

An Introduction
to the Art of
PRELUDING and *EXTEMPORIZING*.

in Six Lessons for the

Harpſichord (OR) *Harp*;
respectfully dedicated

TO
Miss Craufurd,
By

A. F. KOLLMANN.

Organist of his Majesty's German Chapel S.^t James's.

Op. 3.

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Where may be had four Sonatas for the Harpsichord or Piano Forte with an Accompaniment for a Violin by the same Author. 7 6

Also Just published Grand Sonata for three hands by J. W. Hasler. 2 6



Preface

THE SCIENCE OF MUSIC very much resembles a Language, and a Person who can only play by Notes or Memory, but not out of his own Fancy or Invention, may be compared to one who can read a Language and repeat some Parts of it, but who cannot converse in it. One principal Object therefore in the Study of Music should be to obtain the Capacity of expressing voluntary Thoughts, either before and between other Pieces of regular Composition, or without Regard to any musical Piece.

But as the Art of Preluding and Extemporizing with Judgment requires besides other Qualities a Knowledge, which cannot be obtained in a short Time, and which many Performers never obtain at all, it follows: that without a certain Acquaintance with some harmonious Passages, which may be of the same Use in learning Music, as Dialogues are in acquiring the Knowledge of a Language: all Beginners and many Players, are under the disagreeable Necessity, either not to encourage their own Fancy at all, or to flourish up and down without any Meaning and Effect. And as it is impossible for a Teacher of Music to write down for every Scholar a sufficient Number of Examples to answer the Purpose in Question, (particularly where Schools are attended) The Author has in the following Pages attempted a Collection of the said Kind, on which he thinks it expedient to make the following previous Observations:

The Work in general is intended to furnish Players of different Capacities with Subjects for Preluding or Extemporizing and thereby to render them acquainted with those Elements of Music on which they are constructed, and with the Method, by which they may proceed from the same to some regular Inventions of their own.

Every Example therefore in the following Lessons is calculated to be used as a short Prelude, or Fantasy in the Manner in which it is written, and at the same Time (the sixth Lesson excepted) to serve not only in one Key, Mood, or

Tempo, as Compositions in general, but to be used in any major or minor Mood, and to be played fast or slow, as the Occasion or Capacity of the Performer will permit.

Besides the above, the following Lessons are calculated to afford an equal Practice in every major and minor Mood, which, tho' it is of the greatest Importance in learning to play, can not be obtained from Compositions which are not expressly intended for the same Purpose. And for the sake of not mixing Notes of one Scale with those of another, but to render the Practice in every particular Mood as distinct as possible, most Examples are entirely diatonic. By which the Work also is rendered useful for the Harp.

It is presumed the whole will be found comprehensible to those who wish or are compelled to make use of it without the Assistance of a Master. But as the Work would have been extended beyond its intended limits by adding more practical Explanations, it must be recommended to Masters more fully to shew the different Uses that can be made of every Example according to the Rules and Observations given; and how a great Number of new Passages can be invented by using only Part of an Example, or by joining Part of one Example to another, or how those who have already made a Beginning in the Study of Harmony can set different Harmonies over the same Bass as at the End of the second fourth and fifth Lesson, or how an Example can be prolonged in the manner it begins like those in the second and third Lesson, or by more Ways their own Knowledge shall dictate. And for the sake of those who might think the present Attempt still incomplete, it may be added that it shall be followed by an Introduction to Modulation, on a similar Plan.

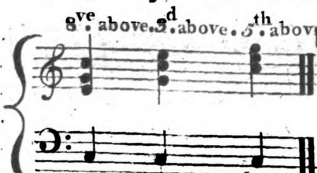


LESSON 1. Common Chords and the Marks of every major and minor Mood.

A common Chord to any Bass Note consists of its Third Fifth and Octave, which are to be counted upwards from the Bass, viz:



every common Chord can be taken in three different Positions, viz: the Third or Fifth or Octave above.



but as the 3^d. in every common Chord may be either two Tones or a Tone and a Semitone's Distance from the Bass: the former is called the major and the latter the minor Third.

A circular Succession of common Chords with the major Third.



A circular Succession of common Chords with the minor Third.



In the above two Systems (commonly called the musical Circle) it must be observed: Firstly that by Turns once the Octave and once the Third lies above, and Secondly that the Treble and Bass always move in the contrary Motion. The same Rules must be observed, if either System shall begin with the Third above.

