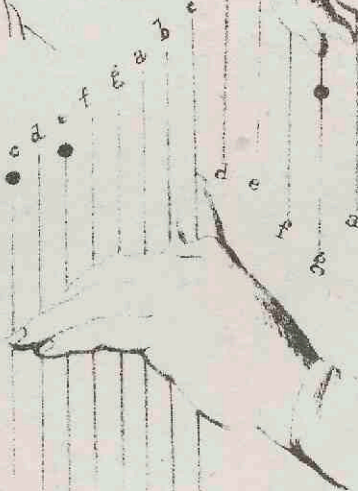


Fig 8.



Ba d

Fig 9.



Fig. 11.



Fig. 12.

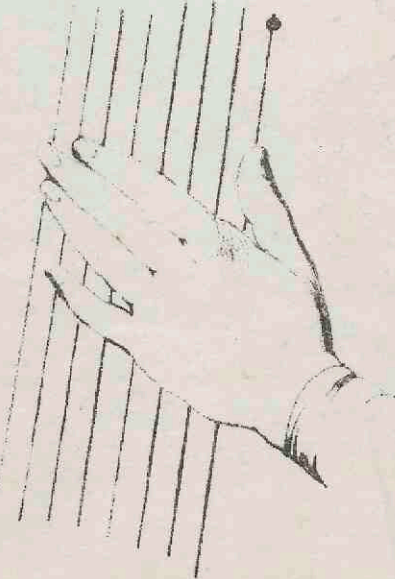
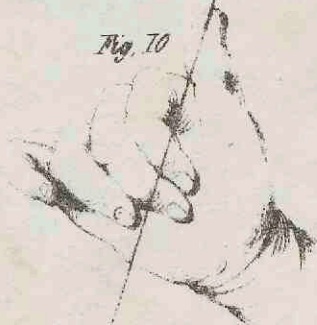


Fig. 10





F I R S T    D A Y  
and  
F I R S T    L E S S O N .

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The Harp being perfectly tuned, the Master will begin this day's instruction, by explaining the *Plate I*, which represents the structure of the Instrument, and the most eligible position for the person of the performer. He will then make the pupil acquainted with the number of octaves contained by the Harp, and show the relation of the several strings to the various stations of the notes in the stave.

The Master will next direct the pupil's attention to the different parts of the Instrument, teaching him their distinctive names, particularly noticing, that the red strings, express the note *C*; the blue strings, the note *F*; and that the white strings sound the other notes of the octaves.

The best position of the body is so clearly exhibited by the *Plate*, that a few words on that point will be sufficient.

*First:* The elevation of the music-stool must be so suited to the height of the performer's figure, as to bring the lower part of his face upon a level with the neck of the Instrument, while the feet are so stationed on each side of the pedestal, as to give them an easy and graceful command of the pedals.

*Secondly:* Juvenile practitioners whose feet will not reach the ground without their being seated too low to command the strings with ease, may place them lightly on the pedals, as a resting place; but the more proper convenience for young performers will be that of using a smaller Instrument.

The inclination of the Harp towards the right shoulder of the performer, and its consequent pressure on the right knee, have sometimes caused parents to object to their children beginning this instrument too early.

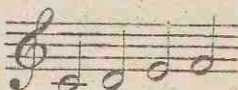
To supersede this inconvenience, a *Spring* has been devised, by the use of which the Harp may have any degree of inclination given to it; and, of course, be prevented from pressing either on the knee, or the shoulder.

It is proper to remark, that this *Spring of Support* will prove not only an accommodation to young practitioners, but also to pupils of any age, since it diminishes the fatigue of the arms, allows them greater freedom of action, and gives the right foot a more perfect management of the pedals.\*

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\* This *Spring of Support* with a description of the manner of fixing it, may be had at Mess<sup>rs</sup> Erats, 23, Berners Street, and at the Publishers.



*Position of the Right Hand and Arm.* The Master having placed the body of the pupil precisely as represented in *Plate 1*, will direct his attention to the position of the right hand, and place it exactly as represented in the same *Plate*, that is, with the 3 middle fingers and the thumb, (the little finger being too short to be used on the Harp) on the four strings *C, D, E, F*, thus  being at the same time, careful to impress on the pupil's mind the necessity of keeping the thumb erect, and the fingers gently bent towards the palm of the hand, with the knuckles upwards, and *all* the joints rounded, strictly avoiding the position given in *Figure 1, Plate 2*, which will prevent the strings from being struck by the extremities of the fingers, or the nails, instead of, by that side of the round or fleshy part of the fingers which is towards the body.


When the execution is on the middle of the Instrument, the arm must not bear on the Sounding-board at the wrist-joint, but a little above it; (see *Figure 2*) yet when the hand ascends towards the higher strings, the bearing will naturally be gradually nearer to the wrist; and ultimately, beneath it, so as to bring the bearing on the hand itself.

In rapidly-ascending passages, the whole of this bearing must be extremely light, lest the necessary freedom of the fingers should be impeded.



The pupil, while attending to the fingering, will keep in mind, that the thumb is designated by a cross (x), the first finger by the figure (1), the second, by the figure (2), and the third by the figure (3).


The pupil cannot be too particular with regard to the position of the hands, the proper holding of which, is somewhat difficult, on account of the contraction it necessitates; especially in the right hand.

The right hand being placed as represented in *Plate 1*, in which the three middle fingers and the thumb are on the four strings, *C, D, E, F*, the pupil is prepared for the first exercise.

The note first struck will be *C*,  played with the third finger, by slightly, but elastically, bending it, care being taken not to withdraw the finger too far, nor to move either the wrist or the arm; because the whole action is to be confined to the motion of the finger-joint.



In striking the next note, *D*,  with the second finger, and *E*,  the third note, with the first finger, the same rule must be observed as that given for striking *C*, with the third.

In striking *F*,  with the thumb, which is placed in a vertical position, it must be very slightly bent, so that the action may be solely that of the thumb-joint, and not at all of the wrist, or the arm: a propriety very difficult to effect.

It is particularly necessary to remark, not only, that after the note is struck, care must be taken to instantaneously return the thumb to its vertical position, but that while the thumb is acting, and also afterwards, the fingers must be kept half bent, so that the third finger shall be somewhat longer than the second, and the second somewhat longer than the first, while all are near the strings; the Master taking care at the same time, that the pupil's little finger does not assume either any ungraceful stiffness, or awkward contraction.



In performing this, the notes must be played very slowly, and with an equal force of tone, giving to the strings, a strong and clear vibration; after which the pupil will repeat the same four notes, in the same order, gradually increasing the time, as marked in the following exercise, and constantly taking care while one note is struck, to have the next finger placed on the succeeding string, in order to its being ready for immediate action.

It is a *universal Rule* that, to secure a steadiness of hand and freedom of execution, one or more fingers, (according to the number of notes next to be played,) should be previously placed on their respective strings in regular succession, agreeably to the order of the notes.

