

THE FIRST SIX WEEKS,

OR DAILY

Precepts AND Examples

for the

HARP.

on a Plan

Entirely New

and particularly adapted for beginners on that Instrument.

THE WHOLE ILLUSTRATED

by Progressive & useful Exercises, and

Attractive & Improving Lessons

by

N. C. BOCHSA.

Ent. Steel-Plate

Pr. 10 6

LONDON

Published by Goulding & Dalmaine,

20, SOUTH SQUARE,

& to be had of all Music-Sellers, in the United Kingdom.

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The Appendix to this Book, in Three Classes,  
Forming together a Course of Instructions more regular & complete than  
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Stage of Practice to the highest Proficiency.

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The Pupils Companion, containing 10 Progressive Studies in 4 Books,  
& The Art of Precluding laid down on the clearest Principles.



P R E F A C E .

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The work here presented to the public, is written on a new plan, and intended as a more minute, correct and regular guide to the art of playing the Harp, than has hitherto appeared. It is the result of many years' experience in the Author's vocation of teaching in this country, and, in fact, is on paper an exact representation of his own practice in all its detail, from day to day; an advantage not offered to practitioners in any other publication, and which, he trusts, so fully and clearly explains whatever is necessary, in a didactic and introductory work, that the pupil cannot fail to comprehend all the leading rules of good performance.

The course of instruction contained in this elementary book, commences with the first day's lesson, and proceeds through a period of six weeks, that period being the most critical and important, on account of the bad or good habits then contracted.

The exercises are divided into daily, and regular or stated applications, and according to the plan on which the work is grounded the Master is supposed to attend twice a week, and at each visit to give fresh exercises and directions,\* allowing between each lesson two days for practice.

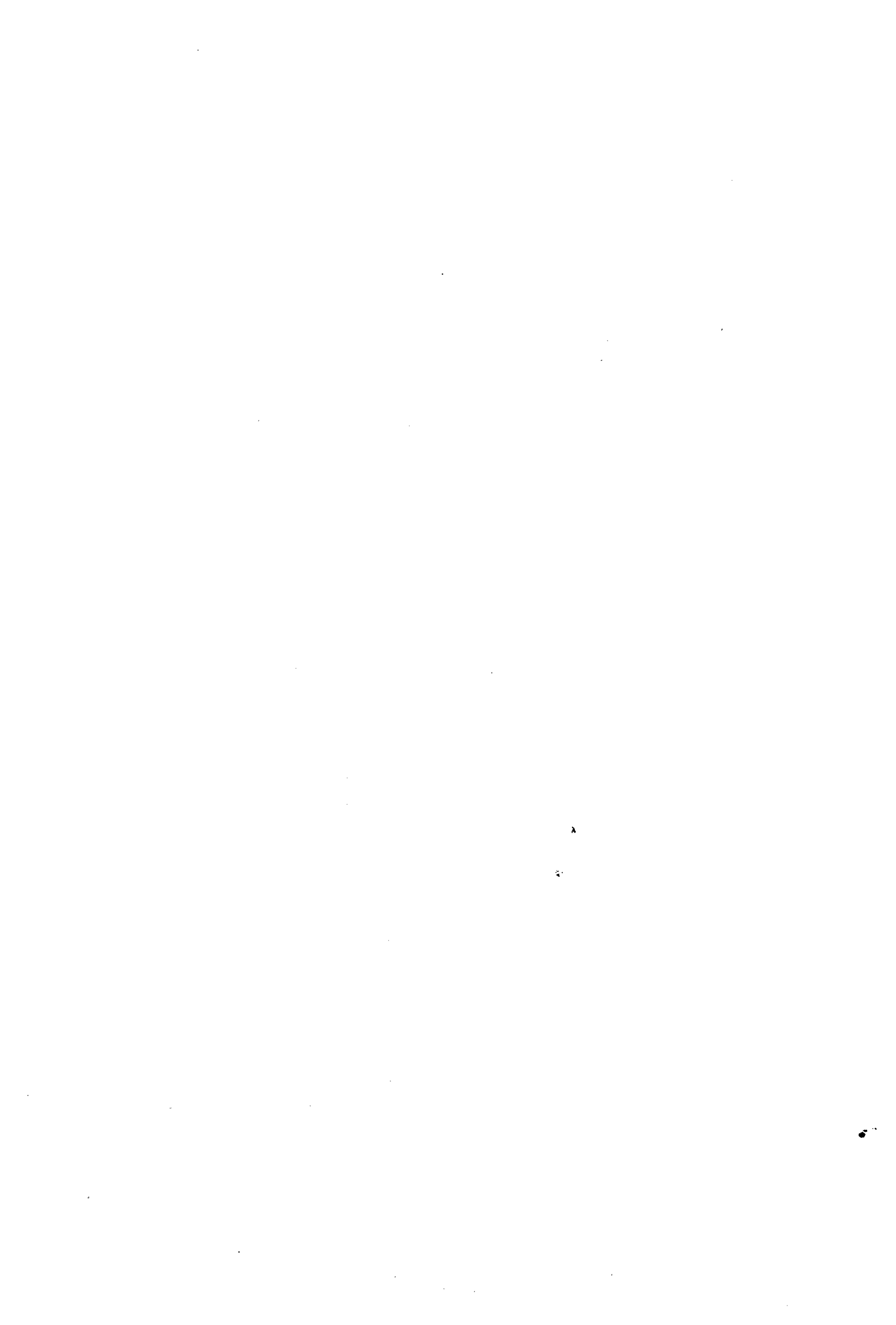
With due attention to the rules laid down, the pupil, will acquire in the time already mentioned, all that this Elementary work purposes to teach, that is to say, a knowledge of the instrument, the right position of the body and of the hands, the true manner of striking the strings, and all the first rudiments of a proper style of execution.

