

**SACRED MUSIC,**  
CONTAINING A GREAT VARIETY OF  
**Psalm and Hymn Tunes;**

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SELECTED PRINCIPALLY, FROM THE MOST EMINENT EUROPEAN AUTHORS;

The greater part of which were never published in the Patent Notes.

To which is prefixed, a Musical Grammar, a Musical Dictionary, &c.

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**BY SETH ELY.**

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"I will sing with the spirit, and I will sing with the understanding also."—St. Paul.

"The Song of Sion is a tastless thing,  
Unless, when rising on a joyful wing,  
The soul can mix with the celestial bands,  
And give the strain the compass it demands."

COWPER, L. L. D.

CINCINNATI:—PRINTED BY MORGAN, LODGE AND CO. FOR THE PROPRIETORS—1822.

**Western District of Pennsylvania, to wit :**

**Be it remembered,** That on the twentieth day of April, in the forty-sixth year of the Independence of the United States of America, A. D. 1822, Seth Ely and Joseph Tingley, of the said District, have deposited in this office the title of a book the right whereof they claim as Proprietors, in the words following, to wit: "Sacred Music, containing a great variety of Psalm and Hymn Tunes, selected, principally, from the most eminent European authors; the greater part of which were never before published in the Patent Notes. To which is prefixed a Musical Grammar, a Musical Dictionary, &c. By Seth Ely. 'I will sing with the spirit, and I will sing with the understanding also.'—St. Paul.

'The song of Sion is a tasteless thing,  
Unless, when rising on a joyful wing,  
The soul can mix with the celestial bands,  
And give the strain the compass it demands.'—*Crozer, L. L. D.*"

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R. I. WALKER,  
Clerk of the Western District of Pennsylvania.

## INTRODUCTION.

WITH much care and attention I have at last completed this volume of Sacred Music, and I hope that it will prove a pleasing acquisition to my numerous patronizers, because it is owing very much to their more than common patronage that it is raised into public view, and which might otherwise have lain comparatively hid for ages: therefore it is but little to what I owe thus publicly to tender them my grateful acknowledgements. I feel conscious that they may consider this book as a good standard collection of classical Church Music, to which they may appeal for a decision of that which is delicate, correct, elegant and sublime, and find ample satisfaction. My design, in the compilation of this volume of Sacred Music, is to present to the public, in the Patent Note form, such music as is almost universally admired by the greatest lovers of the science, and is, for the most part, selected from the most scientific Doctors and Masters of Europe. As for that part of the music which I had the honour of composing, I am willing to acknowledge that I do not consider that they are equal to many of those with which they are mingled; notwithstanding, I flatter myself in believing that it is generally correct, and such as my patrons will receive with pleasure. I do not pretend that all my ideas have been original, yet I have freely thought for myself, and have admitted fancy to exert itself in many instances. I discover that I have made use of whole measures from other authors in composition without design, for which some may feel disposed to charge me with plagiarisms: inadvertencies of this kind are not unfrequent in the best authors, even in those whose writings are most original. I should be pleased that those pieces of which I claim to be the author, might be criticised with candour by competent judges, and should ever be grateful to them to point out to me the errors attending them; but as to the captious pedant

I feel no disposition to learn his mind concerning them. Such as it is I offer it to the public, together with that which I consider as being some of the finest specimens of human thought, and have to add, "To err is human; to forgive, divine."

I presume that the instructions laid down in the Grammar of this volume are far superior to those which have been published in any volume of Sacred Music in the English language. Were the Grammar of no better authority than being the result of my own fancy, or were it the production of a class of men who had not an opportunity of being made acquainted with music as a science, it might then seem an unpardonable presumption in me to recommend it in very high terms: but as it was, for the most part, composed by the very celebrated Dr. Calcott, organist of Covent Garden Church, London, who had not less than seventy different scientific authors to consult for the materials it contains, many of which were Italian, French, Prussian, German and other European authors. I think that it cannot be accounted extravagance to pronounce it a work not inferior to any in the English language, or that the English cannot boast of a better than his excellent original. I am sorry that I could not have inserted it in full; yet all the most essential parts of it I have published in this book. I have taken the liberty to depart more from the excellent original in Notation than in the other parts, and have added many observations on the nature of singing under that head. Such as would wish to procure his original Notation, (which is superior in its nature to any thing of the kind with which I am acquainted,) I expect that I shall be able to furnish it to them on the shortest notice as I expect to have a large number of them on hand. It may perhaps be not a little gratifying to my patrons to be informed that they acquire the principal part of the

original as it stands in this volume, together with the Appendix, Dictionary and all the music at a less price than they can procure the Boston edition of the Grammar alone.

In the arrangement of this Grammar I have made a considerable variation from the original of Dr. Calcott. I have adopted that most excellent plan which Mr. L. Murray has pursued in his Grammar of the English Language, and I perfectly coincide with him in his remarks on laying down the principles for instruction. He says, "In books designed for the instruction of youth there is a medium to be observed between treating the subject in so extensive and minute a manner as to embarrass and confuse their minds by offering too much at once for their comprehension, and, on the other hand, conducting it by such short and general precepts and observations as convey to them no clear and precise information. The method which I have adopted of exhibiting the performance in characters of different sizes, will, I trust, be conducive to that gradual and regular procedure which is so favourable to the business of instruction. The more important rules, definitions and observations, and which are therefore the most proper to commit to memory, are printed with a larger type, whilst rules and remarks that are of less consequence, that extend or diversify the general idea, or that serve as explanations, are contained in the smaller letter: these or the chief of them will be perused by the student to the greatest advantage if postponed till the general system be completed." By a close application to the rules and observations following them in this Grammar of Music, and by an industrious attention to the music of the best authors, the student may become a considerable proficient in this most interesting and pleasing science.

For those persons who are desirous to learn the prin-

ciples of singing only, the rules of Notation, together with the following of Melody and Harmony, may be sufficient, viz. seventy-ninth, eightieth, ninetieth, ninety-first, ninety-second and ninety-third; but for those who wish to become elegant performers, to the above must be added the rules of Rhythm; and for those who wish to become most excellent no part of the whole science can be dispensed with, but must be well understood and practised accordingly.

In the prosecution of this book of Sacred Music I have had utility and correctness in continual view, and my incessant aim has been to counteract the erroneous method which prevails throughout the United States in teaching the Solfeggis Art. In order to accomplish so desirable an object, I have been under the necessity of deviating from the track of the greater part of the compilers of music who have gone before me, who have neither given precept nor example for performing music agreeable with its changes, termed Modulation. How much the following sheets may contribute towards rectifying errors of such magnitude must be submitted to the decision of time, the influence of instructors, the taste of students, and the judgment of men.

The method which I have pursued in writing the heads of the Notes in the tuncs of this volume, is, for the most part, consistent with the changes of Key, at which I above hinted; yet I have not, in every instance, announced these changes, as, for instance, the tune of Wells, which is continually changing from the Key of F to C and from C to F by the heads of the Notes. This manner of writing is certainly a novelty, and as the novelty is so great and unexpected I do not doubt that many will hastily condemn the plan. That many will condemn it at first sight seems to be a natural consequence, because it is that concerning which neither they, their fathers, nor their predecessors, perhaps, ever heard; but as I am fully convinced of the great and common error which is very generally practised in teaching, and being firmly established in the rectitude of my plan, being supported by so good authorities for these

changes or Modulation, as Dr. Calcott and all the great connoisseurs of Europe who treat on this subject, (a subject of the highest moment,) that I have written the music consistent with Modulation: then let me entreat them to withhold their anathemas for a moment, and not too hastily condemn the demonstrative and perspicuous plan which I have adopted. That it is both a demonstrative and perspicuous plan will be made evident by comparing the music which I have written with the true intent and meaning with the rules and observations made under the abovementioned articles of the Grammar. When this is done I have hopes to believe that there are but few hearts so obdurate but sweet charity (one of the most inestimable gifts from heaven to man, and an antidote for petulance and invective) will reach their souls and incline them to forgive.

An author very justly observes, that "It generally is the fate of new inventions to meet with disapprobation and opposition until their utility has been proved by experience; and it is a misfortune which accompanies every attempt to improve sciences that men cannot, but with great difficulty, be persuaded to deviate from the rules to which they have been accustomed, in the practice of which they proceed till they believe no invention can exceed their excellence; and antiquity and general use are deemed sufficient reasons for rejecting even the consideration of improvement: but surely antiquity cannot justify the continuance of systems founded in error, nor ought the process of any particular system, because in general use, to become perpetual; yet, certainly, the utility of every new invention and every improvement in the Arts and Sciences ought to be substantiated beyond contradiction before the public attention should even be asked." A thorough conviction of this, and that my plan would bear the strictest scrutiny, caused me to take the steps which I have taken in writing the heads of the music so as to correspond with the nature of Modulation and the design of the several authors.

It is proper in this place to observe that much has been said against the use of the Patent Notes without assign-

ing any better reason than this, that singers are inclined to acquire a negligence concerning the rules of music and confide too much in the form of the head of the Notes. This imputation is misapplied when the fault is fixed upon the form of the Notes: but apply the imputation to the careless performer, and then the observation will carry some weight with it. Permit me to ask who was ever acquainted with an erudite musician whose days were days of indolence and inattention with respect to the art? I admit that nature does endow some persons with a sweetness of voice and a happy delivery of a few pieces; yet I will maintain there are but very few who ever become great proficient in the science without much industry and an indefatigable application to the most scientific authors. Music was not designed for the lazy and indifferent man, but for him who is willing to employ every melodious faculty of his soul in the praises of Him who is surrounded by all the cherubims and seraphims of heaven, who are in eternal raptures glorifying Him in symphonious songs and anthems. How frequently do we see persons attempting to perform from the round headed Notes who have neither knowledge nor understanding of them, but, like the parrot, imitate those with whom they perform, and think that they are meritorious in their performance? If we see frequent instances of this kind of lazy imitators attempting to sing the Round Notes as well as the Patent, is that principle noble or candid which condemns the Notes instead of the persons? if not, then let the blame fall on its proper objects, but on no other. Therefore, I maintain, that so far as it is absolutely necessary to sing by the syllables Me, Faw, Sol, Law, so far it is absolutely requisite to use the Patent Notes: but I am very far from insisting upon the absolute necessity of confining singers to these syllables for a great length of time. As soon as the student perfectly understands the places of the Tones and Semitones of the Scales, he then should be taught the letters and their relative distance from the Key by number agreeable to the examples given in the seventy-fifth and seventy-sixth pages of this work. By being made

perfect master in these various methods, in process of time he may as readily and correctly perform from the round headed Notes as the Patent headed Notes if he practice them equally.

I presume that there are but a few persons, if any, who will be at the trouble to give this volume a candid and thorough investigation, who will maintain that they cannot discover some propriety in the use of the Patent Notes. The most part of students will immediately discover the reason why the learned authors have adorned their music with sharps, flats and naturals, which are termed Accidentals, in contradiction to those which are used immediately after the Clefs. They will be convinced that these characters are not mere marks of fancy destitute of design, but rather that they are marks fraught with intentional power, grace and beauty. They are used to sweeten the sounds, diversify the chords, and change the Key of music from letter to letter; also, to awaken the attention of the auditor, arouse his passions, captivate his senses, harmonize his soul, soften his spirits, and, in a word, to enrapture all the powers of his mind. When these characters are ingeniously inserted, and the music to which they are affixed, is as ingeniously performed, whether they are written by the Patent or round heads, the auditor's feelings are wrought upon by insensible degrees, till, at length, in the course of the music, he loses himself amidst pleasing charms, and has his passions no longer at command, which are under the controlling power of this most exquisite art. Shakspeare, speaking upon the nature and power of music, says,

“ Do but note a wild and wanton herd,  
Or race of youthful and unhandled colts,  
Fetching mad bounds, bellowing, and neighing loud,  
Which is the hot condition of their blood;  
If they but hear perchance a trumpet sound,  
Or any air of music touch their ears,  
You will perceive them make a mutual stand,  
Their savage eyes turn to a modest gaze,  
By the sweet power of music: therefore, the Poet  
Did feign that Orpheus drew trees, stones, and floods;  
Since naught so stockish, hard, and full of rage,  
But music for the time doth change his nature:  
The man that hath no music in himself,

Nor is not mov'd with concord of sweet sounds,  
Is fit for treasons, stratagems, and spoils;  
The motions of his spirit are dull as night,  
And his affections dark as Erebus:  
Let no such man be trusted.”