One principal object of this rule is, to prevent repeated and superfluous motions of the hand.

In concordance with this *General Rule*, the pupil, before he strikes the fourth note of the second exercise, *F*, with the thumb, will prepare the third finger for *C*, the succeeding note; and for the same reason, before the *C* is struck, the second finger must be placed on the *D*; and so with the rest.



The oblique lines — extending from each fourth note to the following *C*, will remind the pupil of this *important Rule*.

**EXERCISE 2.**

Right Hand.

This exercise cannot be repeated too often.

*Position of the Left Hand.* The left hand being placed as represented in *Plate, 1.* in which the three middle fingers and the thumb are on the four strings, *C, D, E, F,* lying an octave below the former *C, D, E, F,*

while the wrist and arm are held neither too high nor too low, but in an easy and graceful manner, the pupil is prepared for the third exercise; in performing which, the rules laid down for the right hand must be rigidly observed.

The left hand not having the same support on the sounding-board as the right, the pupil, of course, will find it more difficult to prevent the motion of the wrist and the arm, (for the position of which, see *Plate 1*) so earnestly recommended to the pupil to avoid, especially in striking the fourth note with the thumb.

To diminish the stiffness and fatigue attending this circumstance, a kind of *Bracelet* has been invented, from the use of which during the first fortnight the pupil will derive considerable aid and relief. \*

The following exercise is exactly the same as that given for the right hand; (see *2<sup>nd</sup> Exercise*) and all that is there recommended, must here be equally attended to.

**EXERCISE 3.**

Left Hand.

The right and left hands having been separately employed, it is now time to bring them into conjoint action. This will be best done by applying both hands simultaneously to their past and respective Exercises, as given beneath.

**EXERCISE 4.**

Right Hand.

Left Hand.

\* This little machine accompanied with a card of explanation may be had of the Manufacturers Mess<sup>rs</sup> Eratt.











T H I R D D A Y .

The practice of this day, like that of the preceding, will begin with the exercises of the first day, which will be succeeded by those of the second day; after which the pupil will proceed to the following Exercise, consisting of direct inversions of the Eighth Exercise; and consequently, the former rules for placing the fingers will here apply inversely; that is, as in that case, the *third finger* was prepared while the *thumb* was striking the *fourth* note, here the *thumb* will be prepared while the *third finger* is striking the *fourth* note; and so with the rest.

EXERCISE 9 .

*Right Hand.*

*Left Hand.*

In the following Exercise, the pupil will have a considerable difficulty to surmount, that of keeping the thumbs erect, and near their proper strings, while the third and second fingers, and afterwards the second and first, are in action.

It cannot be too often repeated, that in this, and all similar difficulties, the *Bracelet* will be found particularly efficient.

EXERCISE 10 .

*Right Hand.*

*Left Hand.*



## SECOND LESSON.

In this stage of his progress, the pupil will do well to take an hour's practice, immediately previous to the expected visit of his Tutor, whose first attention will be given to the position of the body, and that of the hands; especially in respect of the fingers and the vertical situation of the thumbs.

After hearing the repetition of all the former exercises, he will explain the following example, consisting of an ascending diatonic Scale.

The pupil will have observed, that hitherto, he has only been playing four notes, in varied successions, but always preserving the same position of hand: but now, having to play four additional notes, he will be obliged to change that position.

While striking the fourth note, *F*, with the thumb, the third finger must gently pass under it to the fifth note, *G*, forming the first of the upper four notes, as shewn in the *Figure 3*, to avoid that break in the effect which would ensue from an abrupt shifting of the hand, in performing these eight notes. The second and first fingers must be prepared for striking the sixth and seventh notes, and the thumb, immediately after striking *F*, must be brought to its proper place for striking the upper *C*.

In changing the position of the hand, at passing from *F* to *G*, the third finger must be placed sufficiently low to permit the second and first to be easily placed near their respective strings, *A* and *B*, while the thumb, passing from *F* to *C*, must keep its erect position, (see *fig. 3 and 4*.)

It is of the first importance that the hand, in changing its position, should avoid any movement of the wrist, or the arm.

EXERCISE 11. *Right Hand.*

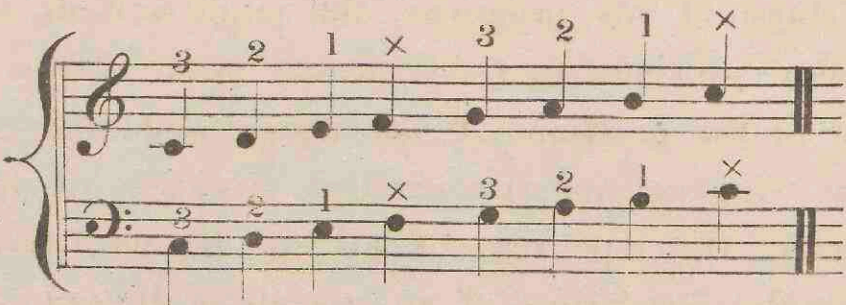
The following scale for the left hand will be played in precisely the same manner, as that which has been presented for the right hand; that is, with a strict regard to the like rules, (see *fig. 5*.)

EXERCISE 12. *Left Hand.*



After the separate practice of the latter exercises, the same scale must be played by both hands conjointly, striking all the notes with equal force and clearness.

## EXERCISE 13.



This process being completed, the next step will be, to reverse the same scale; as in the following exercise.

In playing the notes in this order, the thumb will be placed on the upper *C*, the first finger on the *B*, the second on the *A*, and the third on the *G*; and while the three middle fingers are playing their respective notes, the thumb will pass gently over them, and fall on the *F*, as marked in the *Figure 6*. While the thumb is striking the *F*, the first finger will be placed on the *E*, the second on the *D*, and the third on the *C*.

In descending, the same steadiness of hand is to be preserved that was recommended in the ascending scale, as the only means of attaining a free, smooth and easy execution.

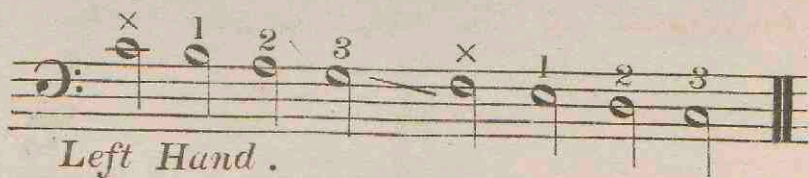
*Right Hand.*

## EXERCISE 14.



In the following exercise for the left hand, the above rules are to be strictly attended to.

## EXERCISE 15.

*Left Hand.*

The next exercise consists of a descending scale for both hands; in playing which, the pupil will keep in mind the instructions already given.

## EXERCISE 16.



This concludes the second Lesson; and the practice of the foregoing exercises will complete the fourth day.