The object of this Book, being confined to the first principles of practice, the Author did not deem it complete, without adding to it an appendix, in three progressive classes, which are published separately, and which will conduct the pupil to the highest degree of proficiency.

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\* The Author however, is anxious to have it understood, that he does not mean to dictate to the Masters, but only to offer his advice where it may happen to be necessary.







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

*Printed by G. Hallman and Co.*

## PRELIMINARY REMARKS.

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Before the Master begins his first lesson, he will put the Harp in perfect tune for his pupil, who of course, will not, for some days, be prepared for that task. The pupil, however, as soon as he has become acquainted with the constitution of the Instrument, will endeavour to acquire this very necessary art, which his attention to the following directions will speedily teach him; the proper time for communicating which directions, the Master's judgment will best decide.

The natural key of the double-action harp being *C flat*, when it is to be performed in company with any other instrument, the *C flat* of that instrument must be the standard note by which the harp is tuned.

The process will commence with giving the proper pitch to the string answering to the *C* on the third space, in the treble stave. This being effected, the *C* immediately beneath it, will be tuned an octave lower. The next note, *G*, will be tuned a 5<sup>th</sup> higher, than the lower *C*; after which, the three notes *C, G, C*, being struck together, will prove whether they are in perfect concordance, or otherwise. The next step will be, to make the first *C*, the guide for tuning *F* on the first space, a fifth below that *C*, to which the *C* being added, and the whole struck together, it will be proved whether these three notes are, or are not, in perfect concordance.

This process of tuning by *fifths* being pursued till the three notes *E, B, E*, are arrived at, as shown in the following example, and the ten strings from the lower *C*, to *E* on the fourth space, consequently all tuned, the remaining strings above that *B*, and beneath that *C*, will be tuned in octaves, as exhibited below.

In consulting this example, the pupil will observe, that, to render it the more clear, the notes to be taken as guides for tuning the others, are all given in minims.