But to return. The various changes of Modulation which are effected by the use of the Accidentals, are more readily known when correctly written in the Patent form than with round heads, because the student discovers where the changes should begin: consequently I consider that the Patent Notes are admirably calculated to announce the new Key. These Modulations are very frequent in the compositions of all good authors, and many of the most grand effects we feel by hearing good music justly performed, arise from these changes: therefore it is of the utmost consequence that every piece of music should have them inserted in their proper places, and that the performer should, in every case, exert himself to do them justice by sounding them exactly. Many grand effects are produced by paying a particular attention to the terms which are placed over the music: these should be attended to also. There is an astonishing difference in the effect of music when performed in its true spirit and when it is carelessly done. Suppose, for instance, that Cheshunt should be performed at one time without paying any regard to the Accidental characters nor directive terms, and in a monotonous manner, and, at another, by paying every attention to them and entering into the full spirit of the piece, what a momentous difference would we feel!

The Appendix to the Grammar contains much useful matter, and ought to be much studied as it tends to lead the performer to a view of the analogy which exists between music and language.

The Dictionary explains such terms as are used in music, and also many of the technical terms which are used in the Grammar and not found in any common Dictionary.

The Tunes are arranged according to their Metres, and many of them are accompanied with a number of verses. The verses may be sung to other tunes as well as to those with which they are printed. The Metres

are distinguished thus: L. M. stands for Long Metre; 6ls. L. M. six lines Long Metre; L. P. M. Long Particular Metre; C. M. Common Metre; C. P. M. Common Particular Metre; S. M. Short Metre; S. P. M. Short Particular Metre; H. M. Hallelujah Metre; and P. M. Proper Metre. The Proper Metres are of various kinds, and are known in their classes by figures representing the number of lines and the number of syllables in each line.

In consequence of the Grammar and the great variety of short tunes and Set Pieces which this work contains, I have found it impracticable to insert many Choruses or Anthems agreeable to the plan I originally contemplated; notwithstanding, I believe that the numerous Set Pieces which I have given will prove more acceptable and beneficial to my patrons and the community at large, considering the present state of music, than had I made room for many Choruses and Anthems in their stead. By leave of Providence I purpose to publish a second volume of Sacred Music, to be made up, principally, of Set Pieces, Odes, Choruses, Anthems, &c. &c. in one, two, three, four and more parts, at some future period not far distant, to be principally selected from the great Doctors and Masters of Europe.

It could not be reasonably expected, that so small a volume as this could contain all that variety of music which many could desire; yet I presume that it contains one third more matter, for its size, than is to be found in any typographical work of its kind in the English language.

As I have lived about three hundred miles from the press, it has precluded the possibility of reading the proof sheets myself, let it not be surprising that many typographical mistakes should be discovered in the course of the volume.

I have to observe, finally, that too great a proportion of the Patent Note music, now in use, tends to vitiate the public taste, and is improper for public worship. Much of it was composed by men who had not the means of being acquainted with music as a science, and their com-

positions are no other than a jumbling set of Notes put confusedly together without judgment or knowledge. Had such composers kept their music to themselves and taught the music of their superiors, they might have been acquitted with honour, but now are the butts of satirical witicism from the better informed part of the community.

That this compilation of Sacred Music may be a means of rectifying the taste for good music, of establishing a greater unanimity of love between the different denominations of Christians, of adding fervour to religious devotion, of attracting thousands to the places of divine worship, of giving pleasing anticipations of those joy-

ful strains of exultation sung by the blest above, whose hosoms glw intense as the sun, and of promoting the all-glorious cause of our Redeemer, is my most urdent desire and prayer.

SETH ELY.

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# MUSICAL GRAMMAR.

## ARTICLE 1. MUSICAL GRAMMAR.

Musical Grammar is the art of performing and writing music with propriety : it is divided into four parts, viz. *Notation, Melody, Harmony, and Rhythm.*

This division may be rendered more intelligible to young minds by observing in other words, that Musical Grammar treats, 1st. of the form and sound of the Notes, and of the various characters used in music: Secondly, of the combination of Notes in a piece of music, and their modifications: Thirdly, of the union of two or more melodies which are designed to be heard at once: and Lastly, the just method of performing music with propriety

From the analogy which exists between music and language these rudiments of music are termed a Musical Grammar.

It is but just to acknowledge that this grammar is principally taken from Dr. J. W. Callcott's Musical Grammar. Were not the limits of this publication too small, the grammar would have been added at large; notwithstanding, I am confident that more knowledge of the science of music is retained in this treatise, than in any volume of sacred music published in America.

### ART. 2. Music.

Music is the science of sound.

In other words, music is the language of passion, or of enlivened imagination, formed, most commonly, into regular measures.

The historian, the orator, and the philosopher, address themselves primarily to the understanding; their direct aim is to inform, to persuade, or to instruct. But, like the poet, the primary aim of the musician is to please and to move, and therefore, it is to the imagination, and to the passions he addresses himself. He may, and he

ought to have it in his view, to instruct and reform; but it is indirectly, and by pleasing and moving that he accomplishes his end. His mind is supposed to be animated by some interesting object which fires his imagination, and engages his passions; and which, of course, communicates to his style a peculiar elevation suited to his ideas, very different from that supineness which is natural to the mind in its ordinary state.

As the practice of sacred music is in itself so agreeable and noble, it is no wonder that numerous persons are inclined to study it: but as words cannot, of themselves, express sounds, few, comparatively, are able to attain any considerable proficiency in this pleasing science, without the help of a master. To assist the ideas of the pupil, and ease the labor of the tutor, this grammar is printed with a larger and smaller type. That printed with the larger type is designed to be committed to memory, that printed with the smaller type is intended to illustrate more fully the subject of the larger, and likewise to extend the ideas beyond what could be expected from that alone.

## PART I. NOTATION.

### ART 3.

Notation teaches the nature and power of Notes and other characters used in music.

It is expected that the scholar will make himself well acquainted with the notes and characters of notation before he attempts to sing. He ought to commit the larger print of this part perfectly to memory; a neglect of which will be very prejudicial to his improvement; and it is from a neglect of this kind that we are to attribute the principal cause of the inaccurate performance, which exists in so many choirs of singers.

Many persons having a good musical ear, are very apt to trust themselves to that, rather than confine themselves to rules, and afterwards blame their instructors for

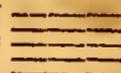
their own negligence. Instructors ought to insist that their pupils pay a particular attention to the principles, and in no case to neglect them.

Many schools have begun upon tunes when they could scarcely have given a letter upon the staff or scale of music, which is another cause that there are so many half singers. The learner may be sure that the more thoroughly he understands the principles when he ought to attend to them, the more swift will be his progress afterwards. Schools then ought to be solicitous that their instructors be well qualified, for how can they instruct others when they are ignorant themselves? Learners, in that case are led to suppose that they have improved, when they really have not, and consequently, their time and money are both spent to no manner of purpose.

It is, indeed, much to be regretted that many persons in the United States take upon themselves to commence instructions in music, who are so illy qualified for the undertaking, and who, many of them, transgress every rule laid down for singing in a correct and graceful manner.— It is hoped that the taste of the public will speedily so far improve, as to induce them to bestow such patronage on those teachers who are actually competent to the task, and such merited contempt and neglect on those who are unfit for it, as will incite men of ability to cultivate their talents with more assiduity, and deter all others from making the attempt.

### ART. 4 STAFF.

Five lines drawn over each other  
form a Staff or Support for the  
notes of music; thus,



On these lines, and on the spaces between them the heads of notes are written. The lines and spaces of the staff are counted upwards from the lowest to the highest. Every line and space is called a Degree: thus the staff includes nine degrees, viz. five lines and four spaces.

## I. NOTATION.

## ART. 5. NOTES.

Notes  $\square$   $\triangle$  are the representatives of musical sound. In this work the *Faw*  $\triangle$  is a triangle; the *Sol*  $\square$  is a circle; the *Law*  $\square$  is a square; and the *Me*  $\diamond$  is a diamond.

In the solfeggio these forms are of considerable importance to the young pupil. They aid him not only in calling the names of the notes, but also assist to distinguish the place of the semitones, which are always, in the diatonic series, between *me* and *faw* and *law* and *faw*. The *faw* aptly represents this semitone, as being the half of a square, being diatonically a semitone only higher than the next degree below it.

The notes of music consist generally of a head and a stem; the head is open or close (that is, white or black) and must always be placed on a line or in a space. The stem may turn up or down without making any difference in the music; thus,



When more than nine notes are wanted, the spaces above and below the staff are used, and two more degrees are gained.

## ART. 6. ADDED LINES.

Added Lines are drawn above and below the staff; thus,

Any number of lines may be added above or below the staff; thus the degrees may be increased at pleasure.

## ART. 7. BRACE.

A Brace } shows how many parts move together.

More than two parts moving together is called a score.

## ART. 8. CLEF.

A Clef is the representative of a certain

## MUSICAL GRAMMAR.

## I. NOTATION.

letter of the staff. There are three Clefs, viz. the *F*  $\text{C}$  or Base Clef; the *C*  $\text{C}$  or the Counter  $\text{C}$  or Tenor Clef; and  $\text{C}$  the *G*  $\text{C}$  or the Treble or Tenor Clef.

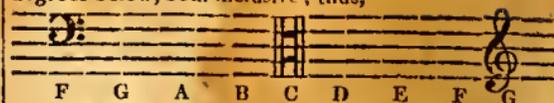
The *G* Clef in this work is used for the Treble, Counter and Tenor; but the *C* clef is the most proper one to be used for the Tenor and Counter parts; because that line which is enclosed by the parallel crosses of the clef represents the sound and letter of that added line which first occurs above the Base staff, and that which first occurs below the Treble staff; therefore let the *C* clef stand upon any one of the five lines, that line enclosed by the parallel crosses is always to be understood as the letter *C*, and as that common sound made by the Base and Treble from the above described added line.—Consequently, if the *C* clef be placed on the first line of the staff, the letter and sound of that letter is exactly the same as if it were placed on the fifth or upper line of the staff. The sound is to be understood as well as the letter, when it is employed on the Base and Treble staff: that is, if the *C* clef be placed on the fifth line of the Treble staff, the fifth line of the Treble staff is to be sounded no higher than when it stands on the fifth line of the Base.

A Clef is a mark representing a letter placed at the beginning of a tune or staff, to determine the names of the degrees, and is always situated on a line.

The sounds of music are distinguished by the difference in respect of pitch, and divided into high and low: the high sounds are placed in a staff with the *G* clef, and called Treble; the low sounds are placed in a staff with the *F* clef, and called Base. The upper sounds of the Base and the lower sounds of the Treble, are also called the Tenor, and sometimes placed in a staff with the *C* clef. These three clefs are five degrees distant from each other; the *C* or Tenor clef being the note where the Base ends and the Treble begins. The *G* or Treble clef is five degrees above, and the *F* or Base clef is five

## I. NOTATION.

degrees below, both inclusive; thus,



All the degrees of the staff depend upon the clef; and consequently take their names from that line on which the clef is placed. It must always be remembered that these clefs are representatives of the *F* or fourth line of the Base, of the *C* or some line of the Tenor or Counter (generally the third line,) and the *G* or second line of the Treble. In this work it is always to be understood that the air and second is to be sung by treble voices equally divided, and the Counter generally likewise in the octave above the voices of men when practicable. Good tenor voices should also be employed in the air, second and counter: but the greater part of men should sing the base. It should be particularly observed, that unless the treble voices be divided as above recommended, much of the effect of the music of this book will be destroyed.

