

W<sup>o</sup> 373  
Dof Oct 4. '58  
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Prof

# TRANSPPOSITION

OF THE

# SCALES

WITH EXERCISES FOR THE

# PIANO

*Designed expressly to Familiarize PUPILS with the various  
Major Scales*

BY

✓  
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## TRANSPOSITION OF SCALES.

A scale is a natural arrangement of musical sounds by which the notes ascend or descend by intervals.

There are two kinds of scales, Major and Minor.

The distance from one sound to the next is called an interval.

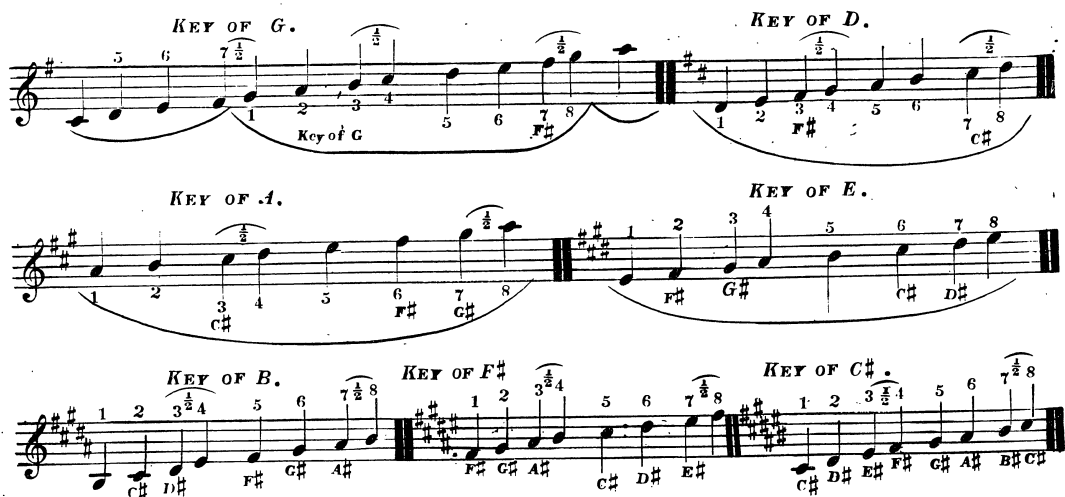
In a Major scale there are two kinds of intervals called Whole Tones and Half Tones, making in all five tones and two half tones.

In ascending the natural scale (*Key of C*) we commence at C and go to D (or from the first note to the second,) then from D to E, and find TWO WHOLE TONES— from E to F a half tone, from F to G, from G to A, from A to B, THREE TONES, from B to C, (or from the 7<sup>th</sup> to the 8<sup>th</sup> note,) A HALF TONE.— making in order TWO WHOLE TONES, A HALF TONE, THREE WHOLE TONES, and then ANOTHER HALF TONE.— The half tones occurring between the 3<sup>d</sup> and 4<sup>th</sup> and between the 7<sup>th</sup> and 8<sup>th</sup> notes.

The order of the tones and half tones should be well understood to commence with.



How do we transpose the Scale in Key of C by means of a Sharp? Simply by sharpening E, the fourth note or raising it a half tone, This brings the half tones between F<sup>#</sup> and G, and between B and C. The order of the tones and half tones now being so reversed, we must go to G for a new starting place or Key note, (which is a fifth above C) and we find our new scale perfect, the half tones occurring again between the 3<sup>d</sup> and 4<sup>th</sup> and between the 7<sup>th</sup> and 8<sup>th</sup> notes, The fourth in the Key of C, has become the 7<sup>th</sup> in the Key of G. Thus we go on sharpening the fourth in each key, and beginning our new scale on the fifth.



F. C. G. D. A. E. B. is the order of the letters as they sharpened one after the other, The last letter sharpened, always forming the seventh in the new scale.

Ent. according to Act of Congress A.D. 1856 by C. Everest, in the Clerks office of the Dist. Court for the Eastern Dist. of Penn<sup>a</sup>

# EXERCISES.

**KEY of G.**

Measure 1: Treble (x 1 2 1), Bass (4 3 2).  
 Measure 2: Treble (1), Bass (3).  
 Measure 3: Treble (2), Bass (2).  
 Measure 4: Treble (x 1 2, 3 4, x 2 1, x), Bass (1 x 1 2 x 1 2 3, 2 1 x 2).