### EXAMPLE.

The musical example consists of three staves in the key of C-flat major (three flats).  
 - The first staff contains a sequence of notes: C (third space), C (second space), G (third space), C (third space), F (first space), C (third space), B (second space), E (third space). Above the notes are labels 'Proof.' and 'Proof.' indicating intervals.  
 - The second staff, labeled 'Proof.', shows chords of C, G, C and C, F, C.  
 - The third staff shows a sequence of notes: C, G, C, F, C, B, E, with '&c.' indicating further strings.

In tuning the single-action harp, which is in *E flat*, the process pointed out by the following example, will be found sufficient.

**EXAMPLE.**

Proof. Proof. Proof. Proof. Proof.

Proof.

&c. &c.

Since the tone of the Harp greatly depends upon the proper size of its strings, it becomes important to observe, that it is necessary they should be of due thickness, to prevent their jarring. The most effectual way to ensure this thickness, will be, to use a *gauge*, an implement which most Harp-makers or Music sellers can furnish.

It must not, however, be forgotten, that in determining this size of the strings, regard should always be had to the pupil's strength of hand; and that, as the hand is stronger, the strings should regularly have more substance.

To put a string on the Harp, it is necessary, after unrolling it, and seeing that it is of a clear texture, and of an equal thickness throughout, to pass one end of it through the little hole which is in the rest pin at the neck of the instrument, and then, having made a knot in that end, to insert the string in the proper aperture in the sounding-board, and so to place the little wooden peg upon it, that the string will fall into the recess made for it on one side of the peg; by which means it will be held fast; then, bringing the upper part of the string between the forks on the flat of the neck, its extremity will be twisted round the rest pin above, which, when it is turned by the harp key, will bring the string to the required pitch.





Figure 1.