The *G* clef must be placed, or turn on the second line of the staff: all the notes on that line are called *G*; the other degrees take their names from that as the clef line.

The *F* clef must be placed on the fourth line of the staff, so that the two dots are in the third and fourth spaces: all the notes on that line are called *F*; the other degrees take their names from that as the clef line.

The *C* clef is commonly placed on the third line when it is designed for Counter, and on the fourth line when it is designed for the Tenor. From these observations it evidently appears, that the degrees of music entirely depend upon the clefs, and that the clefs themselves are the letters *C*, *F* and *G*.

## ART 9. DIATONIC SCALE, OR GAMMUT.

The Diatonic Scale or Gammut is the foundation of all music, and is represented by the first seven letters of the alphabet, viz. *A*, *B*, *C*, *D*, *E*, *F*, *G*.

I. NOTATION.

THE SCALE.

C	.....	faw
B	.....	me
A	.....	sol
G	.....	law
F	.....	sol
E	.....	faw
D	.....	law
C	.....	sol
B	.....	faw
A	.....	me
G	.....	law
F	.....	sol
E	.....	faw
D	.....	law
C	.....	sol
B	.....	faw
A	.....	me
G	.....	law
F	.....	sol
E	.....	faw
D	.....	law
C	.....	sol
B	.....	faw
A	.....	me
G	.....	law
F	.....	sol
E	.....	faw
D	.....	law
C	.....	sol

TREBLE STAFF.  
COUNTER STAFF.  
BASE STAFF.

This scale includes four octaves, commencing with the second added line below the base staff and concluding with the second added line above the Treble staff.

The natural scale of music, which, proceeding by degrees, includes both tones and semitones is called Diatonic, because the greater number of intervals in seven are tones, viz. five are tones, and two are semitones.

The clefs are placed in their natural order. The F clef is on the fourth line of the Base staff; the C clef is on the added line between the Treble & Base, being the third line

of the Counter staff, continued by a line of dots; and the G clef is on the second line of the treble. The dotted lines are used to represent the added lines continued. The notes to the right of the clefs show the natural degrees of four octaves. The letters to the left likewise show the same, and besides show that when more than seven letters are wanted, the eighth commences with the first, the ninth with the second, &c. The braces to the right of the notes represent the Treble, Counter and Base staves.

I. NOTATION.

The diatonic scale includes all the different intervals formed by the natural notes, and also all those which are produced in transposing the natural scale higher or lower by the employment of sharps or flats. These intervals which exceed the limits of the octave, as the ninth, tenth, eleventh, &c. are only the replicates of the second, third, fourth, &c.

As only the G and F clefs are used in this work, I shall only give two staves with those clefs here, which ought to be learned perfectly by every student.

Base Staff.		Treble Staff.			
A	5	law	F	5	faw
G	4	sol	E	4	law
F	4	faw	D	4	sol
E	3	law	C	3	faw
D	3	sol	B	3	me
C	2	faw	A	2	law
B	2	me	G	2	sol
A	1 space	law	F	1 space	faw
G	1 line	sol	E	1 line	law

The notes of music represent sound with their difference of pitch, and their duration of time. These two qualities are called the tune and time of notes. When in the series of the seven letters the eighth is added, the whole number is termed an octave; and the word is frequently used to express the two extreme notes of the series, the first and the eighth. That series of letters which begins and ends with C, ascending or descending, is the most satisfactory to the ear, as in the following scale.

THE EIGHT NOTES.

The letters above the staff show the degrees of the diatonic scale or octave; the figures 1 and 2 between the notes represent the distances of one tone, and a half tone

I. NOTATION.

or semitone; the figures 1 2 3, &c show the natural series of the scale. This series is intended for a practical lesson in the eight notes for Treble, Counter, Tenor and Bass voices. This may be transposed to any part of the staff by the use of flats and sharps. If three octaves are to be performed at once, the key of G, with F sharp, is the most proper for exercise.

Let it be particularly remembered that the semitones of the diatonic octave are found between the third and fourth, and the seventh and eighth degrees of the major scale. As the whole doctrine of melody, or the tune of notes must depend on a right conception of the two semitones and their places in the scale, great attention should be paid to this part of the subject.

The greatest care must be taken not to misunderstand the words *note* and *tone*. Note is the sound which is heard, or the mark which represents it on the staff; but a Tone is the distance between two notes which are called by the names of two adjoining letters. The same observation must be applied in the semitones, which are sometimes called, though improperly, half notes.

The intervals between the degrees of the scale are unequal; and as some are nearly twice the distance of others, the words *tone* and *semitone* are employed.

ART. 10. NOTES OF DURATION.

The Notes of Duration are six in number, and distinguished thus; 1. the Semibreve is an open note . 2. the Minim is an open note with a stem . 3. the Crotchet is a close note with a stem . 4. the Quaver is close with a stem and hook . 5. the Semiquaver is close with a stem and two hooks . 6. the

Demisemiquaver is close with a stem and three hooks. One Semibreve is as long as two Minims, four Crotchets, eight Quavers.

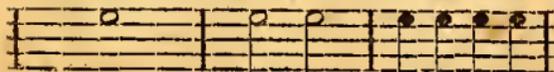
## I. NOTATION.

sixteen Semiquavers, or thirty-two Demisemi-quavers.

## SCALES OF PROPORTIONS.

1.

One Semibreve. Two Minims. Four Crotchets.



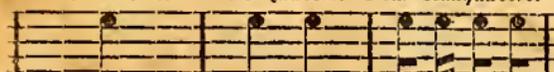
2.

One Minim. Two Crotchets. Four Quavers.



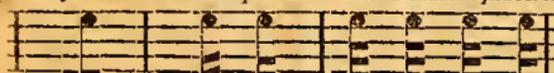
3.

One Crotchet. Two Quavers. Four Semiquavers.



4.

One Quaver. Two Semiquavers. Four Demisemiquavers.



Those notes which have hooks may be grouped together by two, three, four, &c. thus,

Detached Quavers. Grouped Quavers.



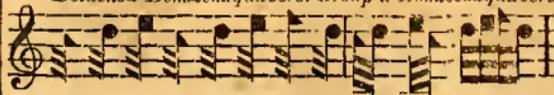
Detached Semiquavers. Grouped Semiquavers.



## MUSICAL GRAMMAR.

## I. NOTATION.

Detached Demisemiquavers. Group'd Demisemiquavers



This method is not only convenient in writing, but assists the eye in ascertaining the proportion of the notes, and is of particular use in vocal music, to distinguish the notes which are to be sung to one syllable.

Besides the foregoing six notes of duration some authors make use of the Breve, which is as long in time as two semibreves, the Half-Demisemiquaver which has four hooks, and the Quarter-Demisemiquaver which has five hooks: the six, however, are all which are made use of in this work.

## ART. 11. RESTS OF DURATION.

The Rests of Duration are six in number, and distinguished thus; 1. a Semibreve Rest is a square below the line — 2. a Minim Rest is a square above the line — 3. a

Crotchet Rest is an inverted seven  $\overline{\text{v}}$  4. a

Quaver Rest is a seven  $\overline{\text{v}}$  5. a Semiquaver

Rest is a seven with a dash  $\overline{\text{v}}$  6. a Demise-

quaver Rest is a seven with two dashes  $\overline{\text{v}}$

Or, when in the course of a movement, silence is required for one or more parts of a measure, that silence is denoted by a rest, or by rests, which are counted exactly the same as their corresponding notes would be if performed.

The semibreve rest is also used in Triple and Compound Time to express the silence of one whole measure; and the Breve Rest is used for the silence of two whole measures, which extends from one line to another.

## I. NOTATION.

As the rests are inserted in the measures to fill up the time when no sounds are to be heard, the performer should of course pay a particular attention to the termination of the notes which precede them. An instance of the great attention necessary to be paid to these signs is shown in the following example, where the variety of these three measures wholly depends on the rests, the music being exactly the same in every other respect of tune, time, and accent.



## ART. 12. DOT OR POINT OF ADDITION.

A Dot or Point ( $\cdot$ ) at the right of a note or rest makes it one half longer than usual.

Thus a dotted semibreve is as long as a semibreve and a minim, or as three minims.

NOTES.

RESTS.



A dotted minim is as long as a minim and a crotchet or as long as three crotchets.



A dotted crotchet is as long as a crotchet and a quaver or as long as three quavers.



A dotted quaver is as long as a quaver and a semiquaver, or as three semiquavers. A dotted semiquaver is as long as a semiquaver and a demisemiquaver, or as three demisemiquavers.

A double dot or point ( $\ddot{\cdot}$ ) at the right of a note or rest makes it three fourths longer.

I. NOTATION.

Thus a double dotted crotchet (as for instance) is as long as a crotchet, quaver, and semiquaver, or as three quavers and a semiquaver, or as seven semiquavers.



ART. 13. SINGLE BAR.

A Single Bar divides the music into equal measures.

Every musical piece is divided into equal portions called measures. These are ascertained by straight lines drawn down the staff, called Bars.

All the notes, therefore, contained between two bars constitute one measure; thus,



Every measure must contain a certain number of notes, according to the time marked at the beginning of the movement. Thus, in Common Time, each measure includes a semibreve, or its value in minims, crotchets, quavers, &c. intermixed as the melody requires. The exact length of the measure is known by regularly dividing the time into equal portions, whether the notes themselves be long or short; as every measure must be precisely equal in time, during the continuance of the movement.

ART. 14. TIME.

The Time of Music is regulated either by a certain mark at the commencement of a movement, or by some directive term.

Time is one of the first and most essential properties of music; for when this branch of musical excellence is not understood, or is neglected, order and true harmony are exchanged for confusion and discord. It is inexcusable in persons professing themselves desirous to arrive at a pleasing degree of proficiency in singing, and who assemble privately, or in societies and churches for that purpose, to neglect acquiring a competent knowledge of

I. NOTATION.

this important part of music. It is indispensable, in order to a correct performance in concert, that the Leader be not only well versed in time for his own government, but also that he be perfectly competent to lead the choir in such a manner as that all the other performers may be readily guided by his time.

There are two chief species of Time, Common or Equal—and Triple or Unequal Time. In the first we count two or four in every measure; in the last we count three or six.

ART. 15. MOOD OR MODE.

Mood or Mode is a disposition of notes in a measure according to time.

ART. 16. FIRST MOOD OF COMMON TIME.

The First Mood of Common Time is known by a semicircle (C) and has the value of one semibreve in each measure, and is beat with four beats in about four seconds of Time; thus,



The letters over this example and the following ones denote the falling and rising motions of the hand. The figures placed under represent the motions of the hand in beating the time of each measure. The method for beating this mood of time is, 1. Let the ends of the fingers fall. 2. Let the heel of the hand fall. 3. Raise the hand a little. 4. Raise the hand whence it first fell.

ART. 17. SECOND MOOD OF COMMON TIME.

The Second Mood of Common Time is known by one of these three marks or and has the value of a semibreve for a measure, two beats in about two or three

I. NOTATION.

seconds of time; thus,



This mood should be beat only with two motions of the hand in this work; notwithstanding some authors have designed that in their works where the barred semicircle occurs, the measure should be beat with four motions. All other modes of time are marked by figures, placed one over the other at the commencement of the movement.

ART. 18. HALF TIME, OR TWO CROTCHETS TIME, OR THIRD MOOD OF COMMON TIME.

Half, Two Crotchets, or Third Mood of Common Time is known by a 2 over a 4, and has the value of two crotchets for a measure, two beats, in about two seconds of time; thus,



The first mood is slow, and more so if the term Largo or Adagio be set over the passage; the second mood is quicker than the first, and is to be performed more quick if Andantino or Allegro be set over it; the third mood is quicker than the second, and if Presto or Prestissimo be set over it, the passage is designed to be performed in a rather rapid manner. These terms are applicable to all the moods of time. Largo may be set over two crotchets time as well as the first mood of common time; and presto may be set over the first mood of common time as well as over the half or two crotchets time. These and many other terms are used to regulate the movements, and therefore the performers should pay particular attention to them, for time as well as for other purposes.