**KEY of D.**

Measure 1: Treble (2 1 x), Bass (2 3 4 3).  
 Measure 2: Treble (3), Bass (1).  
 Measure 3: Treble (4, x 1 2 3 4), Bass (x, x 2 1 x).  
 Measure 4: Treble (x 2 1, x), Bass (1 x 1 2 3, 4).

**KEY of A.**

Measure 1: Treble (2 1 2 1 x), Bass (2 3 2 3 4).  
 Measure 2: Treble (3), Bass (1).  
 Measure 3: Treble (4, 2 x 1 2), Bass (x, x 2 1).  
 Measure 4: Treble (x 2 1, x), Bass (x 1 2 3).

**KEY of E.**

Measure 1: Treble (x 1 x 1 2), Bass (4 3).  
 Measure 2: Treble (1), Bass (3).  
 Measure 3: Treble (2, 1 2 3 4), Bass (2, x 2 1 x).  
 Measure 4: Treble (x 2 1), Bass (x 1 2 3).

**KEY of B.**

Measure 1: Treble (x), Bass (3 2 1 2).  
 Measure 2: Treble (1), Bass (2).  
 Measure 3: Treble (2 3 4 3 2 x 1), Bass (3 2 1 2 3 x 3 2).  
 Measure 4: Treble (x 2 1), Bass (1 x 1 2 3 x 1).

**KEY of F#.**

Measure 1: Treble (1 2 3 x), Bass (3).  
 Measure 2: Treble (3 2), Bass (2 1 x 1, 2 1 x).

**KEY of C#.**

Measure 1: Treble (x 1 x), Bass (1 2 x, 2 1 x 3).  
 Measure 2: Treble (3, 2 1 x 2), Bass (1, 2 1 x).

## TRANSPPOSITION BY FLATS.

We have before said, that all Major Scales consisted of Five whole tones and two half tones, and in every Major Scale the same order must be preserved, viz, first TWO WHOLE TONES—A HALF TONE, THREE WHOLE TONES, AND THEN ANOTHER HALF TONE.

Now how do we transpose the Natural Scale in Key of C. by means of a FLAT? simply by flattening the 7<sup>th</sup> note in the Scale which is B. This so reverses the order of the tones and half tones that we must go to F (a fourth above C) for our new starting place or Key note. Our new Scale will then be correct, the half tones occurring again between the 3<sup>rd</sup> and 4<sup>th</sup> and between the 7<sup>th</sup> and 8<sup>th</sup> notes—In short we flat the 7<sup>th</sup> and commence our new Scale on the fourth.

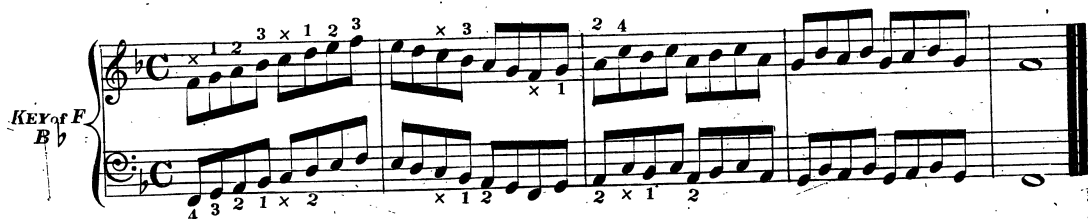


The order of the letters as they are flattened one after the other is as follows.

# BEADGCF

It is well to commit these letters to memory in the order in which they stand, as it is an easy matter, and will be of great importance to the Pupil. The first four letters spell the word BEAD, and the last three G, C, F, can be associated with Go Cousin Fred, And please observe, by commencing at F and going backwards you have the letters in order as you transpose by Sharps.

## EXERCISES.



KEY of E $\flat$ .

KEY of A $\flat$ .

KEY of D $\flat$ .

KEY of G $\flat$  + KEY of C $\flat$ .

A SIMPLE FORM OF MODULATING INTO DIFFERENT KEYS BY THE FLAT SEVENTH.

KEY of C. KEY of F. KEY of B $\flat$ . KEY of E $\flat$ . KEY of A $\flat$ . KEY of D $\flat$ .

KEY of G $\flat$ . KEY of C $\flat$  or B. KEY of E. KEY of A. KEY of D. KEY of C.