Right Hand

Figure 2

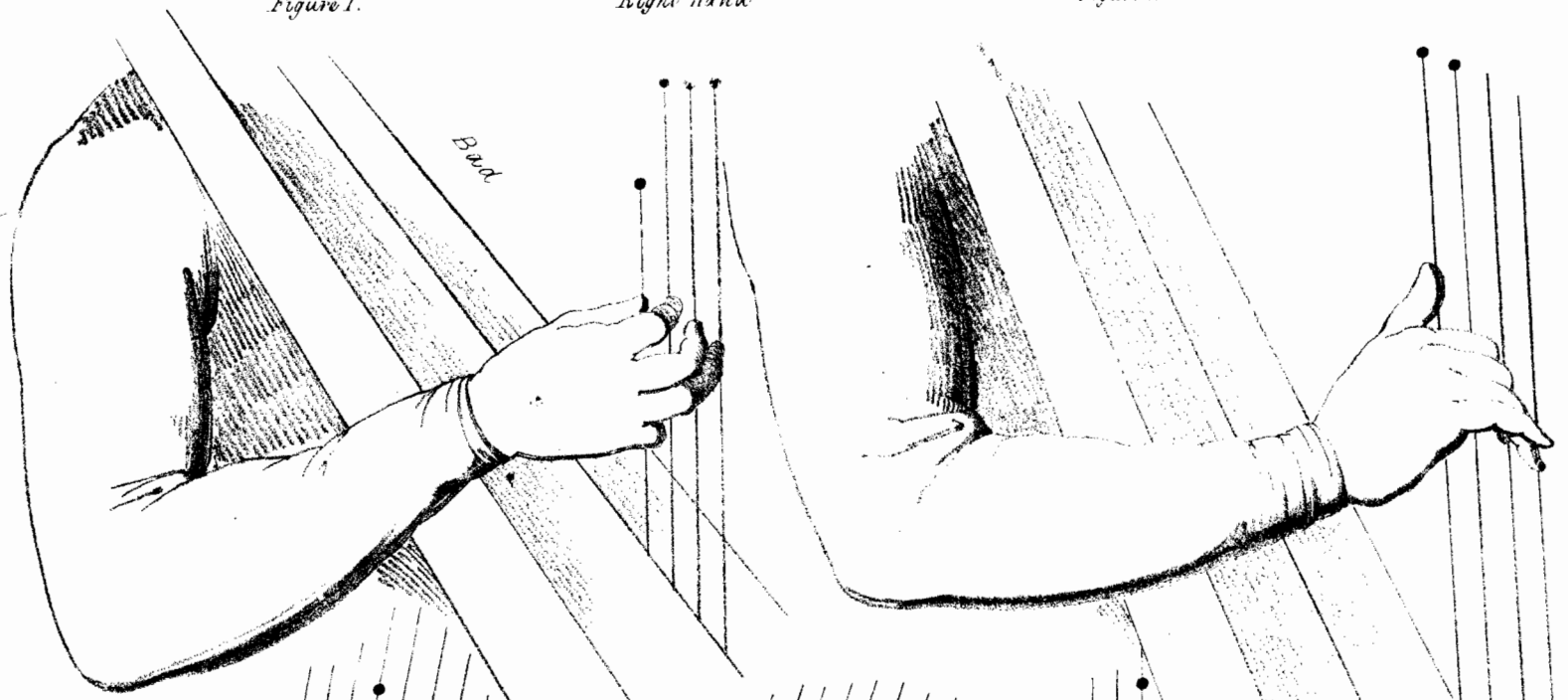


Fig. 3.

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

Fig. 4.

Bad.