## I. NOTATION.

## ART. 19. FIRST MOOD OF TRIPLE TIME.

The First Mood of Triple Time is known by a 3 over a 2, and contains the value of three minims in each measure, is beat with three beats, in about three seconds of time; thus,



All moods of triple time are beat with three beats in each measure; thus, 1. Let the end of the fingers fall. 2. Let the heel of the hand fall. 3. Raise the hand to the place of commencement.

## ART. 20. SECOND MOOD OF TRIPLE TIME.

The Second Mood of Triple Time is known by a 3 over a 4, and contains the value of three crotchets in each measure, and is beat as the first mood, only quicker; thus,



## ART. 21. THIRD MOOD OF TRIPLE TIME.

The Third Mood of Triple Time is known by a 3 over an 8, and contains the value of three quavers in each measure, and beat as the second, only quicker; thus,



The first mood of Triple time is properly called three minims time; because the value of three minims consti-

## MUSICAL GRAMMAR.

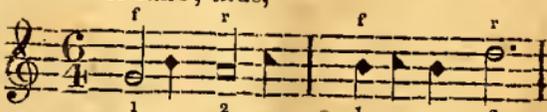
## I. NOTATION.

tute one measure. It is likewise called three to two.—The second mood is called three crotchets time; and also three from four. The third mood is called three quavers time; and also three from eight.

When two measures of three crotchets, or of three quavers are united into one, by the omission of a bar, the time is called Compound Common; Common, because every measure is equally divided; and Compound, because each half is a single measure of Triple. There are two species of Compound Common Time in general use.

## ART. 22. FIRST MOOD OF COMPOUND COMMON TIME.

The First Mood of Compound Common Time is known by a 6 over a 4, and contains the value of six crotchets in each measure, and is beat with two beats in about three seconds of time; thus,



## ART. 23. SECOND MOOD OF COMPOUND COMMON TIME.

The Second Mood of Compound Common Time is known by a 6 over an 8, and contains the value of six quavers in each measure, and is beat as the first, only quicker; thus,



The most usual measures expressed by figures placed at the beginning of the staff or movements are the preceding, viz.  $\left[ \begin{array}{c} 2 \\ 4 \end{array} \right]$ ,  $\left[ \begin{array}{c} 3 \\ 4 \end{array} \right]$ ,  $\left[ \begin{array}{c} 3 \\ 8 \end{array} \right]$ ,  $\left[ \begin{array}{c} 6 \\ 8 \end{array} \right]$  and  $\left[ \begin{array}{c} 6 \\ 16 \end{array} \right]$

Of these figures the upper one shows how many parts are contained in a measure; and the lower one represents

## I. NOTATION.

a word, showing how many of these notes constitute semibreve. 2 under any figure signifies minims; 4 crotchets; 8 quavers, &c. as in the following table.

$\left\{ \begin{array}{l} 2 \\ 4 \end{array} \right.$ Two	$\left\{ \begin{array}{l} 3 \\ 2 \end{array} \right.$ Three	$\left\{ \begin{array}{l} 3 \\ 4 \end{array} \right.$ Three
$\left\{ \begin{array}{l} 3 \\ 8 \end{array} \right.$ Crotchets.	$\left\{ \begin{array}{l} 2 \\ 6 \end{array} \right.$ Minims.	$\left\{ \begin{array}{l} 4 \\ 6 \end{array} \right.$ Crotchets.
$\left\{ \begin{array}{l} 3 \\ 8 \end{array} \right.$ Quavers.	$\left\{ \begin{array}{l} 4 \\ 8 \end{array} \right.$ Crotchets.	$\left\{ \begin{array}{l} 6 \\ 8 \end{array} \right.$ Quavers.

All moods of time, except the first and second of compound are expressed by figures

When two measures of six quavers are further united into one, they form a double compound of twelve quavers in each measure, and are equal to four measures of three quavers. The omission of the bars makes some difference in the appearance of the music to the eye and influences the counting, according to the degree of quickness with which the piece is performed. But in other respects, the division of the measure has no power of altering the real nature of the time or tune; nor can the auditor perceive whether the triple time be expressed by the figures 12-8, 6-8, or 3-8; that is in one measure of twelve quavers, two measures of six quavers, or four measures of three quavers; thus.

## Twelve Quavers Time.



## The same in Six Quavers Time.



## The same M-lots in Three Quavers Time.



I. NOTATION.

It may perhaps be useful to those who do not perfectly understand the value of the notes, to separate this double compound into single compound, and into simple triple; and also to turn three quavers time into six and twelve quavers time, by striking out the intermediate bars which separate the measures.

COMPOUND TRIPLE TIME.

Compound Triple Time is formed by dividing the measures of simple triple into nine parts, and by dotting the measure note of the original time. Of this there are three species, all beat with three beats to each measure.

1. Three minims divided into nine crotchets; thus,



This is the same as three minims time divided into triplets, or as each minim dotted.

2. Three crotchets divided into nine quavers; thus,



This is the same as three crotchets time divided into triplets, or as each crotchet dotted.

3. Three quavers divided into nine semiquavers; thus,



This is the same as three quaver time divided into triplets, or as each quaver dotted.

The first mode contains the same value of notes as three measures of three fourths time; the second contains three measures of three eighths time; and the third is the same as three sixteenths time. By thus changing the notation, the advantage is gained of presenting the triple measures clear to the eye, without the inconvenience of a dot to each minim, crotchet, &c.

From these two species of compound time, (common

and triple) arise various kinds of mixt measures, which are in some parts equally, and in others unqually divided.

ART. 24. TRIPLET, OR THE FIGURE 3.

The figure 3 placed over or under any three notes reduces them to the time of two of the same kind, and termed a triplet; thus,



The triplets of common time which are here found in the place of each crotchet of the measure, have sometimes the figure 3 placed over them; but are generally known by being grouped together, and then form one of the single parts of the whole measure.

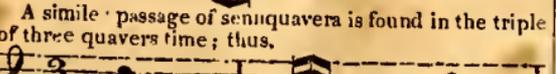
Triplets occur in triple time, when the measure note is divided occasionally into three parts instead of two; thus,



In slow common time when the quaver is the measure note, and is divided into three semiquavers instead of two, then the time is really twenty-four semiquavers: thus



A similar passage of semiquavers is found in the triple of three quavers time; thus,



When the measure itself is compound, as six quavers time, then the triple subdivision is eighteen sixteenths

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time. There is also a species of time called Quintuple, which contains five crotchets in a measure; but it is very seldom used. Tartini considered this Quintuple proportion as unfit for melody, and impossible to be executed. Time has shown that neither of these judgments was well founded.

ART. 25. ACCENT.

Accent is the laying a particular stress of sound on a certain note in a measure, that it may be better heard than the rest.

Every measure in music, of more than one note has at least one of them distinguished by accent. The bars in music are not only useful for dividing the movement into equal measures, but also for showing the notes upon which the accent is to be laid. The measures of common time are divided into four parts; of these the first and third are accented; the second and fourth unaccented. In the course of this grammar the accented will be termed strong parts, and the unaccented, weak parts of the measure. The letter s shows the accent, and the letter w the weak part of the measure; thus,



The measure of triple time consists of three parts; the first strong, the two others weak; although the last part is rather strong in comparison of the middle part; thus,



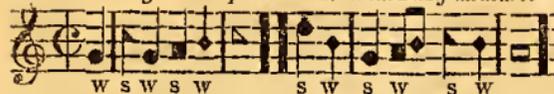
In slow common time the accents are more frequent; but they are found in the same proportion on the first, third, fifth and seventh quavers, which are the strong parts, while the second, fourth, sixth and eighth, are the weak parts. In three crotchets time, when divided into

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quavers, the first, third, and fifth quavers are strong; the second fourth and sixth are weak. In six quavers time the first and fourth quavers are strong, the others weak.

From the nature of accent arises the necessity of beginning some movements with only a part of a measure; thus, first

1. *With a single weak part.*      2. *With a half measure.*



The following melody, barred in two different ways, produces two opposite effects, the accents falling upon different notes.



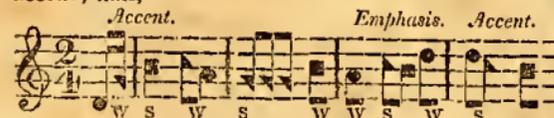
Original Melody.



The same barred differently.

## EMPHASIS.

When the composer intends that the weak parts of the measure should be made of more importance than the strong parts, such deviation from the regular accent, in this work will be termed Emphasis. In passages like the following the quavers are often grouped together according to emphasis, and not (as in general) according to accent; thus,



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In the two first measures of this example the quavers are grouped according to the accent; in the third according to the emphasis; and in the fourth the accent resumes its importance. The Italian words *Rinforzando*, *Sforzato*, or their contractions *Rinf.* or *Rf.* *Sforz.* or *Sf.* are often used to mark the emphasis, and are sometimes placed over accented notes

As every species of measure may be subdivided by accents according to the degree of quickness in which it is performed; so also the weak parts of every measure may be occasionally made emphatic at the pleasure of the composer.

## SYNCOPIATION.

Syncoption, or Syncope, signifies the division or cutting through a note by a bar, or accent expressed or understood. Syncopted notes begin on the weak, and end on the strong parts of the measure; thus



In this example the emphasis is on the syncopted minims, which begin on the second, and end on the third part of the measure.

In this last example the emphasis is on the syncopted crotchets which begin on the second and sixth (or weak) and end on the third and seventh (or strong) parts of the measure.

## ART. 26. DIRECTIVE TERMS OF TIME.

The five following are called Directive Terms, because they tend to regulate the movement of music. 1. *Largo*, very slow; 2. *Adagio*, slow; 3. *Andante*, moderate; 4. *Allegro*, brisk or lively; and 5. *Presto*, quick.

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These five terms with their diminutives, and a few other words may be shown in the following table.

## Table of Directive Terms.

1st. <i>LARGO</i> ,	Very Slow.
<i>Gravemente</i> —same as <i>Largo</i> .	
<i>Larghetto</i> —not so slow as <i>Largo</i> .	
2d. <i>ADAGIO</i> ,	Slow.
<i>Siciliano</i> —same as <i>Adagio</i> .	
<i>Affettuoso</i> —slow and solemn.	
3d. <i>ANDANTE</i> ,	Moderate.
<i>Andantino</i> —quicker than <i>Andante</i> .	
<i>Maestoso</i> —moderately and grand.	
<i>Moderato</i> —quicker than <i>Andantino</i> .	
4th. <i>ALLEGRO</i> ,	Brisk.
<i>Allegretto</i> —not so quick as <i>Allegro</i> .	
<i>Vivace</i> —lively, same as <i>Allegro</i> .	
5th. <i>PRESTO</i> ,	Quick.
<i>Prestissimo</i> —very quick.	

Many singers pay no attention to these terms, but decide the velocity of a movement from the signs of the measure, C, 3-2, &c. which are inserted at the beginning of the staff or movement; whereas those signs signify more than the contents of the measures. Hence it that we too frequently hear the compounded modes time performed to sacred subjects in almost as rapid manner, as if they were designed for the ball chamber a more mistaken idea can scarcely be conceived than that the compound moods of time should generally be performed in a slow and graceful manner, yet a lifeless drawing manner of performance is not to be inculcated. Therefore, wherever any directive words appear, an variable adherence to them is indispensibly necessary. At the same time the subject ought to be consulted, pecially when no directive words are found. Then, a then only, may the performer suppose that he has a tolerable idea of the piece.