This day's practice will commence with the exercise of the first, proceeding regularly to the last exercise of the fourth day, repeating them several times, especially the scales, which, on account of their necessitating a change of the hand's position, render it imperative to give them the fullest practice, as particularly tending to induce a free command of finger: after this, the pupil will practise the following exercise, consisting of alternately ascending and descending octaves.


EXERCISE 17.

Right Hand.

Left Hand.

This exercise will be succeeded by running up the two ascending and consecutive octaves, as given beneath; which range of notes will require three changes of position, one after the first *F*, one after the second *C*, and one after the second *G*.

These three changes will be effected in the same manner as was the change of the preceding scales; that is, the third finger will be passed under the thumb.

The pupil will observe, that as after the third change, there remains but three notes, *A, B, C*,  two fingers and the thumb will suffice to play them; consequently, the second finger, instead of the third, will here be passed under the thumb, agreeably to the general rule, of giving the thumb the upper note of the passage, whatever that passage may be.

EXERCISE 18.

Right Hand.

The same scale; as follows, will be practised by the left hand and in the same manner.

EXERCISE 19.

Left Hand.



The pupil will now exercise himself upon the same range of notes, ascending and descending, playing them together with both hands; this will demand three changes in each direction, which will be effected in the manner recommended in the previous case.

EXERCISE 20.

Musical notation for Exercise 20, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a single system with a brace on the left. The notes are arranged in a series of ascending and descending patterns. Fingerings are indicated by numbers 1, 2, and 3 above or below the notes. Some notes have an 'x' above them, indicating a specific fingering or technique. The exercise is divided into three distinct sections by vertical lines.

S I X T H     D A Y .

The sixth day being immediately previous to the third lesson, the pupil will be careful to be prepared for his Master, by due practice; because, not having more than a single exercise emanating from the notes of his past practice, he will the more be expected to be tolerably perfect.

In the following exercise, consisting of different scales, care must be taken, in ascending, to prepare the third finger for striking the first of the next eight notes; and in descending, to have the thumb ready for each second note of the remaining scales.

EXERCISE 21.

Musical notation for Exercise 21, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a single system with a brace on the left. The notes are arranged in a series of ascending and descending patterns. Fingerings are indicated by numbers 1, 2, and 3 above or below the notes. Some notes have an 'x' above them, indicating a specific fingering or technique. The exercise is divided into three distinct sections by vertical lines.

S E V E N T H     D A Y .

T H I R D     L E S S O N .

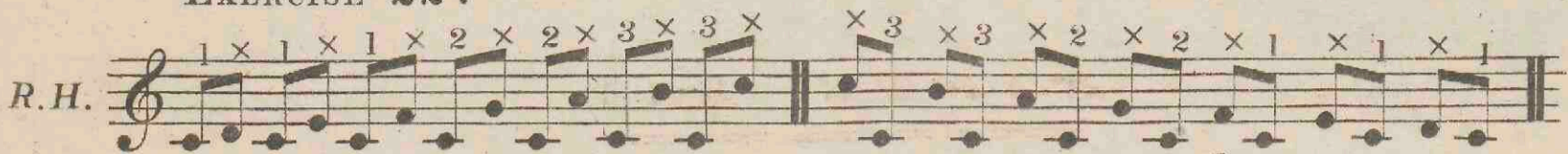
The Master having heard all the former exercises of the scales, paying strict attention to the changes of position, and giving the scholar the advantage of his own practical example, will proceed to the twenty-second Exercise, showing successively the usual way of fingering the seven intervals of the octave, ascending and descending.



In striking the first of every two of these notes, in ascending, the pupil will be careful to have the thumb in its proper place for striking the second, and also the fingers ready for their respective notes.

In descending, the same rule, in regard of the preparation of the thumb and fingers, will be uniformly observed.

EXERCISE 22.



In performing this passage with the left hand, similar attention will be necessary.

EXERCISE 23.



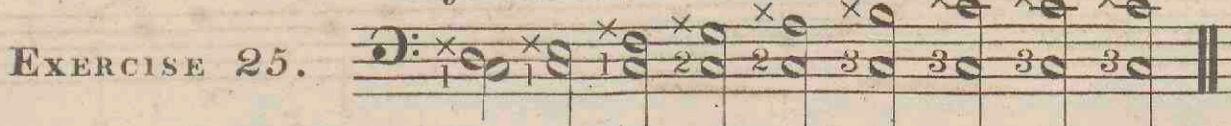
Hitherto, the pupil has had only single notes to attend to at a time; but now the Master will explain to him, that the exercise he is about to enter upon, consists of a combination of two notes; and that, consequently, he will have to encounter a new difficulty. To surmount this, he should, in striking the strings, depend solely on the spring of the fingers, avoid the action of the wrist and arm, keep the thumb in its erect position after every note, and preserve a perfect steadiness of the hand.

Right Hand.



The same rule must be strictly attended to in the same passage for the left hand. As this will be found more difficult, on account of the left hand not having that support from the body of the instrument which it affords to the right, (if the *Bracelet* is not used) it will require much practice and patience.

Left Hand.



This concludes the third lesson; and the Master will recommend a close attention to all the foregoing rules, on the observance of which the pupil's future progress will chiefly depend.

A part of the remainder of this day will, of course, be devoted to practical application, and reflection, on the remarks and instructions that have been given.



E I G H T H     D A Y.

The practice of this day will begin with the *Seventeenth Exercise*, and be regularly pursued till the *Twenty-fifth*. The three last days practice having been difficult, and further time being necessary to render the pupil more perfect in what he already is engaged upon, nothing new should be given him to-day.

N° I N° T H     D A Y.

On this day the pupil will begin with the sixteenth, twentieth, and twenty-first Exercises, and those of the seventh day; all of which he will practise very attentively. After this, he will try the *Twenty-sixth Exercise*, the intervals of which are founded upon those given in the third lesson.

In practising this, the scholar will be careful to keep his hands as steady as possible.

During the performance of the last four bars of that exercise, marked thus (\*) consisting of alternate reiterations of the lower and upper notes of the octave, the first and second fingers of the left hand must rest on the strings *G* and *E*, by way of support; for it is a general rule, (for the *left* hand,) to rest the first and second fingers on the fifth and third strings, counting from the third finger, except when the octaves are quickly varied, as in the two bars preceding the four former.

In playing the octaves with the right hand, the first and second fingers must be kept gently bent, without being brought in contact with the strings.

EXERCISE 26.

The musical score for Exercise 26 is presented in three systems, each with a treble and bass staff. Fingerings (1, 2, 3) and accents (x) are indicated throughout. The final four bars of the exercise are marked with asterisks (\*) in the bass staff, corresponding to the technical instructions provided in the text above.



## F O U R T H L E S S O N .

The Master will here begin with hearing the exercises of the second and third lessons, and that of the ninth day; to which he will devote the main part of his present visit; as the future progress of the pupil will so greatly depend upon his attention to the correctness of the performance of these exercises.

It now becomes highly necessary that he should assure himself of his pupil's capability to tune the instrument, according to the rules given in the remarks preliminary to the first day's lesson.