Fig. 5

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

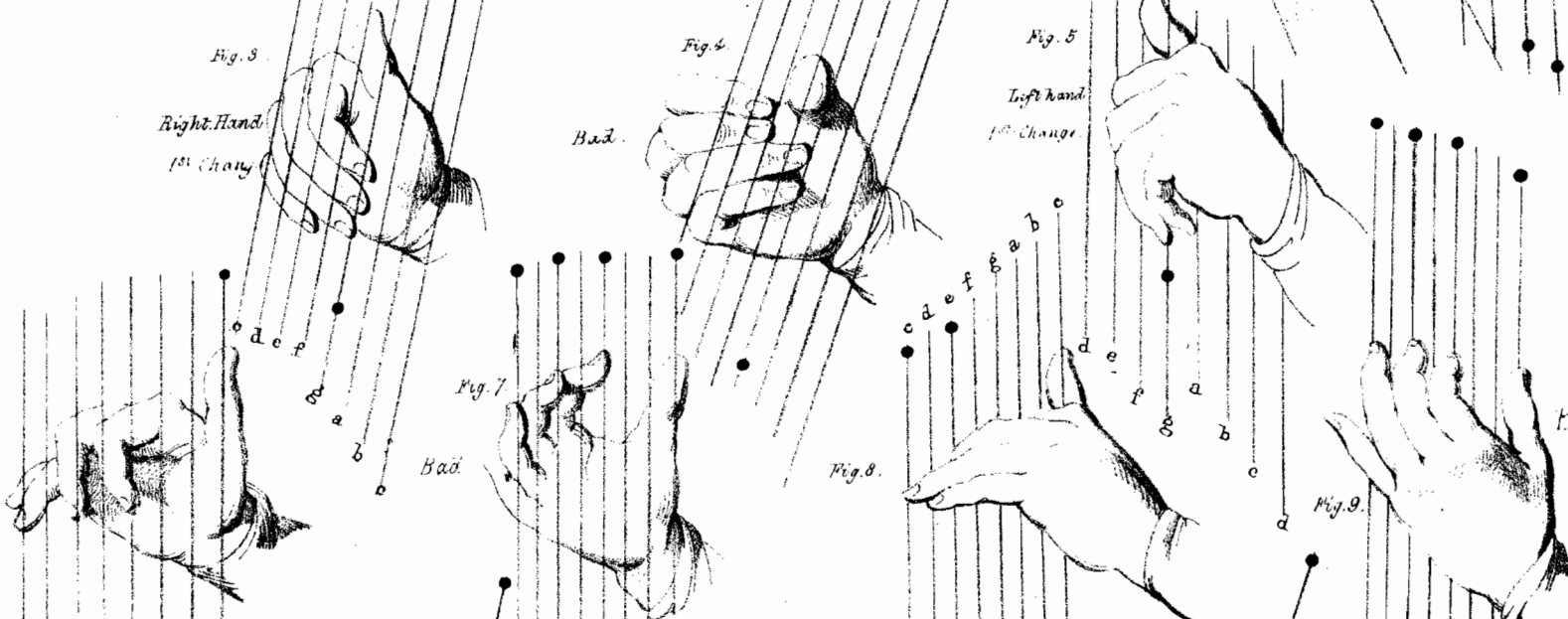


Fig. 6.

Fig. 7.

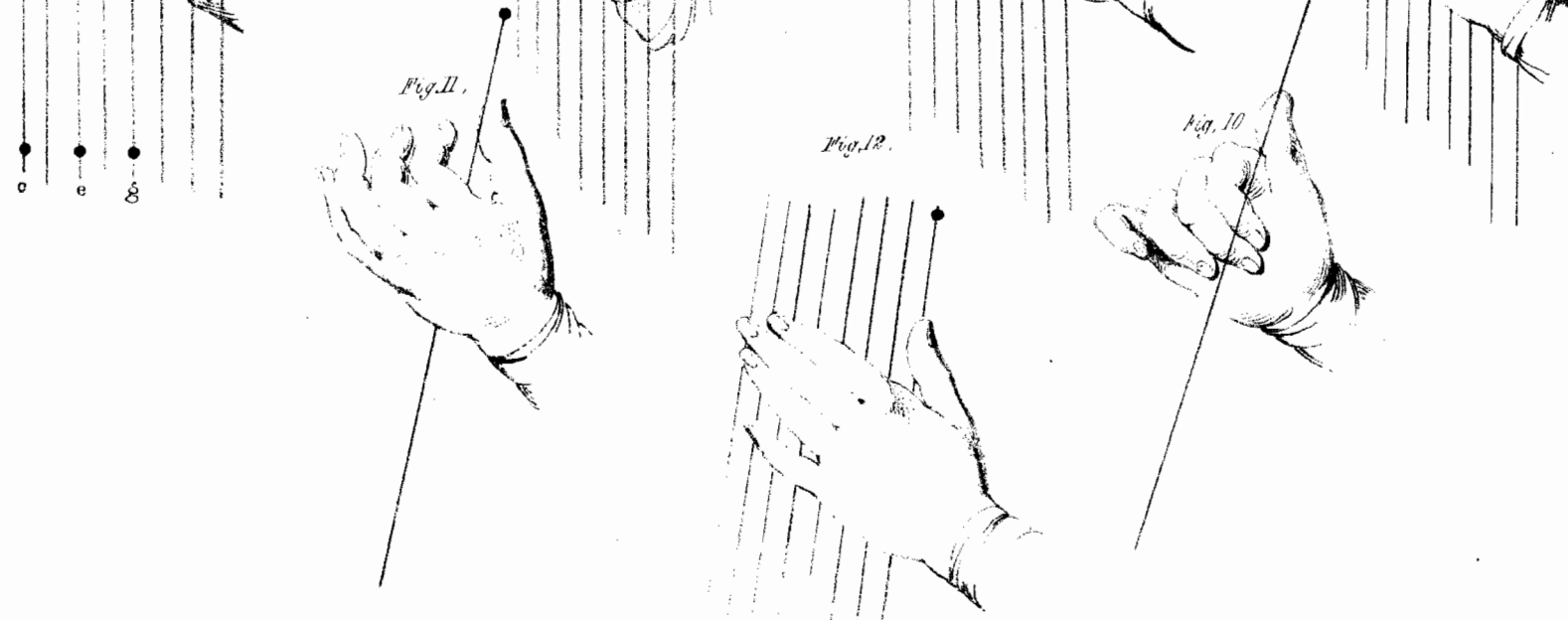
Fig. 8.