## OF KEEPING TIME.

To keep accurate time it is necessary that the proportionate duration and velocity of notes should be famili

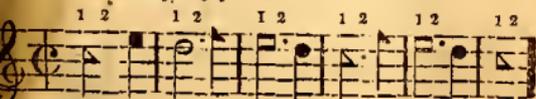
I. NOTATION.

For which purpose a motion of the hand is thought requisite. When the learner attempts to keep time, he will find it advantageous to name the parts of the measure, according to the figures given in the various modes of time, especially whenever a rest happens. This will familiarize the positions of the hand to the several parts of the measures, and to assist the eye to discern at once its divisions and contents. Let the motion of the hand, at first, be large, equal and simple; afterward a very small motion will be sufficient; and ultimately none at all will be necessary. All violent motions should generally be guarded against.

When a company of singers are together, it is usual for one to govern the time; he alone should use any visible motion; all the rest should accommodate their time to his, or their conduct will only tend to create confusion.

It is a common error for the voice, in many instances to follow the motion of the hand upon a dotted note, which causes it to sound like two distinct notes, when in fact a point only extends the sound of a note. This error destroys the melody, and it takes place principally upon the rising motion of the hand in common measure; in triple time it takes place on the falling of the heel of the hand.

Example of pointed or dotted notes.



The foregoing example as it is commonly sung.



This error is an insufferable one, and should not be indulged in the least.

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Other examples of notes erroneously sung.



Many examples might be added, but an attentive perusal of the above may lead the learner to be vigilant over the manner of his performance, and to avoid similar errors.

It is of the utmost importance in musical performance that the time should be kept accurately, that no notes be cut short off, or continued beyond their proper length, except in cadence and to give some particular expression, and that the notes in one part should be struck at the same moment with the corresponding notes in the other parts; for irregular time will ever destroy all propriety of performance.

ART. 27. SHARP.

A Sharp (#) set at the left of a note raises its sound a semitone.

In explaining the tune of notes the two different intervals of tone and semitone have been noticed. Every tone in the natural scale, is divided into two semitones, by an intermediate sound.

C

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The character now used for the sharp, was originally designed to represent by its four cross lines the four commas of the chromatic semitone.—When a sharp is set at the beginning of a tune, it causes all those notes on the same line and space to be sounded half a tone higher through the whole tune, unless contradicted by a natural. This will be more fully illustrated in Melody, on the subject of the Keys.

ART. 28. FLAT.

A Flat (b) set at the left of a note sinks its sound a semitone.

The mark now used for the flat, was originally the letter B, introduced to avoid the tritone or sharp fourth, between F and B natural.

When a flat is placed at the beginning of a tune, it alters the sound of every note upon the same line and space where it stands through the whole tune; it alters the sound by making it half a tone lower than before, except contradicted by a natural.—When any number of sharps or flats are placed after the clef, at the beginning of the staff, they affect all the notes of the same letter in every octave throughout the movement, and are termed the Signature. Those which occur in the course of the movement, in addition to the others, are termed Accidental, to distinguish them from those of the signature, which are essential to the scale of the original Key Note. The accidental sharps and flats only affect the notes which they immediately precede, and those of the same letter which follow them in the same measure; but if one measure ends, and the next begins with the same note, the accidental character which alters the first note is understood to affect the second.

ART. 29. NATURAL.

A Natural (♮) set at the left of a note restores it to its primitive sound.

That is, when the sound of any note has been elevated by a sharp, or depressed by a flat, is to be restored to its original tone, the character called a Natural is employ-

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ed, which lowers the sound of the note made sharp, or raises the sound of the note made flat : thus,



The natural, although a very old character, was not used by Morely, Simpson, or Playford. They always employed the flat to take away the sharp, and the sharp to take away the flat, in the same manner as we now use the natural. Hence are found in old music, the sharp before B, and the flat before F; not as now, to represent B sharp and F flat; but merely to take away a preceding sharp or flat.

The natural, although evidently an accidental character, and a more general expression for the two others (the sharp and the flat) is sometimes placed essentially at the beginning of a strain, when a former part of the same movement has had a sharp or flat in its signature. According to its power, therefore, of raising or lowering any note of the scale, the natural must be always considered as representing a sharp or flat.

## DOUBLE SHARP.

After all the notes of music have been made sharp, the same series of letters begins again, and F being the first takes the name of F double sharp. The double sharp is sometimes marked with a single cross; thus, †, which, according to Vaneo, originally represented the two commas of the quarter tone, or enharmonic diesis, and which properly represents the distance between F double sharp, and the G natural.

## DOUBLE FLAT.

In the same manner, after all the seven notes of music have been made flat, the same series of letters begins again with B; and that, being the first, takes the name B double flat. The Germans have sometimes employed a large B, as the character of the double flat.

As these two characters, viz. the double sharp and

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double flat, seldom occur, the mode of restoring the single sharp or flat, after the use of the double characters, varies with different authors. Even in respect of the double sharp, instances are found in Handel where it is not distinguished by any particular, but where only a common single sharp is placed against F already sharp in the signature. Some employ a natural, or else unite the single sharp or flat with the natural; thus, ♯♯, ♯♮; and others again leave the passage to the ear and judgment of the performer, who ought, (they suppose) if able to play in seven sharps or flats, to know how to restore the altered note to its proper situation, without any particular mark.

## ART. 30. DOUBLE BAR.

A Double Bar  shows the end of a strain.

The double bar is placed always at the end of a movement, and is sometimes used at other parts, to show the rhetorical termination of a strain. If the double bar be dotted on one or both sides, all the measures on the same side with the dots are to be repeated from the beginning or from some sign of repetition.

When the rhetorical termination of a strain does not coincide with the grammatical accent, the double bar is then totally distinct from the single bar, and the measures are only reckoned between the single bars, although the double bar may intervene, as in the following example.



This double bar does not affect the measure in which it is placed, but the time is kept exactly as if it were not inserted.

As it appears from the preceding observations, that the double bar is very different and distinct from the single bar, the grammatical use of the latter must not be confounded with the rhetorical employment of the former.

## I. NOTATION.

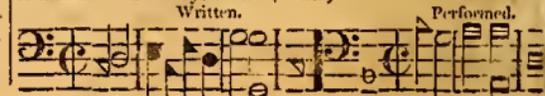
If every piece of music ended with a complete measure, and if the necessity of commencing with single time did not sometimes exist, the double bar might be neglected; but as it is important to mark the termination of those strains which have their last measures incomplete, this character is adopted, and the double bar bears the same relation to the strain, as the single bar does to the measure. Every measure contains a certain number of notes which are terminated by the single bar; and every strain includes a certain number of measures, which are terminated with the double bar.

When the double bar is used to show the rhetorical termination of a strain, a pause is intended; and likewise when used to show a cadence.

## ART. 31. CLOSE.

A Close  shows the end of a tune.

A Close is generally placed immediately after the last note of a piece of music, which denotes the conclusion of all parts in a proper key, agreeably to the Perfect or Plagal Cadence. The end of every piece of music should conclude with either the perfect or plagal cadence; but the conclusion of every piece of music is not intended the close, particularly Da Capo pieces; nevertheless wherever it is intended to conclude, the conclusion should be with the perfect cadence generally, and occasionally with the plagal cadence. In the perfect cadence the base always falls a fifth or rises a fourth to the key; in the plagal cadence the base always falls a fourth or rises a fifth. The harmony may be varied at the pleasure of the composer; yet the chief melody generally concludes with the key. The last note of the base decides the key; which note, if major or sharp key, is false if minor or flat key, is low; thus,



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ART. 32. REPEAT.

A Repeat  or , shows what part of music is to be performed twice.

Or, in other words, a repeat is a sign employed to show the place from and to which the performer must return to repeat the passage.

This sign  is usually found in Rondos and Da Capo Airs, and it marks that place in the first strain, where the repetition is to commence. This mark is called in Italian Segno or Del Segno, the Sign.



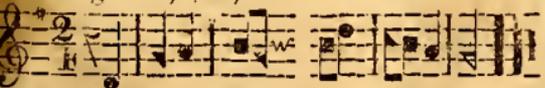
ART. 33. DA CAPO.

Da Capo or D. C. begin and end with the first strain.

Da Capo are two Italian words, which signify from the beginning, and are frequently joined with Al Segno, which mean that the performer is to return and commence the repeat at the sign.

ART. 34. DIRECT.

A Direct  points to the next note on the following staff; thus,



The Direct may be placed on a line or in a space; it not infrequently takes place at the end of a staff in the midst of a measure as in the example, but more generally immediately after the bar. It is very useful to guide to the letter on which the first note of the succeeding staff is placed. The Direct is employed in this work to show the Radical Bases in the Sequences and Licences of Harmony.

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ART. 35. PRISA.

A Prisa  denotes a repetition of one or more syllables.

Although the prisa cannot be strictly reckoned a musical character, yet, as it is only used to point out what portion of poetry or a subject is intended to be repeated to different notes, it deserves a place in Notation. This character is in very common use amidst the words of Anthems, Choroses, &c. &c.

ART. 36. CHOICE NOTES.

Choice Notes  are such that a performer may sing which he pleases.

When two melodies are written on one staff, it is intended that they should be performed together, either by two or more performers, or otherwise; thus,



One part of the performers should uniformly sing or play the higher Notes, and another part the lower ones.

ART. 37. SLUR.

The Slur  shows how many notes are applicable to one syllable; thus,



And talk of all thy truths at night.  
Besides the arch or slur the number of notes which are to be sung to one syllable are differently pointed out.—When groups are used the slur is not necessary over such notes: Dashes are also employed instead of the slur; thus,

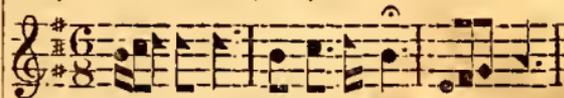


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ART. 38. PAUSE OR HOLD.

The Pause or Hold  denotes much more than usual time on a note.

The pause or hold is placed over or under a note to signify that the regular time of the movement is to be delayed, and a long continuance of the sound made on that part of the measure; thus,



The Pause or Hold when found on the last note but one of the melody, is a sign for the vocal or instrumental performer to introduce such extemporary passages, previous to the final shake, as are generally termed a Cadenza.

If the pause or hold be placed over a rest, then a stop of considerable length is made, and the parts must be silent. The same character is made use of for another purpose in those songs of Handel, Hase, Vinci, &c. which have a second part, and are marked Da Capo.



The pause or hold in this example, only shows the note upon which the piece is to terminate, but it is not followed by the Double Bar.

MARKS OF EXPRESSION.

The chief Marks of Expression are the Tye, the Dash, the Point, the Crescendo, the Diminuendo, the Swell and Diminish, and the Rinforzando.

ART. 39. TYE.

The Tye is an arch drawn over two notes on the same degree, uniting them into one:

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thus,



The slur may be considered as a mark of expression in many instances also. When it is placed only over two notes, the second is made shorter than its proper length in general. Formerly this effect was produced by exact notation.

## ART. 40. DASH.

The Dash ( ) is a small stroke placed over or under a note to be struck very short, loud, and distinct; thus,

Written.



Performed.



Notes of this nature give a very striking effect when properly performed. An exact notation of them cannot easily be given.

## THE POINT.

The Point (•) is employed by many authors instead of the dash; but its principal use is to distinguish those notes from which an intermediate effect, different from the slur or dash, is required, and yet uniting both.



The principal difference between the point and dash is, that the notes marked with the point are to be struck moderately loud, short, and emphatic; those with the

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dash are to be struck very short and very emphatic. The last of the two notes, tyed with a slur, should be struck rather short and soft, so as to die away like an echo.

The other marks of expression, above mentioned, have been lately adopted to express certain effects, and are from the Italian.

## 1. CRESCENDO.

Crescendo, or increasing the sound from soft to loud, is marked by an angle, the lines extending to the right; thus, <

## 2. DIMINUENDO.

Diminuendo, or diminishing the sound from loud to soft, is marked with the contrary sign; thus, >

## 3. SWELL AND DIMINISH.

The Swell and diminish, or the union of Crescendo and Diminuendo, indicates that the note or passage is to be commenced soft, the middle increased to loud, and then gradually decreased to soft again, according to the figure; thus, <>

## 4. RINFORZANDO.

Rinforzando is denoted by smaller marks of the same kind; thus, <> which are to increase or diminish the note as marked.