This done, his next object will be, to show the true method of striking a full chord, or four notes in combination, as given beneath. The three fingers and the thumb are to be placed at once on the strings, as represented in *Figure 6*, the fingers being so bent as to give an easy roundness to their external parts, while the thumb preserves a vertical position, and the arm rests on the edge of the sounding-board, a little above the wrist-joint.

In striking the chord thus prepared, the fingers will move simultaneously, and with an elastic spring towards the palm of the hand; the thumb moving at the same time towards the first finger, and instantly returning to its former position.

It is not to be forgotten, that though the fingers and thumb necessarily retire from the strings for a moment after striking them, the hand and wrist are to maintain their stations, preserving a perfect steadiness. (*see fig. 7.*)

It is proper to remark, that notwithstanding all the notes of the chord are supposed to be struck at the same moment, yet, except in rapid performance, they are to be struck in rather a quick succession, and that hence, in *Piano-forte* music, chords so played are called *Arpeggio Chords*: and it is to be remembered, that the notes must be struck with precision and an equality of force.

*Right Hand.*

As written.

EXERCISE 27.

As played.



The manner of striking the chord with the left hand, will be similar to that directed for the right; (see *Figure 8*) care however, being taken not only to give the stroke purely by the spring of the fingers, but afterwards, to bring the hand quickly back, without moving the arm. For preserving these rules, the pupil will receive great aid from the *Bracelet*.

*Left Hand.*

As written. 

EXERCISE 28.

As played. 

In the following exercise, the chords are varied. In performing this, the pupil will be mindful that the strings are to be struck by the sides of the fingers, as directed in the first lesson, in order to prevent the nails from coming in contact with the strings, and thereby checking their vibration, (see *fig 9*).

*Right Hand.*

EXERCISE 29. 

The following exercise for the left hand, will be played in the same manner as was the last by the right hand.

*Left Hand.*

EXERCISE 30. 

The Master will conclude this lesson, by directing the pupil to perform the two last exercises together, strictly attending to what has been said respecting them.

EXERCISE 31.

Right Hand. 

Left Hand. 

Sign for the arpeggio chords.

ELEVENTH DAY.

As the number of exercises continually increase, to prevent perplexity and loss of time, the pupil will not be expected to return to them every day; but will apply himself to the following exercises, consisting of the most important of those he has already practised.



Since now, there will necessarily be more of music than of direction, of practice than of precept, it is proper to remind the pupil, once more, of the principal rules that have been given; that is to say, of the vertical position of the thumb, and the manner of bending the fingers; always preparing them for the succeeding notes, avoiding the action of the wrist and arm, and changing the position of the hands in the scales, without breaking the equality of the notes.

EXERCISE 32.

Musical notation for Exercise 32, a scale exercise in treble and bass clefs. The treble clef part starts with a treble clef and a 3/4 time signature. The bass clef part starts with a bass clef and a 3/4 time signature. Fingerings are indicated by numbers 1, 2, 3, and 'x' (thumb) above or below notes. The exercise consists of two lines of music, each with a treble and bass staff.

EXERCISE 33.

Musical notation for Exercise 33, a scale exercise in treble and bass clefs. The treble clef part starts with a treble clef and a 3/4 time signature. The bass clef part starts with a bass clef and a 3/4 time signature. Fingerings are indicated by numbers 1, 2, 3, and 'x' (thumb) above or below notes. The exercise consists of two lines of music, each with a treble and bass staff.

EXERCISE 34.

Musical notation for Exercise 34, a scale exercise in treble and bass clefs. The treble clef part starts with a treble clef and a 3/4 time signature. The bass clef part starts with a bass clef and a 3/4 time signature. Fingerings are indicated by numbers 1, 2, 3, and 'x' (thumb) above or below notes. The exercise consists of two lines of music, each with a treble and bass staff.

EXERCISE 35.

Musical notation for Exercise 35, a scale exercise in treble and bass clefs. The treble clef part starts with a treble clef and a 3/4 time signature. The bass clef part starts with a bass clef and a 3/4 time signature. Fingerings are indicated by numbers 1, 2, 3, and 'x' (thumb) above or below notes. The exercise consists of two lines of music, each with a treble and bass staff.

EXERCISE 36.

Musical notation for Exercise 36, a scale exercise in treble and bass clefs. The treble clef part starts with a treble clef and a 3/4 time signature. The bass clef part starts with a bass clef and a 3/4 time signature. Fingerings are indicated by numbers 1, 2, 3, and 'x' (thumb) above or below notes. The exercise consists of two lines of music, each with a treble and bass staff.

EXERCISE 37.

Musical notation for Exercise 37, a scale exercise in treble and bass clefs. The treble clef part starts with a treble clef and a 3/4 time signature. The bass clef part starts with a bass clef and a 3/4 time signature. Fingerings are indicated by numbers 1, 2, 3, and 'x' (thumb) above or below notes. The exercise consists of two lines of music, each with a treble and bass staff.

Ex: 38.

Musical notation for Exercise 38, a scale exercise in treble and bass clefs. The treble clef part starts with a treble clef and a 3/4 time signature. The bass clef part starts with a bass clef and a 3/4 time signature. Fingerings are indicated by numbers 1, 2, 3, and 'x' (thumb) above or below notes. The exercise consists of two lines of music, each with a treble and bass staff.

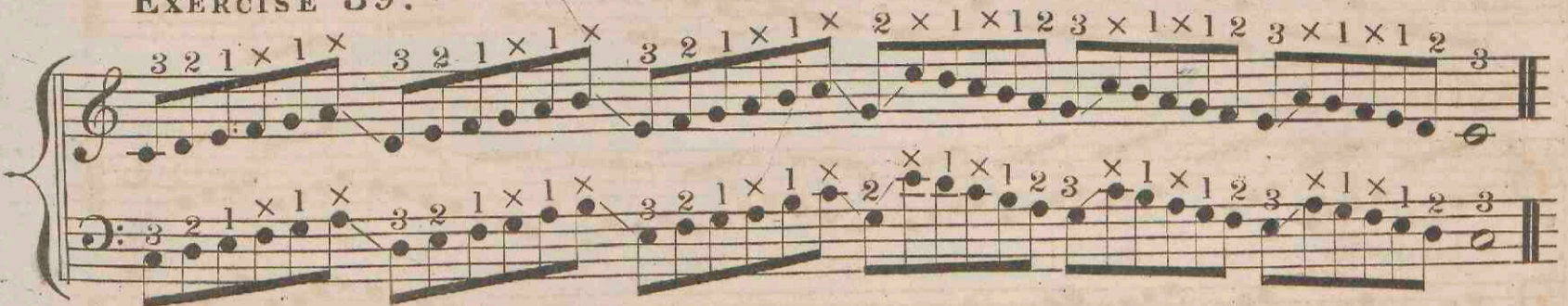


T W O L F T H     D A Y .