Concerning the Marks of every major or minor Mood, it appears in the above Systems: Firstly that **FLATS INCREASE** or **SHARPS DECREASE** as the Bass Notes proceed by **FIFTHS DOWNWARDS**, and Secondly (if both Systems are used backwards) that **SHARPS INCREASE** or **FLATS DECREASE** as the Bass Notes proceed by **FIFTHS UPWARDS**. And also Thirdly that Flats or Sharps increase in the **FOLLOWING ORDER** viz: Flats: B, E, A, D, G, C, and Sharps: F, C, G, D, A, E. And Fourthly that both Flats and Sharps **DECREASE IN THE SAME ORDER BACKWARDS**.

All of which a Scholar ought to get by Heart and for the sake of Practice never to name Flats or Sharps out of the present Order.

5.

or, beginning always with the Third above. or, the Chord also in the Bass.

Harpeggios for the above Examples.

All these Examples ought to be Practised through the whole musical Circle, both by ascending and descending Fifths; and in minor as well as major. Which Practice it is hoped will be as amusing, as it is improving in general, and necessary for the sake of the following Lessons.

or the same with any
of the above Harpeggios

Tho' many more Examples of a fimilar Nature could have been given, the above are thought fufficient for the Prefent Purpofe, and the Invention of more is left to every Performer's own Pleafure and Ingenuity.

LESSON 2 Cadences

A simple and usual Cadence consists of the following common Chords :

a. that of the Key Note

b. Fourth

c. Key Note to the Fifth (being 6th)

d. Fifth

e. Key Note again . Viz :

1st Position .

a. b. c. d.

2nd Position .

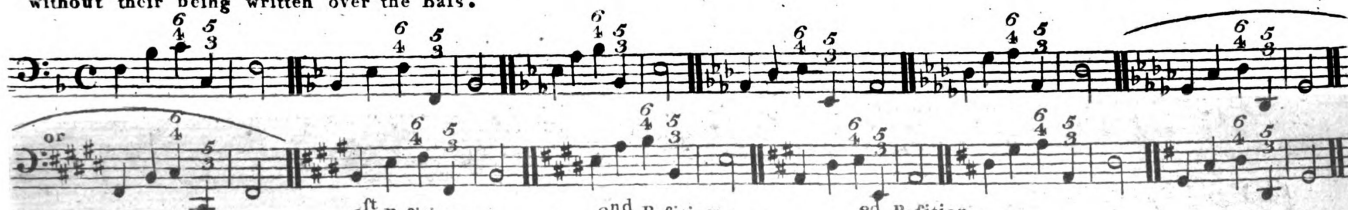
a. b. c. d. e.

3^d Position .

a. b. c. d. e.



Every one of the following Cadences ought to be practised in all three Positions like the above in C major. And a Person who has sufficiently studied and practised the first Lesson will be able to find out the Chords in such Positions without their being written over the Bass.



A minor Cadence consists

of the same common Chords

as a major one. Which all are

minor, except that of the Fifth

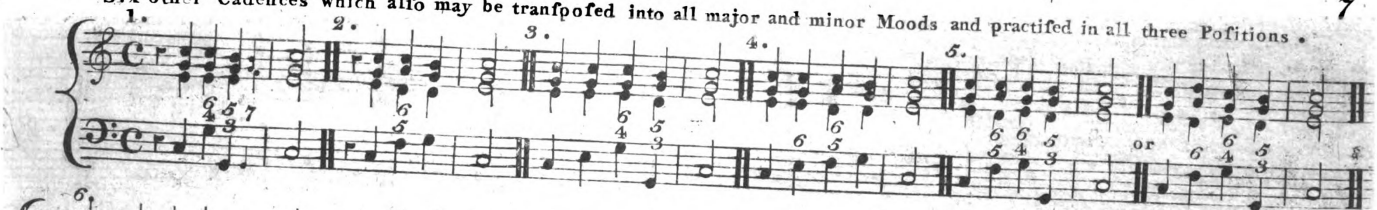
(at d) which always is major.



The following minor Cadences likewise to be practised in all three Positions .