## EXPRESSION.

Expression is that quality in a composition or performance, from which we receive a kind of sentimental appeal to our feelings, and which constitutes one of the first principles of musical requisites. By it a musician is enabled to render the sense of a subject with energy.—There are two kinds of expression, one of which belongs to the composer, and the other to the performer; from their union agreeable effects are produced.

However animated and expressive a piece of music may have come from the imagination of the composer, no effects will be produced, if the souls of those who perform it have not caught the fire that exists therein.

The singer, who at the most has but a knowledge of the notes of the several parts, cannot do justice to the composition. His performance is not genuine, unless he

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understands the true sense and extent of the subject.—The singer should, therefore, endeavour to acquire a complete knowledge of the air, its connexion with the sense of the words, the distinction of its phrases, its peculiar accent, the justice done to the poet by the composer and the force which ought to be given to the music. He should then give loose to all the fire, with which a view of the objects, which unite in a good composition, may have inspired him.

He will then see how and when to ornament his airs giving fire and sharpness to the gay and animating parts, the soft and smooth to the tender and pathetic, and the rough and bold to the transports of violent passion. He will also quicken or suspend the velocity of the movement, agreeably with the changes of the subject, and so diversify his performance, that his expression shall be agreeable and energetic; the sense will then be communicated, and the sentiments forcibly impressed; the ear will be delighted, and the heart moved.

Such an agreement will then appear between the words and the air, that their union will constitute a delightful language, capable of expressing every thing, and which cannot fail of pleasing.

## EFFECT.

Effect is that impression which a composition makes upon the ear and mind in the performance. To produce a good effect, real genius, profound science, and a cultivated judgment, are indispensable requisites. So much does the true value of all music depend on its effect, that it is to this quality every candidate for fame, as a musical author should unceasingly attend. The most general mistake of composers in their pursuit of this great object is, the being more solicitous to load their scores with numerous parts and powerful combinations, than to produce originality, purity, and sweetness of melody, and to enrich and enforce their ideas by that happy contrast of instrumental tones, and timely relief of fullness and simplicity, which give light and shade to the whole, and by their picturesque impression, delight the ear, and interest the feelings.

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## THE GRACES OF MUSIC.

As the German authors, C. P. Emanuel Bach and G. D. Türk, have treated at large on the subject of Musical Graces, a short sketch of their doctrines will be here given. The principal graces of Melody are the Appoggiatura, the After Note or Transition, the Shake, the Passing Shake, the Mordente of the Italians, the Turn, the Inverted Turn, the Beat, the German Mordente, the German Beat, the German Slide, and the German Spring.—The chief melodia of harmony are the Tremola, the Tremando, and the Arpeggio.

In consequence of a deficiency of typical characters, the shake, turn, &c. will be represented by a tr.

## ART. 41. APPOGGIATURA.

1. The appoggiatura ( $\text{tr}$ ) is a small note placed before a large one of longer duration, from which it generally borrows half the value, and always occurs on the strong part of the measure; thus,



Appoggiatura is a word to which the English language has not an equivalent. It is a note added by the singer or the arriving more gracefully to the following notes, either in rising or falling. The French express it by two different terms, Port de voix and Appuyer, as the English do by a Prepare and Lead.

The word Appoggiatura is derived from Appoggiare, to lean on; and in this sense the performer leans on the first to arrive more gracefully at the note intended, rising or falling; and generally dwells as long as, or

## I. NOTATION.

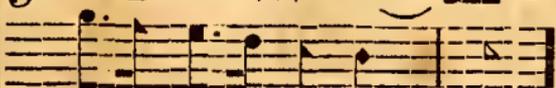
longer on the preparation than the note for which the preparation is made, and according to the value of the note. The same is a preparation to a shake, or a beat, from the note below.

No Appoggiatura can be made at the beginning of a piece; there must be a note preceding, from whence it leads. The Appoggiaturas are much used in songs, cantatas, recitatives, &c. &c. and are supernumerary to the time.

From the inattention which is commonly given to the Appoggiaturas and Transitions or after notes, by the most part of performers with whom I have been acquainted, and the inaccurate manner in which they have performed them, is the principal reason that I have endeavored to give an exact Notation of them in the course of the sacred music of this volume: notwithstanding, many stand in their original forms.

## ART. 42. AFTER NOTE OR TRANSITION.

2. The After Note or Transition ( $\text{tr}$ ) is a small note placed after a large one of longer duration, from which it generally borrows half the value, and always occurs on the weak part of the measure; thus,



## I. NOTATION.

It is not always necessary that the Appoggiaturas and After Notes should be written, because their places are easily understood, and, in many instances, are naturally suggested to the mind of the performer. The Notes of Transition may be very frequently applied to the skips of melody with the utmost propriety, which will tend to sweeten and soften the roughness of it, render the harmony more exquisitely delightful, and break through many of the stiff and rigid formalities of exact notation. The same observations may be made applicable to trilling, in a good degree.

## TRILLING.

It is not necessary that the Trills should be always marked over the notes to be shaken or Trilled; because practice will suggest those notes proper for Trilling to the mind, and a graceful practitioner will seldom fail to grace them with propriety, whether marked or not.

The knowledge of gracing music is of such importance to a performer, that no person can be a finished one without it. It gives spirit and fire to the allegros, awakens the attention of the hearers in the largos, and renders all difficult passages in music easy, and is attended with such amazing effect, when done with propriety, as surpasses all imagination.

The method of arriving at this point of Trilling is, first, to move slow, then faster by degrees, and, by diligent practice, the perfection of the art will be gained.

The Trill or Shake ought to be used on all descending dotted notes, and always before a close in the air, and generally the second; also on all descending notes made sharp, and on all descending semitones.

## ART. 43. SHAKE OR TRILL.

3. The Shake or Trill ( $\text{tr}$ ) consists of a quick alternate repetition of the note above, with that over which the mark is placed; and commonly ends with a turn from the note below; (*See example next page.*)

## I. NOTATION.

Written. *tr* Performed.

In this example the upper note is accented; there are, however, instances in which the composer seems to have designed that the lower note or that over which the Shake is placed, should be accented; thus,

*tr* *tr*

The principal or written note of the Shake (over which the character is placed,) is called by the Germans the *Hauptna*; and the secondary or superior note the *Hulfston*.

The following method of practising the vocal Shake was communicated to Dr. Calcott by his friend Grotornia, to whom it was given at Rome, in the year of our Lord one thousand seven hundred and eighty six, by Santarelli, Chapel Master to the Pope.

*tr* *tr* *tr* *tr* *tr*

And thus descending throughout the scale; and performed in practice thus:

## SANTARELLI'S SHAKE.

## MUSICAL GRAMMAR.

## I. NOTATION.

*Santarelli's Shake, continued.*

A series of continued shakes on notes rising or falling by degrees is called by the Germans, *Triller Kette*, and by the Italians, *Catena di Trilli*, both signifying a chain of shakes.

4 The Passing Shake (*Praell Triller*) is expressed in Germany by a particular character; and its definition varies with different masters, and in different passages.—The definition of Dr. Arnold is therefore given here.

Written. *tr* *tr* Performed.

5. The *Mordente* of the Italian school is used in similar passages, and performed thus,

Written. *tr* Performed.

6. The turn employs the note above and that below in the following manner.

Written. *tr* Performed.

## I. NOTATION.

7. The Inverted Turn begins from the note below; thus,

Written. *tr* Performed.

The turn on the dotted note is in frequent use; thus,

Written. *tr* Performed.

8. The beat is the reverse of the shake (but without the turn) and made generally at the distance of a semitone below; therefore all the natural notes, except C and F, require the note below them to be accidentally sharpened for the beat.

Written. *tr* Performed.

The beat upon B natural, however, is seldom made with a sharp, on account of the great harshness arising from the semitone B C. In some cases of regular accent it is recommended not to make the beat with the semitone, unless particularly marked.

In the Half Beat the inferior note is struck but once and at the same time with the principal note, but is immediately quitted. This is frequently used upon the organ, and particularly in the base. It may be written

I. NOTATION.

th a small note, like a port appoggiatura, and is very similar to the accidentura of the Italians; thus,



In the third part of this grammar, upon Harmony, will be shown how the diatonic suspensions and transitions arise from the appoggiatura and the after note or transition; while the chromatic licences are derived from the accidentura or the half beat. These graces are therefore of very great theoretical importance.

9. The German Mordente (Beisser) is a species of beat commencing with the note itself, and is either long or short; thus,



This differs considerably from the mordente of the Italians, being made with the next degree below. That of the Italians always employs the next degree above.

10. The German Beat (Anschlag) consists of two small notes which form a skip, and descends one degree upon the principal note; thus,



This grace is called by some a double appoggiatura.

11. The German Slide (Schleifer) consists of two small notes which move by degrees; thus,



I. NOTATION.

12. The German Spring (Schmeller) consists of two small notes like the Italian mordente, but very distinct; thus,



All these graces are liable to the occasional alteration of any of their notes, by sharps, flats, and naturals; and in that case, the composer is expected to mark them as they are to be performed.

To these graces of melody may be added those of harmony; the Tremola (Belung), or reiteration of one note of the chord; the Tre-mando, or general shake of the whole chord; and the Arpeggio (Brechung,) or imitation of the harp, by striking the notes of the chord in quick and repeated succession.

A person may be well acquainted with all the various characters of music, he may also be able to sing his part in true time, and yet his performance be far from pleasing if it be devoid of the necessary embellishments; therefore, it is to be recommended to all such as are desirous of becoming graceful performers to attend to the various graces with indelible application.

Let it not be presumed that the art of trilling is the gift of nature alone; nor yet the art of performing the other graces with propriety. It is not to be denied that nature has, in many instances, been more liberal in her gifts of this kind to some than others; yet she has not often laid such impediments in the way of her less favored children, as to deprive art of her skill and usefulness.

Many authors and (of course) their admirers give little or no encouragement to the pupil to learn the necessary embellishments of music, because there is considerable difficulty attending the giving a right expression in his mind, and a proper idea for the delivery of them. It is true that this part of instruction, in the art of music is one of the most difficult and irksome; but when the

I. NOTATION.

student has made such proficiency as to use them with credit to himself, not only he but also his instructor feels an inward satisfaction for the attainment.

It is to be feared that those who oppose them have heard them so unskillfully performed as to be disgusted in a very high degree, and have never heard them used with that ease and fluency as cannot but attract the admiration of all lovers of the science of music. From such little or no encouragement could be expected; but I am decidedly of opinion that no dignified performer can dispense with the graces; therefore the pupil should avail himself of every opportunity in imitating and hearing the most skillful in this art; and in not only imitating and hearing, but also of practising and of being correctly instructed. Let him not be discouraged that he cannot immediately satisfy even himself; this is not to be expected. But frequent applications to the foregoing examples, and imitation of the most accomplished masters, will overcome all the impediments to his attainment of the art, an attainment of the most desirable kind.

ABBREVIATIONS.

When the same note, or similar passages are to be repeated, much time is saved to the composer and copyist, by the use of Abbreviations.

A single stroke over or under a semibreve, or through the stem of a minim, divides them into quavers; a double stroke into semiquavers; and a triple stroke into demi-semiquavers; thus,



These passages in Italian music, had formerly Crome, (quavers) or Semicrome (semiquavers) annexed to them, at the present we often use the term Segne, to signify that we must perform the notes in the manner set in the example.

Another kind of Abbreviation is very frequently used in modern music, viz. grouping the stems of the minims,

## II. MELODY.

like those of quavers.



Several other species of Abbreviations are made use of by some authors.