On this day, after practising the exercises of the Eleventh day, the pupil will enter upon the following, consisting of six regularly-succeeding notes, first in an ascending, and afterwards in a descending, direction.

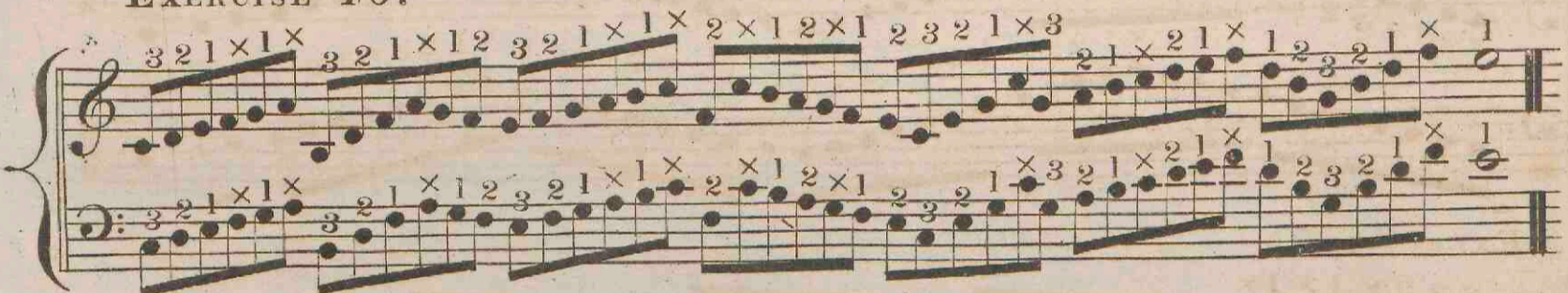
This exercise presents a new difficulty to the pupil; that of passing the first finger under the thumb, in ascending, and the thumb over the first finger, in descending. In doing this, the thumb must be kept high-enough, and the first finger sufficiently low, to admit of an easy change of position.

EXERCISE 39.



But nevertheless, the fingering of six notes will always be subject to variations, according to the notes that may precede or follow them.

EXERCISE 40.



T H I R T E E N T H     D A Y .

F I F T H     L E S S O N .

Now that his pupil is acquainted with some of the principal rules of performance, the Master (after having heard him go through the exercises of the two last days) will play to him the following little melody, as preparatory to the scholar's trying it.

This exercise will present to the pupil two fresh processes; that of combining two parts, and that of keeping time. To facilitate the latter, the Master will give an example, by counting the time himself, before the pupil begins.



As the bass varies in almost every bar, the pupil will recollect, that the first and second fingers of the left hand are not to rest on the strings; and that it is graceful, to take the octaves rather high on them, by a gentle elevation of the arm.

The figures 1, 2, 3, 4, placed between the two staves, designate the measures of the time; which, in this case, is Common Time, or four crotchets in a bar.

**EXERCISE 41.**

The first system of Exercise 41 consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes with fingerings: 1 2, 3 3, 2 1 x, 1 2 1, x 1 2, 3 3, 2 1, x. The lower staff is in bass clef and contains a sequence of eighth notes with fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4. A double bar line with a repeat sign is at the end of the system, labeled (d).

The second system of Exercise 41 also consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes with fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4. The lower staff is in bass clef and contains a sequence of eighth notes with fingerings: 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4. A double bar line with a repeat sign is at the end of the system, labeled (d).

- (a) The Italian word *Moderato*, means moderated time.
- (b) *p. Piano*, To be played soft.
- (c) *f. forte*, To be played loud.
- (d) **||:** Double bar, Generally used to mark the termination of a strain; and when dotted it implies a repetition.

Before the Master leaves the pupil, he will let him try the following exercise, consisting of the notes of this chord, played in succession; which will prepare him for the last exercises of the next day.

In this exercise, the hand will be placed exactly as when striking a chord, care being taken, in placing the third finger for the fifth note (or following low C's) to keep the thumb near its proper string (the upper C's) and to prevent it from sinking; a fault to which it is very liable.

**EXERCISE 42.**

*Right Hand.*



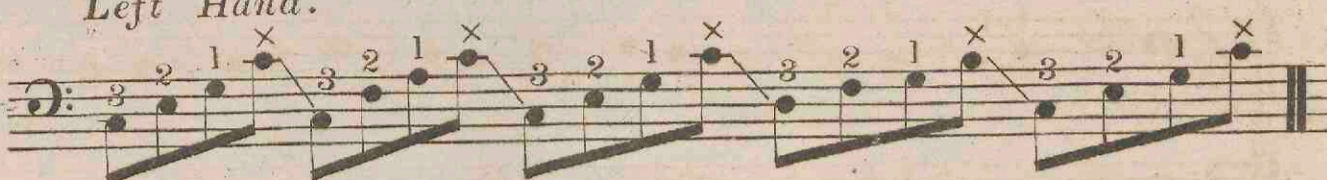
FOURTEENTH DAY.

This day's practice must commence with an attentive repetition of the exercises of the eleventh, twelfth, and thirteenth days; after which the pupil will proceed to the performance of the following passages.

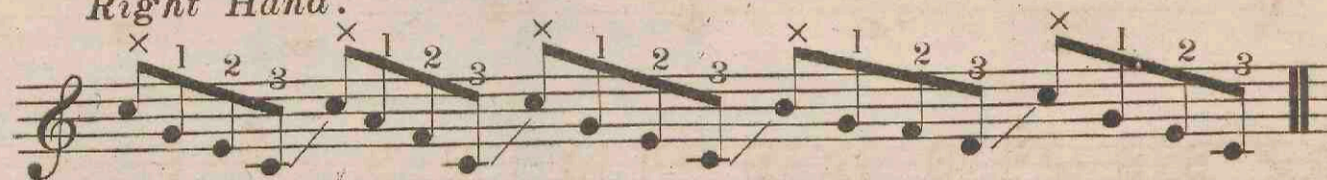
*Right Hand.*

EXERCISE 43. 

*Left Hand.*

EXERCISE 44. 


*Right Hand.*


EXERCISE 45. 

*Left Hand.*

EXERCISE 46. 

EXERCISE 47.

*Right Hand.* 

*Left Hand.* 

EXERCISE 48.

*Right Hand.* 

*Left Hand.* 

FIFTEENTH DAY.

The exercises of the preceding four days being somewhat complex and difficult, and consequently, requiring considerable practice, the pupil will continue to attend to them through this day.



## S I X T H    L E S S O N .

The Master having heard the repetition of the foregoing exercises (which will occupy a considerable time) will not now proceed to any new exercise for the fingers; but will enter upon the explanation of the management of the pedals, the art of which forms so important a point, as being the only means of affording the power to modulate; that is, to sharpen or flatten the different strings; not that the pupil will expect to immediately acquire the ability to modulate with facility in all the keys; towards which facility, however, that he may continually advance, the following exercises in various keys will now be given; which exercises, in point of fingering, will not be more difficult, because all the sharps and flats are produced solely by the action of the pedals.