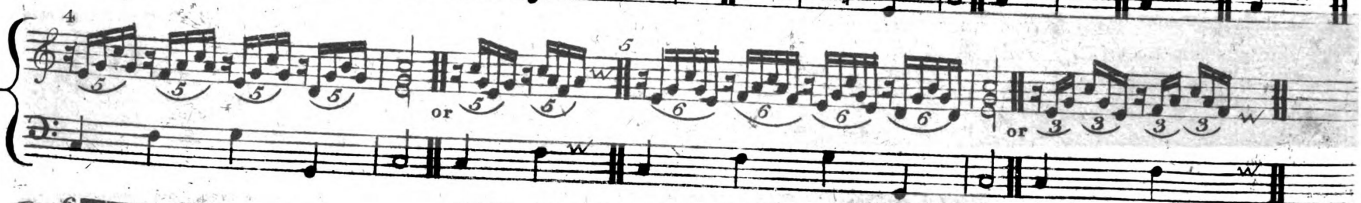
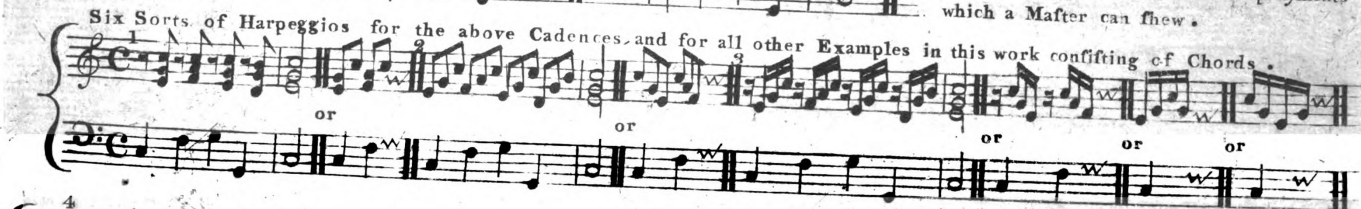


Six other Cadences which also may be transposed into all major and minor Moods and practised in all three Positions. 7



All these Examples will admit the Chord of the Seventh on the Fifth. (or Note before last) like N^o 1. by which their Number is doubled; and also bear more different Accompaniments which a Master can shew.

Six Sorts of Harpeggios for the above Cadences, and for all other Examples in this work consisting of Chords.



in five Parts (fine for the Harp.)



These Harpeggios may be augmented to a great Number without altering the Position of a Chord, or touching any other Note than those three or four belonging to a Chord.

LESSON 3. Twelve flourishing Movements arising from the **DIATONIC SCALE** and the **COMMON CHORD**.

1. The Scale in its natural Progression.

one Hand alone or both at once

Cadence

or

2. The same with a short Return upon the Octave.

or

3. The common Chord in its different Positions.

or

4. The same with a Turn on the Octave.

or

5. The Scale with a Return from the Seventh to the Third above.

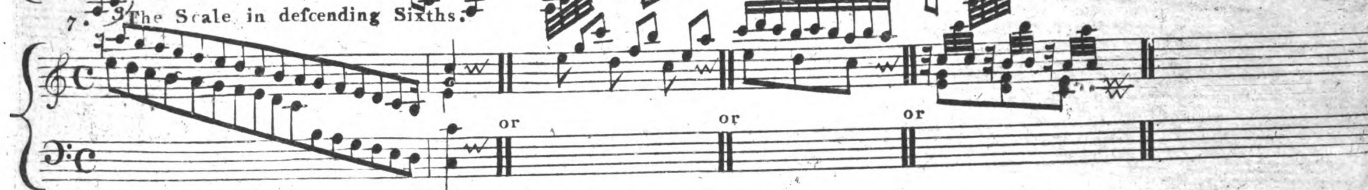
or

The image displays five systems of musical notation, each consisting of a grand staff (treble and bass clefs joined by a brace). Exercise 1 shows a diatonic scale ascending and then descending, with a 'Cadence' marked at the end. Exercise 2 shows a scale ascending and then returning to the octave. Exercise 3 shows a common chord in various positions. Exercise 4 shows a scale with a turn on the octave. Exercise 5 shows a scale with a return from the seventh to the third above. Each exercise includes the word 'or' indicating alternative fingerings or hand positions.