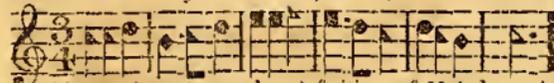
## CONCLUSION.

The learner ought to commit the most of the preceding rules to memory before he attempts to call the notes.—The observations following them are calculated to enlarge his ideas, and leave a strong impression on his mind: these may be studied after the rules are committed to memory.—The singer need not commit to memory the rules of melody, harmony, and rhythm, because they are designed only for such as wish to attain a more profound knowledge of the science of music.

## PART II. MELODY.

## ART. 44. MELODY.

A particular succession of single sounds forms a Melody or Tune; thus,



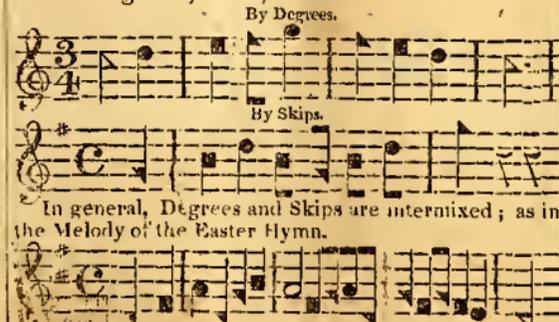
This simple and popular definition of Melody, only presents an outline of the true idea annexed to the term. In a more extensive sense, Melody implies not only the progression of one single part, but also that general result of the various parts in Harmony which produce the effect of Melody, by the proper distribution of their sounds. Prinz seems to have been the first who distinguished between the Monodic style, in which the Melody

## II MELODY.

is confined to one single part, and the Polyodic style, in which the theme, and its dependent subjects, are distributed among the different parts of the composition—These two epithets Prinz seems to have taken from Kircher; and this profound and original view of Melody has been very ably developed by Nicholson of Berlin, who clearly proves, that those pieces which are produced by the Monodic design of the composer, are far inferior to the Polyodic arrangement of the same ideas. In this last class we may place the motetts of Palestrina, the choruses of Handel, and the symphonies of Haydn.

## ART. 45. TWO MOTIONS OF MELODY.

Melody has, in respect of tune, two distinct motions: that of Degrees and that of Skips. A Melody proceeds by Degrees, when it moves to the next line or space above or below; and by Skips, when it omits one or more Degrees; thus,



In general, Degrees and Skips are intermixed; as in the Melody of the Easter Hymn.

The Degrees and Skips of Melody are both called by the general term Interval; which is the distance between two sounds, or their difference in respect to pitch. Every Interval, therefore, implies two sounds; one acute, the other grave; in common language high and low; and

## II. MELODY.

as in measuring, it is usual to consider the termination of distance more than the space contained; so, in music, the notes which limit the Interval, are both called by the name of the Interval itself. Thus from the F clef to the C clef is contained the interval of a fifth, both terms inclusive; and C is said to be a fifth above F, and F a fifth below C.

## OF THE NAMING OF INTERVALS.

The names of Intervals are derived from the number of Degrees which are contained between the two sounds; both extremes being reckoned inclusively. Thus the Interval of a second consists of two Degrees, and as these may be distant from each other, either by one tone or by one semitone, there are consequently two kinds of seconds, v. z. a major second or tone, and a minor second or semitone.

The natural scale of music, which, proceeding by tones and semitones, is called Diatonic, has been already explained.

## OF THE FOURTEEN DIATONIC INTERVALS.

As the Intervals take their names from the number of included Degrees, so also their species are ascertained by the epithets major and minor, given them, according to the number of tones or semitones contained exclusively between their extremes. If the Intervals were all equal in the scale, eight Degrees would form only seven Intervals; but as there are two different distances of tone and semitone, for which the notation by the staff alone does not provide, there are consequently fourteen diatonic intervals. These are distinguished by the term major or minor, greater or lesser, and in some few cases sharp or flat.

## ART. 46. 1. UNISON.

The Unison, or the same identical sound, although it cannot properly be reckoned an interval, is always considered as such, when employed in Harmony; it is therefore here inserted among the intervals of Melody.

II. MELODY.

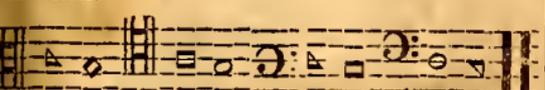
The present opportunity may be taken of improving the student in the practice of the seven clefs. The following example of the unison, or the same sound, being the C where the base ends, and the treble begins in all the clefs.



The following is an example of the descending scale from the C of the treble to the C of the counter, in the G and C clefs.



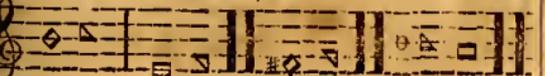
The following is an example of the descending scale from the C of the counter to the C of the base, in the C and F clefs.



ART. 47. 2. MINOR SECOND.

The Minor Second is formed by two sounds, at the distance of a diatonic semitone, as B C and E F.

C is a minor second higher than B, and B a minor second lower than C. The same is true with respect to E and F. This interval is sometimes called the flat second; and the term is useful in Harmony. It is also found in the other scales, between F sharp and G, B flat and A, &c. as in the following example.



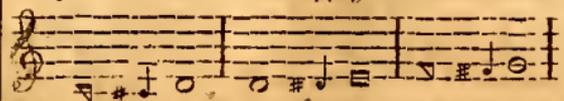
II MELODY.

From this statement the nature of melody, when sharps and flats are employed, may be readily perceived; for after a sharp the part rises, and after a flat the part falls. Thus E and B have the effect of sharps, and the melody generally ascends to F and C; on the contrary, F and C have the effects of flats, and the melody, in general, descends to E and B. The importance of these remarks cannot be justly appreciated till the transposition of the natural scale into two sharps, and into two flats, and also the semitone in harmony is understood.

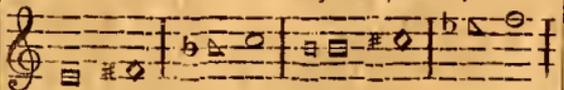
ART. 48. 3. MAJOR SECOND.

The Major Second is a tone.

Or, in other words, the major second or tone, although composed of two semitones, does not consist of two equal parts. This is evident from the notation itself; for if the tone from F to G be divided by the sound F sharp, then the intervals between F sharp, and G, or the diatonic semitone, will not be the same as that from F to F sharp, or the chromatic semitone. The former changes one degree; and hence the former is something larger than the latter according to the doctrine of Zarlino, Rameau, and Pepsusch. The tones and other intervals of the natural scale are in this grammar, separated into semitones, &c. by the character called the appoggiatura or small notes



The other tones introduced by transposition, are

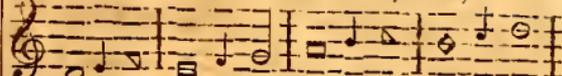


ART. 49. 4. MINOR THIRD.

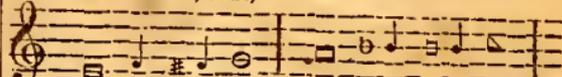
The Minor Third is composed of three degrees and contains a tone, and a diatonic semi-

II. MELODY.

tone between the two extremes; thus,

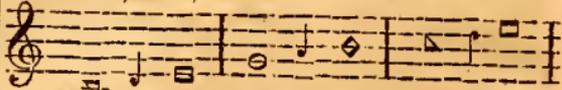


It is also divisible into three semitones, two diatonic and one chromatic; thus,



ART. 50. 5. MAJOR THIRD.

The Major Third is composed of three degrees, and contains two tones between the extremes; thus,

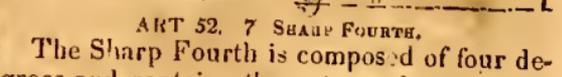


ART. 51. 6. PERFECT FOURTH.

The Perfect Fourth is composed of four degrees, and contains two tones and a semitone between the extremes; thus,

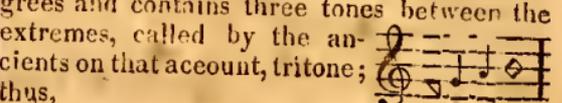


It is also divisible into five semitones, three diatonic, and two chromatic; thus,



ART. 52. 7. SHARP FOURTH.

The Sharp Fourth is composed of four degrees and contains three tones between the extremes, called by the ancients on that account, tritone; thus,



## II. MELODY.

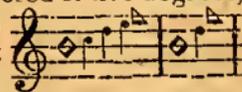
The sharp fourth is also divisible into six semitones, three diatonic, and three chromatic; thus,



These seven intervals (the unison included) may be considered, in a practical point of view, primary; since, if they are rightly understood, all the remaining seven are easily known, being only compounded of these. Thus, the fifth is formed by uniting two of the thirds; the sixth by the fourth and third; and the octave by the fourth and fifth. Compared with the unison, second, third and fourth, as primary; the fifth, sixth, seventh and eighth are secondary. This arrangement, however useful in the analysis of melody, is imperfect in respect of harmony, and the theoretical classification of the diatonic intervals. The true series comprehends the unison, octave, fifth, fourth, thirds, sixths, seconds, and sevenths, in the mathematical division of a musical string.

## ART. 53. 8. FLAT FIFTH.

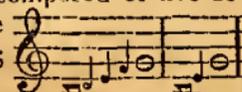
The Flat Fifth is composed of five degrees, and contains two tones and two semitones, (not three tones.)



It may be divided into two minor thirds. It is also (like the sharp fourth or tritone) divisible into six semitones; and when joined with that interval completes the octave.

## ART. 54. 9. PERFECT FIFTH.

The Perfect Fifth is composed of five degrees, and contains three tones and one semitone; thus,



It may be divided into a major and a minor third. It is also divisible into seven semitones; and when joined with the perfect fourth completes the octave.

## ART. 55. 10. MINOR SIXTH.

The Minor Sixth is composed of six de-

## II. MELODY.

grees, and contains three tones and two semitones; thus,



It may be divided into a minor third and a fourth. It is also divisible into eight semitones; and, when joined with the major third, completes the octave.

## ART. 56. 11. MAJOR SIXTH.

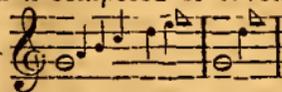
The Major Sixth is composed of six degrees, and contains four tones and one semitone; thus,



It may be divided into a major third and a fourth. It is also divisible into nine semitones, and when joined with the minor third completes the octave.

## ART. 57. 12. MINOR SEVENTH.

The Minor Seventh is composed of seven degrees, and contains five tones and one semitone; thus,



It may be divided into a fifth and a minor third. It is also divisible into ten semitones; and, when joined with the major second, completes the octave.

## ART. 58. 13. MAJOR SEVENTH.

The Major Seventh is composed of seven degrees, and contains five tones and one semitone; thus,



It may be divided into a fifth and a major third. It is also divisible into eleven semitones; and, when joined with a minor second, or semitone, completes the octave.

## ART. 59. 14. OCTAVE.

The Octave is composed of eight degrees,

## II. MELODY.

and contains five tones and two semitones; thus,



It may be divided into a fifth and a fourth. It is also divisible into twelve semitones, and may be considered as the replicate of the unison.

As the octave consists of thirteen sounds, and therefore has only twelve intervals, it must be recollected that the fourteen diatonic intervals just described, are obtained by reckoning the unison as one of them, and by distinguishing between the sharp fourth and flat fifth: both which are, upon keyed instruments, performed with the same keys.

## ART. 60. INVERSION OF INTERVALS.

When the lower note of any interval is placed an octave higher, or the highest note an octave lower, the change thereby produced is called Inversion.

Thus a  becomes  a   
Second  a Seventh,  Third   
becomes  and a  a   
a Sixth,  Fourth  Fifth. 

The different intervals (seven) reckoned from each of the seven natural notes, form the following series:

- Five major and two minor seconds.
- Three major and four minor thirds.
- Six perfect and one sharp fourth.

To these may be added their inversions:

- Two major and five minor sevenths.
- Four major and three minor sixths.
- Six perfect and one flat fifth.