These Pedals are seven, corresponding in number with the notes in music.

Four of them are on the right side. The first, or nearest, of these corresponds with the *E*'s, the second with the *F*'s, the third with the *G*'s, and the fourth with the *A*'s. The other three are on the left side; the first, or nearest, corresponding with the *B*'s, the second with the *C*'s, and the third with the *D*'s.

On the *Double Action Harp*, the office of each pedal is, to raise successively its relative strings two *semitones*. For example, the note *C* being flat, the pedal will first raise it to *C $\flat$* , and then to *C $\sharp$* ; and, in like manner, all the other pedals will effect their respective strings.

This *raising of the notes* is produced by the pressure of the fore part of the foot on the pedal. When the note is to be raised from flat to natural, the pedal is conducted to the first notch, which the pupil will observe in the aperture of the pedestal; and when the note is to be raised from natural to sharp, the pedal must be conducted from the first notch to the second, or lower one.

The following example will serve to illustrate the changes alluded to, as given to the seven notes by the two motions of the pedals.

The diagram shows a grand staff with seven notes: E, F, G, A, B, C, and D. For each note, two semitone positions are indicated by circles. The first notch of the pedal is shown as a circle with a horizontal line, and the second notch is shown as a circle with a vertical line. Dashed lines connect the notes to their respective pedal notches. Labels include 'First notch', '2d notch', 'Semitone', and 'Pedal corresponding to the [note]'.



The *Single action Harp*, which is a very imperfect instrument, is, as before observed, tuned in *E flat*. The number of its pedals, is the same as that of the pedals of the *double action Harp*; and they correspond with the same notes; but they have only the power of raising the notes *one semitone*, as shown by the following example.



*Table of the various keys* in which the performer may play on the *Double action Harp*. The several crosses over the signs of the different keys, serve to show in what keys the *Single action Harp* can be used.

The pupil will observe, that the *Double action Harp*, being tuned in *C flat*, the number of pedals required for the different keys, and their situations in their respective notches, will always be determined by the number of *naturals* and *sharps* appertaining to the key in which he is playing.

<i>Cb.</i>	<i>Cb minor.</i>	<i>Cb major.</i>	<i>C# minor.</i>	<i>C# major.</i>
<i>Gb major.</i>	<i>Gb minor.</i>	<i>Gb major.</i>		
<i>Db major.</i>	<i>Db minor.</i>	<i>Db major.</i>		
<i>Ab minor.</i>	<i>Ab major.</i>	<i>Ab minor.</i>	<i>Ab major.</i>	
<i>Eb minor.</i>	<i>Eb major.</i>	<i>Eb minor.</i>	<i>Eb major.</i>	
<i>Bb minor.</i>	<i>Bb major.</i>	<i>Bb minor.</i>	<i>Bb major.</i>	
<i>Fb minor.</i>	<i>Fb major.</i>	<i>F# minor.</i>	<i>F# major.</i>	

The table displays musical notation for various keys. Each key is represented by a staff showing the key signature (sharps and flats) and the notes of the key. Crosses (X) are placed over the notes in the minor keys to indicate which notes can be raised by the single action harp's pedals.



The pupil, (if he have a Double-action Harp) will begin this days practice, by putting it in *Cb*, (its natural key) that is, by having *all the pedals up*.

He will then perform in that key the exercises of the thirteenth and fourteenth days, that he may accustom his ear to a change of key. After this, he will practise the following exercise, which is in *Cb*, and founded on his past exercises.

If his harp be only Single-acted, he will put it in *C#*; that is, he will fix the three pedals corresponding with the notes *E, A, B*, in their respective notches, and play the past and next exercises in that key.

EXERCISE 49.

EIGHTEENTH DAY.

The pupil always attentive to the necessity of practising his past exercises, will here begin with those of the eleventh, thirteenth and fourteenth days, not omitting the little Melody there given, nor the exercises of the last day. After these, he will proceed to Ex: 50, in order to be ready for his Master's next visit.

(All the pedals in the first notch.)

EXERCISE 50.



SEVENTH LESSON.

The Master will now hear the exercise of the seventeenth day, the melody last given to his pupil, and ascertain by interrogations, whether he perfectly understands the powers and employment of the pedals. He will then proceed to the following exercise, which contains a modulation from *C flat*, to *G flat*.

To effect this, the pupil, (when the natural *F* is to be struck,) will place his foot on the pedal corresponding with that note, and fix it in the first notch.

(If the pupil's harp be only single-acted, this exercise must be in *C<sup>b</sup>*, and the modulation, to *G natural* will be effected by the introduction of *F#*.)

EXERCISE 51.

The next Melody is an exercise in *G flat*, the key into which the pupil has just passed. The movement being slow, the chords must be well *Arpeggiated*, that the fullest vibration may be given to the strings.

EXERCISE 52.

*Andante.*<sup>(a)</sup>

<sup>(a)</sup> *Andante*, Rather slow, and in a gentle manner. <sup>(b)</sup> *mf. mezzo forte*, Moderately loud.

TWENTIETH DAY .

After some considerable practice of the exercises of the three last days, the scholar will proceed to the following exercise, consisting of a modulation from *G<sup>b</sup>* to *D flat*. This modulation is effected by placing the foot on the pedal corresponding to the *C*, and fixing it in the first notch.



Let it be understood, that in all the pieces in *flat keys*, which cannot be played on the Single-acted Harp, they will be taken half a note higher; that is to say, if the exercise for the Double-action harp, is in *G<sup>b</sup>*, or in *D<sup>b</sup>*, it must be played in *G<sup>♯</sup>*, with one sharp, or in *D<sup>♯</sup>*, with two sharps: and so of the other keys; but still the process with the fingers will remain exactly the same.

EXERCISE 53. In *G<sup>b</sup> Major*. (Fix. C<sup>♯</sup>)

TWENTY-FIRST DAY.

The same exercises as on the four last days.

TWENTY-SECOND DAY.

EIGHTH LESSON.

The tutor, as usual, will require a repetition of the last exercises, and then proceed to the next, which is in *A flat*, for which *G<sup>♯</sup>*, *F<sup>♯</sup>*, and *C<sup>♯</sup>*, must be ready fixed. This exercise consists of *Arpeggios*, or chords broken into single notes, which, on account of placing the fingers for the succeeding notes, the compass of which is great, will require considerable attention. In their performance, the hand must proceed upward and downward with an easy and gliding motion.

Ex: 54. In *A<sup>b</sup>*.

Ex: 55.

Ex: 56.



In the following pleasing Melody (by Bishop,) the first and second fingers of the left hand must rest upon the third and fifth strings, in the bars containing the repeated *As*.

The right hand must strike the *thirds*, and *Octaves* with equal force, and the time must be strictly counted, as marked, 1, 2, 3, 4, 5, 6.