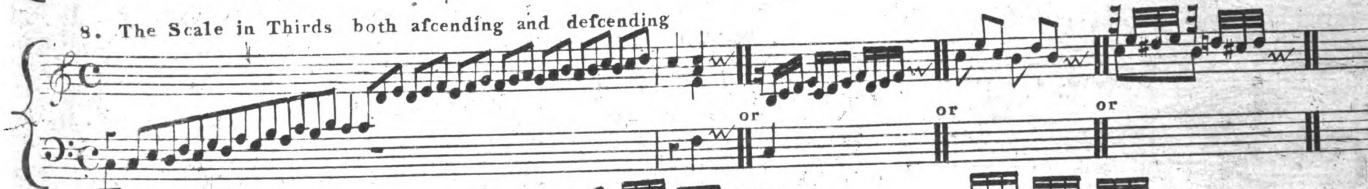
6. Common Chords one over the other.



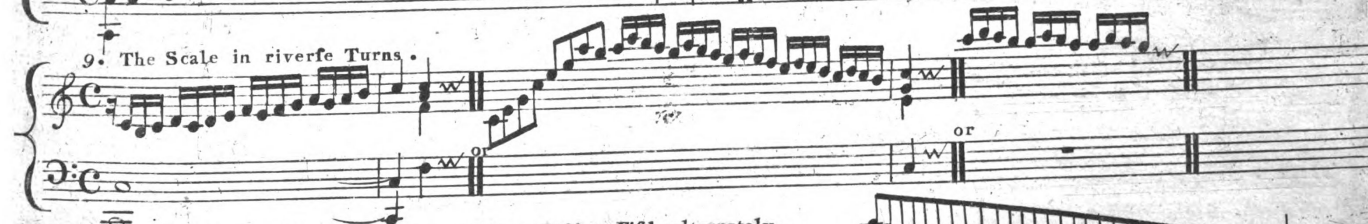
7. The Scale in descending Sixths.



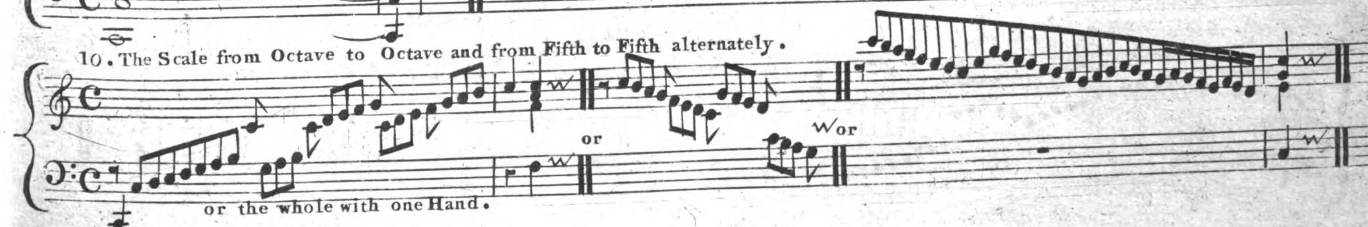
8. The Scale in Thirds both ascending and descending



9. The Scale in reverse Turns.



10. The Scale from Octave to Octave and from Fifth to Fifth alternately.

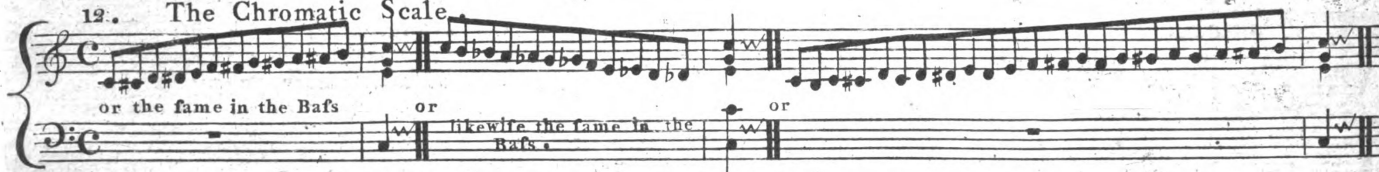


or the whole with one Hand.

11. The Scale with a Variation both on the Octave and Fifth.



12. The Chromatic Scale



As the Subjects of the above Movements are so very simple, it will be easy to transpose them into any other MAJOR Mood, if only due Attention is paid to the Sharps or Flats in such Mood, and to the Explanation over each Movement.

The only Thing which is to be considered if they shall be transposed into any MINOR Mood, is: The Difference in the ascending or descending minor Scale. For in minor the Scale descends according to its Marks, and ascends with the major Sixth and Seventh. See the Effect of this Rule in the foregoing Examples by the following:



LESSON 4. A Series of common Chords, contained in the diatonic Scale.