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 pupil having played these four notes in an ascending succession, will proceed to perform them descendingly with the right hand, as given in the 5<sup>th</sup> Exercise; being particularly careful to have the first finger ready for the second *E*, the fifth note, before *E*; the fourth note is struck with the thumb; and so with the rest.

It will be necessary to recollect, that previously to performing the first four notes of this Exercise, the fingers must be placed on their respective strings, as seen in the *Figures* relating to the hand's position already referred to.

#### EXERCISE 5.



The same rules are to be here observed for the left hand, that have been laid down for the right hand in *Exercise Fifth*. Great care must be taken to keep the elbow up, (as in *Plate 1*).

#### EXERCISE 6.



This exercise terminates the first day's lesson, and the Master, at leaving his pupil, will recommend a sedulous attention to all the foregoing rules, and the preparatory practice of the following exercises, emanating from the previous examples, and intended for the second and third days.

It is necessary to observe, that the pupil will derive considerable benefit, from the constant habit of practising for half an hour, at least, immediately after the Master has left him, in order to fix in his mind the most prominent particulars of the lesson he has just received.

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#### REMARKS ON THE MODE OF PRACTISING.

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The pupil being now left to himself, it is proper to give him some few directions as guides for his practice.

The first thing to be recommended is, that he does not play too long at one time, but that he stops the moment he feels his wrist or arm fatigued; lest by too continued an exertion, they should contract a stiffness, which will impede his progress. With respect to the whole application of each day, it should not amount to less than between two or three hours, and be so divided into different periods, that each division may be gradually extended in proportion as his strength of hand increases.







## 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.

*Right Hand.*

EXERCISE 11. 

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.*)

*Left Hand.*

EXERCISE 12. 

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.



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 score for Exercise 20, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The piece consists of ascending and descending scales with various fingerings indicated by numbers 1, 2, 3 and 'x' marks. The ascending scale in the top staff is: 3 2 1 x 3 2 1 x 3 2 1 x 2 1 x 1 2 x 1 2 3 x 1 2 3. The descending scale in the top staff is: 2 3 x 1 2 3. The ascending scale in the bottom staff is: 3 2 1 x 3 2 1 x 2 1 x 1 2 x 1 2 3 x. The descending scale in the bottom staff is: 3 2 1 x 1 2 3 x. The piece ends with a double bar line.

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 score for Exercise 21, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The piece consists of ascending and descending scales with various fingerings indicated by numbers 1, 2, 3 and 'x' marks. The ascending scale in the top staff is: 3 2 1 x 3 2 1 x 3 2 1 x 2 x 1 2 3 x 1 2 3 x 1 2 3 x 1 2 3. The descending scale in the top staff is: 3. The ascending scale in the bottom staff is: 3 2 1 x 3 2 1 x 3 2 1 x 2 x 1 2 3 x 1 2 3 x 1 2 3 x 1 2 3. The descending scale in the bottom staff is: 3 2 1 x 3 2 1 x 2 x 1 2 3 x 1 2 3 x 1 2 3 x 1 2 3. The piece ends with a double bar line.

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.

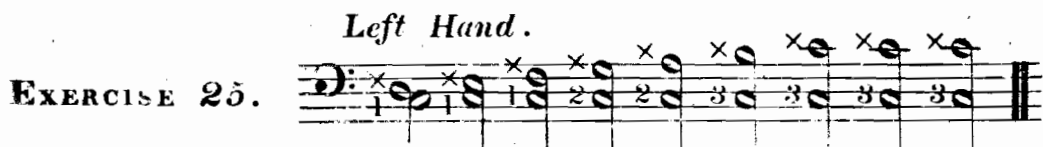
**EXERCISE 23.**



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.