## Ex: 57.

(a) *And<sup>to</sup>no*  
 (b) *con espress.*  
 (c) *rf*  
 (d) *deces.*

\* When a natural is merely accidental, or transitory, the pedal must not be fixed in the notch, but the foot be kept upon it in a moveable position. This rule equally applies to accidental *sharps* and *flats*.

(a) *And<sup>no</sup> Andantino*, Slower than *Andante*. (b) *con espressione*, with expression. (c) *rf. rinforzando*, increasing the sound of the note over which the term is placed. (d) *decescendo*, to decrease the sound.

### TWENTY-THIRD DAY.

On this day, the pupil, instead of proceeding to any thing new, will practise the exercises of the four last days.








TWENTY-FIFTH DAY.

NINTH LESSON.

After the pupil has repeated the last exercises, the Master will direct him to put the Harp in *E flat*, (the *F<sup>b</sup>*, *C<sup>b</sup>*, *G<sup>b</sup>*, and *D<sup>b</sup>*, in their first notches) and proceed to the following.

Since, in a regular succession of five notes, ascending or descending,  it would be very inconvenient to change the position of the hand, after the fourth note, *A*, only for one note; they will be performed, in ascending, by sliding the third finger from the *E* to the *F*; and, in descending, by sliding the thumb from the *B* to the *A*. To effect this with ease, in ascending, it would be necessary, that the third finger should, at the moment of sliding, be but little bent, in order to its gliding more smoothly from string to string. In descending, the thumb must be kept in its usual erect position, and its movement from string to string be effected without the least shifting of the hand or wrist.

EXERCISE 66.

Right Hand. 

The same rules will be attended to for the left hand.

EXERCISE 67.

Left Hand. 

The same regulations for both hands.

EXERCISE 68.

Both Hands. 



The following popular Waltz (by Weber,) will be found an excellent exercise for the above rule, as well as serviceable in strengthening the second and third fingers of the right hand.

*Allegretto Scherzando* <sup>(a)</sup>

**EXERCISE 69.**

(a) *Allegretto Scherzando*, In a lively sportive manner. (b) > >, To give emphasis to the first note.  
 (c) *Da Capo*, To return to the beginning of the movement. (d) *Fine*, the end.

TWENTY-SIXTH DAY.

The past exercises being again repeated, the pupil will proceed to the following.

**EXERCISE 70.**



Ex: 71.

Ex: 72.

Ex: 73.

(fix C#) (fix D#) (fix F#) (fix G#)

Modulation from C $\flat$  to G $\flat$ . Modulation from G $\flat$  to D $\flat$ . Modulation from D $\flat$  to A $\flat$ . Modulation from A $\flat$  to E $\flat$ .

Ex: 74.

(D# off) (G# off) (Cb off) (F# off)

From E $\flat$  to A $\flat$ . From A $\flat$  to D $\flat$ . From D $\flat$  to G $\flat$ . From G $\flat$  to C $\flat$ .

TWENTY EIGHTH DAY.

TENTH LESSON.

The Master will direct the pupil to put the Harp in  $B\flat$ , and instruct him on the subject of *Grace notes*, under their several appellations of *Appoggiaturas*, *Turns* &c.

The *Appoggiatura* consists of a small note prefixed to the note it is intended to ornament; and its length in performance will depend, partly on the nominal length of the embellishing note, and partly on the style or character of the music in which it is introduced; that is, it will be longer in slow and pathetic, than in quick and lively movements: and vice versâ.

Example.

Manner of playing it.

(a) > To give emphasis to the first note.



The *Turn*, marked thus ( $\sim$ ) consists either of three notes prefixed to their principal, or of four following it, as given below.

Example .

Manner of playing it .

The following Melody is an illustration of the *Appoggiatura*, and the *Turn*, the middle staff shows the melody as it must be written, and the upper one as it is to be performed.

EXERCISE 75.

*And<sup>te</sup> Affettuoso.*

(a) *Andante Affettuoso*, In a slow and affecting manner.



The shake is a *Grace*, effected by a rapid alternation of the principal note and that immediately above it. The shake, to be good, must not only be quick, but distinct, and performed without any motion of the arm, or of the wrist.

EXERCISE 76.

Manner of playing it.



Exercise 76 musical score. Treble clef, C major, common time. The right hand has a melodic line with a trill marked 'tr' and a 'conclusion' section. The left hand has a bass line with a trill marked 'tr' and a 'conclusion' section. Fingerings are indicated by numbers 1-3.

EXERCISE 77.

Manner of playing it.

Exercise 77 musical score. Treble clef, C major, common time. Similar to Exercise 76, it features a trill in the right hand and a trill in the left hand, both leading to a 'conclusion' section.

TWENTY-NINTH DAY.

EXERCISE 78.

Exercise 78 musical score. Treble and bass clefs, C major, common time. This exercise is a complex sixteenth-note pattern with many trills marked with 'x' and various fingerings indicated above the notes.

Ex: 79.

Exercise 79 musical score. Treble and bass clefs, C major, common time. This exercise consists of block chords and arpeggiated chords in both hands.

Ex: 80.

Exercise 80 musical score. Treble and bass clefs, C major, common time. This exercise features a series of trills in both hands, with fingerings indicated above the notes.

Ex: 81.

Exercise 81 musical score. Treble and bass clefs, C major, 2/4 time. This exercise consists of eighth-note patterns in both hands, with trills marked with 'x' and fingerings indicated.



THIRTIETH DAY.

MODULATING SCALES.

EXERCISE 82.

In Cb. 321x321x321x321x

(Fix F#)

In Gb.

(Fix C#)

In Db.

1 2 3 x

(Fix G#)

In Ab.

(Fix D#)

In Eb.

(Fix A#)

In Bb.

(Fix E#)

In F.

(Fix B#)

In C#.



THIRTY-FIRST DAY.

ELEVENTH LESSON.

After hearing the repetition of the foregoing exercises, the Master will direct the pupil's attention to the *Harmonic Sounds*, which form one of the most beautiful effects of the Harp.

The *Harmonics* are produced with the right hand, by gently pressing the string exactly in the middle, with the first joint of the first finger, in a bent position, while the thumb gives the note, (See fig. 10.). In order to give the string its free vibration, the finger must be removed from the string the moment after the note is heard; in performing the Harmonics with the right hand, care must be taken, not to bend too much the second, third and little fingers, but so to hold them, that they shall form an easy and graceful curve.

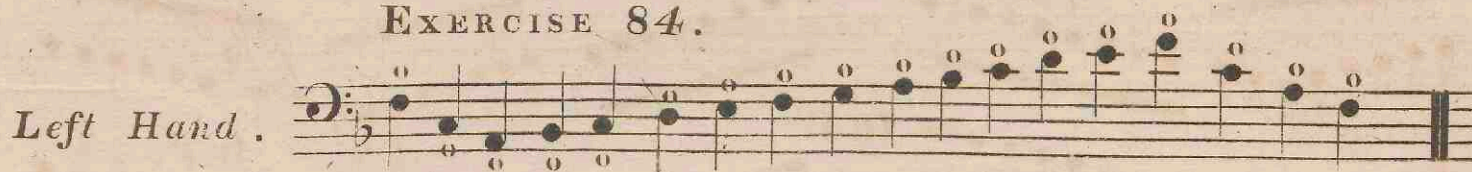
When the Harmonics are to be played, the notes have this sign over them (o o o).