//

Major in C. 1st Position.

2nd Position.

3^d Position.

The following Examples ought to be practised in all three Positions like the above in C. and it is hoped they will be found more improving in the Manner they stand than with the Chords over the Bass.

The following Examples also to be practised in all three Positions like the above, which shew that in minor all these Chords are natural according to the Scale, except that on the Fifth, (in the 2nd and 4th Bar) which always has the major Third, in the same manner as at the Cadences (Lefson 2^d Page 6.)

Several other Forms of the foregoing Movement.

Contrary Motion

minore

with intermixed Chords of the Sixth

contrary Motion

Chromatic

descending only with 4 3 and 9 8

with 6 5 and 9 8

with 4 3 and 6

with 4 3 and 6

or

in five Parts both ascending and descending (fine for the Harp.)

every Example of this Page can be used in any other Key, but not in all three Positions, except with some Alterations.

LESSON 5. The accompanied Scale.

(A) its natural Accompaniment

Major in C 1st Position

2nd Position

Major in C 1st Position 2nd Position 3^d Position

The the 2nd and 3^d Position of the accompanied Scale will not produce as good an Effect for a Prelude as the 1st, yet the following Scales ought likewise to be practised in all three Positions for the sake of those Chords that have not been practised in such Positions in the former Lessons . viz:

Tho the 2nd and 3^d. Position of the accompanied Scale will not produce as good an Effect for a Prelude as the 1st. yet the following Scales ought likewise to be practis'd in all three Positions for the sake of those Chords that have not been practis'd in such Positions in the former Lessons. viz: $\begin{smallmatrix} 6 & 5 \\ 5 & 4 \end{smallmatrix}$

Minore in A

1st Position2nd Position3^d Position

As in the general Course of Compositions there is not so much Opportunity for Practice in the minor Moods as in the major ones tho an equal Perfection in both is wanted: a diligent Study and Practice of the following minor Scales in all three Positions is recommended to those who wish to become proficient in Playing.



(B) Six other Forms of the accompanied Scale.

1. 

2. 

4. The Chromatic Scale. 

5. Diatonic and Chromatic intermixed. 

6. The Scale with whole Tones throughout. 

LESSON 6

Six Preludes to Sonatas of different Composers (following in alphabetical Order) and a Postlude to a Sonata by the Author .

As short Specimens, how some chief Thoughts of a musical Piece may be used with more or less Liberty, for preluding in the Character of the same .

1. to Burney's Sonata IV. Op. I.

Allegro Spiritoso

2. to Clementi's Toccata Op. XI.

Prestissimo

3. to Hæfslers' grand Sonata for three Hands . Op. XII.

Allegro

mf *p* *cres* *f* *mf* *cres* *f* *cres*

f *mf* *p* *mf* *f* *mf* *cres* *ff* *f*

This musical score is for a piece in C major, 3/4 time, marked 'Allegro'. It consists of two systems of grand staves. The first system features a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system continues the piece with more complex textures, including triplets and rapid sixteenth-note passages in the treble, and a more active bass line. Dynamics range from mezzo-forte to fortissimo, with crescendos used to build intensity.

4. to Haydn's Sonata II. Op. LVIII.

Allegro Moderato

f *p* *fz* *p* *fz* *p*

This musical score is for a piece in C major, 3/4 time, marked 'Allegro Moderato'. It also consists of two systems of grand staves. The first system shows a treble staff with a melody and a bass staff with a simple harmonic accompaniment. The second system features more intricate textures, including triplets and rapid sixteenth-note passages in the treble, and a more active bass line. Dynamics range from piano to fortissimo, with fortissimo accents used for emphasis.

5. to Horn's Sonata I Op. I.

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The image shows a page of a musical score for a piece titled "Allegro". The score is written for piano (p) and features a variety of musical notations including treble and bass staves, dynamic markings (p, f, cres), and a "crescendo" marking. The tempo is indicated as "Allegro" and the performance instruction "at libit:" is present. The score includes a section with a piano (p) dynamic and a section with a forte (f) dynamic, separated by a "crescendo" (cres) marking. The notation includes various musical symbols such as notes, rests, and slurs.

6. to Hummel's Sonata III. Op. IV.

Allegro Molto

f *rinf* *f*

Seemando

Postlude to Kollman's Sonata III Op. II.

Prestissimo

p *mf* *f* *ten* *cres* **FINE.**