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.



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 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.  *As played.* 

EXERCISE 28.

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.

EXERCISE 33.

EXERCISE 34.

EXERCISE 35.

EXERCISE 36.

EXERCISE 37.

Ex: 38.

T W E 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.

Musical notation for Exercise 39, consisting of two staves (treble and bass clef). The notation shows a sequence of six notes in an ascending direction, followed by a descending direction. Fingerings are indicated by numbers 1, 2, 3, and 'x' (thumb). Accents are marked with 'x' above the notes. The sequence of fingerings for the ascending part is: 3 2 1 x 1 x, 3 2 1 x 1 x, 3 2 1 x 1 x, 2 x 1 x 1 2 3, 3 x 1 x 1 2, 3 x 1 x 1 2. The descending part follows a similar pattern with reversed fingerings.

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.

Musical notation for Exercise 40, consisting of two staves (treble and bass clef). The notation shows a sequence of six notes in an ascending direction, followed by a descending direction. Fingerings are indicated by numbers 1, 2, 3, and 'x' (thumb). Accents are marked with 'x' above the notes. The sequence of fingerings for the ascending part is: 3 2 1 x 1 x, 3 2 1 x 1 2, 3 2 1 x 1 x, 2 x 1 2 x 1, 2 3 2 1 x 3, 2 1 x 2 1 x, 1 2 3 2 1 x, 1. The descending part follows a similar pattern with reversed fingerings.

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.

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

(b) *p*

(c) *f*

(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<sup>s</sup>) to keep the thumb near its proper string (the upper C<sup>s</sup>) 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 illustrates the raising of seven notes (E, F, G, A, B, C, D) by two semitones using pedals. Each note is shown on a staff with a treble clef. Dashed lines indicate the path of the pedal from the first notch to the second notch, and the resulting notes are shown in a higher register. 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 *B 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>C<math>\flat</math> minor.</i>	<i>C<math>\flat</math> major.</i>	<i>C<math>\sharp</math> minor.</i>	<i>C<math>\sharp</math> major.</i>
<i>G<math>\flat</math> major.</i>	<i>G<math>\flat</math> minor.</i>	<i>G<math>\flat</math> major.</i>		
<i>D<math>\flat</math> major.</i>	<i>D<math>\flat</math> minor.</i>	<i>D<math>\flat</math> major.</i>		
<i>A<math>\flat</math> minor.</i>	<i>A<math>\flat</math> major.</i>	<i>A<math>\flat</math> minor.</i>	<i>A<math>\flat</math> major.</i>	
<i>E<math>\flat</math> minor.</i>	<i>E<math>\flat</math> major.</i>	<i>E<math>\flat</math> minor.</i>	<i>E<math>\flat</math> major.</i>	
<i>B<math>\flat</math> minor.</i>	<i>B<math>\flat</math> major.</i>	<i>B<math>\flat</math> minor.</i>	<i>B<math>\flat</math> major.</i>	
<i>F<math>\flat</math> minor.</i>	<i>F<math>\flat</math> major.</i>	<i>F<math>\sharp</math> minor.</i>	<i>F<math>\sharp</math> major.</i>	

The image displays a table of musical keys for the Double action Harp. Each key is represented by a musical staff with a treble clef and a key signature. The keys are arranged in rows. The first row contains Cb, C flat minor, C flat major, C sharp minor, and C sharp major. The second row contains G flat major, G flat minor, and G flat major. The third row contains D flat major, D flat minor, and D flat major. The fourth row contains A flat minor, A flat major, A flat minor, and A flat major. The fifth row contains E flat minor, E flat major, E flat minor, and E flat major. The sixth row contains B flat minor, B flat major, B flat minor, and B flat major. The seventh row contains F flat minor, F flat major, F sharp minor, and F sharp major. Small crosses are placed over certain notes in the key signatures to indicate which keys can be used on a Single action Harp.