EXERCISE 83.



When the Harmonics are performed with the left hand, the effect is produced by pressing gently the middle of the strings, with the fleshy edge of the palm of the hand, (not with the ball of the thumb) which part of the palm is removed from the string instantly after the thumb has struck the note, (see fig. 11.).

EXERCISE 84.



The position of the left hand, enables it to produce two, and even three, harmonic sounds at once, as shown below.

EXERCISE 85.





The following popular Air, (*Rousseau's dream*) is given as an exercise for both hands in the Harmonics.

**EXERCISE 86.**

*Moderato.*

(a) Natural sounds.

(a) The dots over the notes, signify that they are to be played in a short and pointed manner. (b) *Ritardando*, To slacken the time.

**EXERCISE 87.**

Ex: 88. *Andantino*. (a)

Ex: 89.

Ex: 90.

(a) *Andantino*, slower than, *Andante*.



THIRTY - THIRD DAY.

Put the Harp in C natural, (all the pedals in the 1<sup>st</sup> notch)

Left Hand.

EXERCISE 91.

Chromatic Scale.

EXERCISE 92.

EXERCISE 93.

EXERCISE 94.

EXERCISE 95.

THIRTY FOURTH DAY.

TWELFTH LESSON.

The Master will explain to his pupil, that to produce the *Sons etouffés*, or damped sounds, with the left hand, the whole of the hand must be laid flatly against the strings in a horizontal position, the fingers being held close together, and their extremities fixed on the strings, as shewn in Fig. 12. The note will then be struck with the thumb; instantaneously after which, the string must be strongly pressed with the ball of the thumb, in order to stop or stifle the vibration; the thumb must be kept erect and unbent; its power to give the note with force will be derived from the pressure of the extremities of the fingers on the strings; and by a little jerk or turn of the wrist, the thumb will be prepared for striking the succeeding note.

The *Sons etouffés* are generally designated by the following sign  $\oplus$  placed over or under the notes.

EXERCISE 96.



The *Chords etouffés*, produced by the left hand, are of striking effect, especially in Martial Music.

In playing them, the hand must be so held, that the palm may be near the string, in order to facilitate its immediately damping or stifling the sounds. The fingers must be less bent than usual, and the elbow be kept somewhat low.

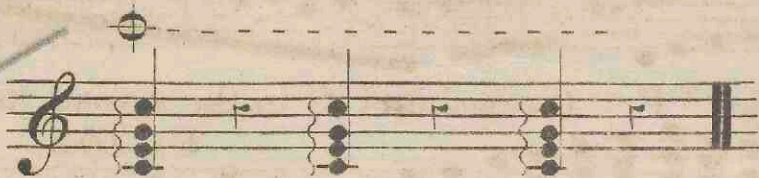
The *Chords etouffés* are always Arpeggiated.

## EXERCISE 97.



It is to be observed, that the usual position of the right hand does not well admit of its giving the *Sons etouffés*; and that whenever they are produced, it is by replacing the fingers as soon as the notes are struck.

## EXERCISE 98.



Care must be taken to keep the nails from coming in contact with the strings.

The next exercise, consisting of a *March* for both hands, is, at its beginning, to be performed very *piano*, and gradually increased in loudness.

The semiquavers in the right hand part must be played in a short and pointed manner, without any motion of the wrist, or the arm; and before the semiquavers are struck, the fingers must be so placed as to be ready for the succeeding chord, which, in the next exercise, (on account of its character) must not be arpeggiated.

## EXERCISE 99.

*Maestoso*<sup>(a)</sup>

(a) *Maestoso*, with dignity.(b) *Crescendo, poco a poco*, to increase the sound by little and little.

The Master, before leaving his pupil, will play to him the exercises of the two following days, and explain to him their styles, and the nature of the several difficulties he will have to encounter.



THIRTY-FIFTH DAY.

The pupil having played in all the flat keys, from C flat to C natural, will now enter upon the practice of the sharp keys. The next exercise is in G natural, the double action Harp having all the pedals in the first notch, and the F in the second, to produce the F sharp. The single action harp having the E, the A, the B, and the F, in their respective notches.

Ex: 100.

Ex: 101. In D major, (Put the pedal of C in the second notch.)

Ex: 102.

Ex: 103. In A major, (Put the G pedal in the second notch.)

Ex: 104.

In E major, (Put the E pedal in the second notch.)

Ex: 105.



THIRTY-SIXTH DAY.

In practising the next exercise, the pupil will be careful, when crossing his hands, to have his fingers always prepared, for the notes about to be played; by which he will prevent a break in their succession.

N.B. The letters L.H. and R.H. signify, the left and right hands.

Ex: 106.

In B natural major, (put the F, C, G, D, and A pedals in the 2<sup>d</sup> notch.)  
Manner of playing it.

Ex: 107.

Adagio



The image shows four systems of musical notation for harp exercises. Each system consists of a treble clef staff with a scale-like melody and a bass clef staff with a bass line. The exercises are in G major (one sharp). The first system has a treble staff with notes G4-A4-B4-C5-D5-E5-F5-G5 and a bass staff with notes G3-A2-B2-C3-D3-E3-F3-G3. The second system has a treble staff with notes G4-A4-B4-C5-D5-E5-F5-G5 and a bass staff with notes G3-A2-B2-C3-D3-E3-F3-G3. The third system has a treble staff with notes G4-A4-B4-C5-D5-E5-F5-G5 and a bass staff with notes G3-A2-B2-C3-D3-E3-F3-G3. The fourth system has a treble staff with notes G4-A4-B4-C5-D5-E5-F5-G5 and a bass staff with notes G3-A2-B2-C3-D3-E3-F3-G3. Each system includes fingering numbers (1, 2, 3) and 'x' marks above notes to indicate natural harmonics.

The first six weeks being now concluded, and the pupil having been attentive to his Tutor's instructions and remarks, will find himself tolerably well acquainted with the most frequently occurring passages, and with the leading principles of good performance; consequently he is now prepared to engage in the more pleasing task of playing regular pieces, which he will find in the appendix following this book: but at the same time, as he cannot be quite perfect in all his former exercises, it will be necessary that he should at least twice or thrice a week, recur to the most important of them; among which will be those on the Scales, on Arpeggios, Harmonic sounds, Modulations, and Shakes. It will also be requisite that he should frequently re-peruse the instructions given from time to time respecting the proper position of the hands, and all the rules laid down for practising the management of the pedals.

The pupil will also bear in mind that he should never sit down to practice without tuning his harp.



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