The pupil, (if he have a Double-action Harp) will begin this day's 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.

E I G H T E E N T H D A Y .

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.

In *C#*. 3 x 1 2 3 2 1 x 3 x 1 2 3 2 1 x 3 x 1 2 3 2 1 x



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 $\sharp$* , and the modulation, to *G natural* will be effected by the introduction of *F $\sharp$* .)

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 $\flat$*  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  $G^b$ , or in  $D^b$ , it must be played in  $G^{\sharp}$ , with one sharp, or in  $D^{\sharp}$ , with two sharps: and so of the other keys; but still the process with the fingers will remain exactly the same.

EXERCISE 53.

In  $D^b$  Major.  $F^{\sharp}$

(Fix. Ch)

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  $G^b$ ,  $F^b$ , and  $C^b$ , 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  $A^b$ .

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>no</sup>*  
 (b) *con espress.*  
 (c) *rf*  
 (d) *decres.*

\* 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) *decrescendo*, 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.



T W E N T Y - F I F T H    D A Y .

N I N T H    L E S S O N .

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) *Du 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.

Modulation from Cb to Gb. Modulation from Gb to Db. Modulation from Db to Ab. Modulation from Ab to Eb.

Ex: 74.

From Eb to Ab. From Ab to Db. From Db to Gb. From Gb to Cb.

TWENTY EIGHTH DAY.

TENTH LESSON.

The Master will direct the pupil to put the Harp in  $Bb$ , 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 stave shows the melody as it must be written, and the upper one as it is to be performed.

EXERCISE 75.

*Andte 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.

Musical score for Exercise 76. It consists of two staves. The upper staff is a single melodic line in G major, C major, and D major, featuring a series of grace notes (shakes) over the main notes. The lower staff is a piano accompaniment in G major, C major, and D major, with chords and arpeggios. The piece concludes with a 'conclusion' section.

EXERCISE 77.

Manner of playing it.

Musical score for Exercise 77. It follows the same structure as Exercise 76, with a single melodic line and piano accompaniment. The fingerings and grace notes are different from Exercise 76. It also includes a 'conclusion' section.

TWENTY-NINTH DAY.

EXERCISE 78.

Musical score for Exercise 78. It is a complex piece for piano with two staves. It features a dense arrangement of grace notes and fingerings throughout. The notation includes many 'x' marks above notes, indicating grace notes, and various numbers (1, 2, 3) indicating fingerings. The piece is in G major and C major.

Ex: 79.

Musical score for Example 79. It consists of two staves showing a series of chords and arpeggios in G major and C major. The piece is in 2/4 time.

Ex: 80.

Musical score for Example 80. It consists of two staves with a complex arrangement of grace notes and fingerings. The notation includes many 'x' marks and numbers (1, 2, 3) indicating fingerings. It is in G major and C major.

Ex: 81.

Musical score for Example 81. It consists of two staves with a complex arrangement of grace notes and fingerings. The notation includes many 'x' marks and numbers (1, 2, 3) indicating fingerings. It is in G major and C major.

THIRTIETH DAY.

MODULATING SCALES.

EXERCISE 82.

In Cb. 321x321x321x321x

(Fix F#) In Gb. (Fix C#) In Db. 3 3

(Fix G#) In Ab. 1 2 3 x 1 2 3 x 1 2 3 x 1 2 3 x

(Fix D#) In Eb. 3 2 1 x 3 2 1 x 3 2 1 x 3 2 1 x

(Fix A#) In Bb. (Fix E#) In F. x 1 2 3 x 1 2 3 x 1 2 3 x 1 2 3 x

(Fix B#) In C# 2 1 x 1 2 3 x 1 2 3 x 1 2 3 x 1 2 3 x

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 ⊕ 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.



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.



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.