All the major intervals become minor by inversion, and all the minor intervals become major. The sharp fourth becomes the flat fifth, and the unison inverted becomes

## MUSICAL GRAMMAR.

## II. MELODY.

the octave. The major seventh of the key, from its resemblance to the tritone (its higher note being one of the seven sounds which forms the sharp fourth) is sometimes called the sharp seventh.

Rameau terms the intervals of the third, fifth, and seventh, fundamental; and derives the others, viz. the second, fourth, and sixth, by inversion, reckoning them downward from the octave of the former.

Of all the diatonic intervals, the two thirds, major and minor, are by far the most important, and ought to be very perfectly understood; since upon them depends the nature of the scale or mode; and the thirds give their own epithets to the whole series of the seven notes, the scale itself being called major when the third is greater, and minor when the third is lesser. It may be observed, that at the alteration of the thirds, by sharpening the upper note of the minor, or flattening that of the major, does not change their diatonic nature.

## OF CONSONANT AND DISSONANT INTERVALS.

Although the terms Consonant and Dissonant are chiefly used in harmony, yet they are applicable in a great measure to the classing of intervals in melody. The diatonic intervals are, therefore, divided into consonant and dissonant.

## ART. 61. CONSONANT AND DISSONANT INTERVALS.

Those intervals which are most agreeable to the ear, as the octave, fifth, fourth, both the thirds, and both the sixths, are called Consonant; those which, when compared with the others, are less agreeable to the ear, as both the seconds, both the sevenths, with the sharp fourth (and the flat fifth) are called Dissonant.

This arrangement shows the propriety of distinguishing the species of the seconds, thirds, sixths and sevenths by the epithets major and minor, according to the number of semitones included between the extremes; while the appellation of perfect is reserved for the fourth and

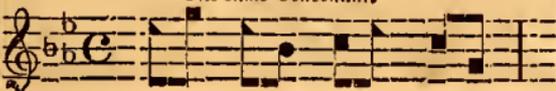
## II. MELODY.

fifth, with the terms sharp and flat, when altered a semitone higher or lower.

The thirds and sixths, whether major or minor, are always consonant; the seconds and sevenths always dissonant: but the fourth and fifth are consonant only when perfect; when sharp or flat, they are dissonant. The alteration of these two last intervals, therefore places them in different classes.

The consonant intervals are subdivided into perfect and imperfect. The unison (or prime,) the octave, fifth, and fourth, are called perfect, because they are immutable, never changing from major to minor (or the contrary,) but becoming dissonant whenever altered by a sharp, flat, or natural. The thirds and sixths are called imperfect, because they are liable to change from major to minor (or the contrary,) still remaining consonant.— The seconds, sevenths, sharp fourth, flat fifth, with all the chromatic and enharmonic intervals are dissonant.

According to this classification every passage of melody which moves by degrees, consists of dissonant intervals; but as every other note is, in general, a transient sound, placed between the consonant notes, these seconds have not that harshness which is found in the passages which move by skips, as the sharp fourth, flat fifth, minor and major sevenths, &c. All dissonant seconds in melody, are either passing or changing notes; and these are either regular, when found on the weak parts of the measure, or irregular, when found on the strong parts. If, therefore, these ornamental notes are taken away, a series of consonant intervals will remain; thus,

*Dissonant Melody.**The same Consonant.*

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## Dissonant, continued.



The dissonant melody is reduced to consonant intervals by taking away the alternate semiquavers, where regular; and omitting two where irregular.

The concordant series of thirds and sixths, from the varied succession of major and minor intervals, is extremely pleasing to the ear; and most passages of degrees (like that of the preceding example) are reducible into thirds, intermixed with fourths, by taking away the passing and changing notes. A great part of every duet is composed of thirds or sixths, and these intervals with the occasional introduction of fourths and fifths, allow a double melody to continue throughout a movement.

A successive series of perfect fifths is not to be found in melody, and hence is forbidden in harmony. In melody they would exceed the limits of our regular scale, as well as the compass of the voice; and in harmony they would produce new and unconnected scales, of which the species major or minor would be undetermined through the omission of the thirds and sixths. A more correct idea of passing notes may be obtained by considering the scale as divided into three parts, the two first concordant and the last discordant; thus,

1. 2. 3.



In the first part, or tonic division, the passing notes are the second, fourth, sixth and seventh of the scale; thus,



## II. MELODY.

In the second part, or the subdominant division, the passing notes are the second, third fifth, and seventh; thus,



In the third part or dominant division, the third and sixth are the only passing notes; thus,



## OF THE GENERA, OR THREE KINDS OF MELODY.

That scale of music which proceeds by tones and semitones, called Diatonic, has been explained (Art. 9,) and constitutes the principal part of every piece of music.

## ART. 62. CHROMATIC AND ENHARMONIC SCALES.

When all the artificial sounds are inserted between the natural sounds, a scale is formed of semitones alone, and called Chromatic.—When a scale yet smaller in its intervals is formed, which contains in some places quarter tones it is called Chromatic.

These three scales, the Diatonic, the Chromatic, and the Enharmonic, form the three Genera or kinds of Melody now in use; and although the terms are borrowed from the Greek authors, yet the modern ideas annexed to them are considerably different from their ancient signification. The origin of the term Diatonic Genus has been explained. The Chromatic takes its name from the Greek word Chroma, colour, because the interspersed semitones give an ornamental effect to the Diatonic or simple Melody; and the Enharmonic was so called, from its supposed excellence, being Enharmonic, that is, extremely musical.

The two last Genera (Chromatic and Enharmonic) are never used alone, but always mixed with the Diatonic.—Hence it has been asserted, that all the Genera, except the Diatonic, are irretrievably lost. That they are lost to us, in the precise sense of the ancient description, is undoubtedly true; but we still retain the Chromatic, in a signification extremely analogous to its primitive mean-

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ing, and it seems proper also to retain the terms Diatonic, and Enharmonic.

## ART. 63. CHROMATIC SCALE.

The Chromatic Scale generally ascends by sharps and descends by flats; thus,



From this scale several intervals, not yet described, arise, which are all discordant, and are chiefly used in Melody, although they appear sometimes by license, in harmonical combinations. The Chromatic Scale consists of thirteen sounds, which contain twelve intervals between them. Seven of these have been already described among the Diatonic intervals; the remaining five form another species of intervals, called Extreme or Chromatic. Of these, the chromatic semitone, the extreme sharp second, flat third, and flat fourth, are simple or primitive; the extreme sharp fifth, sharp sixth, flat seventh, and flat eighth, are compound or derivative.

1. Chromatic Semitone.	2. Extreme Sharp Second.	3. Extreme Flat Third.	4. Extreme Flat Fourth.
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5. Extreme Sharp Fifth.	6. Extreme Sharp Sixth.	7. Extreme Flat Eighth.	8. Extreme Flat Ninth.
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1. The Chromatic Semitone is the distance or interval between any note, and that same note elevated by a

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sharp, or depressed by a flat. In the Chromatic Scale, the semitones are alternately Chromatic and Diatonic; and as there are only five of the former, while there are seven of the latter, two Diatonic semitones will be found in succession, at the place where the natural semitone occurs.



From this important interval (the Chromatic Semitone) arise all the other Chromatic intervals: they are all Diatonic distances increased or diminished by this interval; and hence they all take the additional Chromatic epithets of the Extreme.

2. The extreme sharp second consists of a tone and a chromatic semitone, being composed of two degrees.

3. The extreme flat third consists of two diatonic semitones, being composed of three degrees; and is the minor third diminished by the chromatic semitone.

4. The extreme flat fourth consists of a tone and two diatonic semitones, being composed of four degrees; and is the perfect fourth, diminished by the chromatic semitone.

These three last intervals, viz.

The extreme sharp second,

The extreme flat third, and

The extreme flat fourth, when inverted, become the following, viz.

The extreme flat seventh,

The extreme sharp sixth, and

The extreme sharp fifth.

5. The extreme sharp fifth is the perfect fifth increased by the chromatic semitone, and consists of four tones, forming five degrees.

6. The extreme sharp sixth is the major sixth, increased by the chromatic semitone, and consists of five tones, forming six degrees.

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7. The extreme flat seventh is the minor seventh, diminished by the chromatic semitone, and consists of four notes, and two diatonic semitones forming seven degrees.

8. The extreme flat eighth is the octave diminished by the chromatic semitone: it is never used in the melody, but is sometimes found in very transient passages of harmony.

## OF THE ENHARMONIC SCALE.

When a series is formed by uniting the ascending with the descending scale of the chromatic genus, a new kind of music arises, by the use of the interval formed between the sharpened note and the flat of the next succeeding note above. This scale is called Enharmonic, and contains intervals smaller than the semitone; which, though not exactly half of the semitone, are, however, on their near approach to that quantity, called the Diesis (that is, the division,) or quarter-tone. To form this interval, it is necessary that, of any two notes, which are distant by the tone, the highest should be depressed, and the lowest elevated, by the chromatic semitone. Thus from G to A is a tone. Now, if G sharp be taken instead of G, and A flat instead of A, the difference between these extremes of the two chromatic semitones, G sharp and A flat, will form the Enharmonic Diesis, or Quarter-tone.

To understand this, it must be observed, that the interval of a tone, in the theory of harmonies, is not always the same. That tone which is between the fourth and fifth of the scale, is supposed to be divided into nine small parts termed Commas; while that between the fifth and sixth of the major scale, is divided only into eight commas. The diatonic semitone consists of five commas, and the chromatic semitone of three, or four, according to the magnitude of the tone. The two chromatic semitones, therefore, being taken from the minor tone (of eight commas,) leave a residue of two commas for the diesis, or quarter-tone.

## ART. 64. ENHARMONIC SCALE.

The Enharmonic Scale divides each tone

into two chromatic semitones, and the quarter-tone; thus,



In some examples of the Enharmonic Scale, the intervals, F flat and E sharp, as also C flat and B sharp, are inserted; but they do not belong to that scale. This distance, as Dr. Pepusch observes, is smaller than the quarter-tone. This arises from the division of the diatonic semitones into two quarter-tones, and a smaller interval, termed the Hyperoché, which is found by theoretical calculation to be nearly a comma and a half—Such are the three modern genera, the Diatonic, Chromatic, and Enharmonic: they are, as before observed, (Art. 62,) derived from the ancient Grecian scales, but are used in a manner extremely different.

## ART. 65. KEY.

A diatonic scale, of which the notes bear certain relations to one principal note from which they are all, in some respects, derived, and upon which they all depend, is termed a Key, and the principal note is called the Key Note or Tonic.

## ART. 66. MAJOR MODE, OR SHARP KEY.

Every scale in which the two Diatonic semitones are found between the third and fourth degrees, and the seventh and eighth degrees, ascending or descending from the tonic, is termed the Major Mode of that key; because the interval between the tonic and its third (or mediant,) consists of two tones; that is, the greater third. The only series of this mode,

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among the natural notes, is that which commences with C; and hence this key may be taken as an example of all the major scales.



The figures above the notes refer to the degrees of the scale, and those under or between them to their distances, as tone and semitone.

## ART. 67. MINOR MODE, OR FLAT KEY.

Every scale in which the two diatonic semitones are found between the second and third degrees of the scale, and between the fifth and sixth degrees, ascending from the tonic, is termed the Minor Mode of that key; because the interval between the tonic and its third (or mediant) consists only of one tone, and one semitone, that is, the lesser third. The only series of this mode among the natural notes, is that which commences with A; and hence this key may be taken as an example of all the minor scales.



The necessary variation of the ascending scale, in the minor mode, from the descending scale will be explained hereafter.

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## MAJOR SCALES WITH SHARPS.

In the first part of this grammar (Art. 27) it has been shown how the introduction of Sharps changes the pitch of the tone, without altering the relative intervals of the scale. All the other Major Scales with Sharps are constructed in the same manner, viz. by sharpening the fourth of the former key, to make a new sharp seventh, or leading note, to the following scale; thus,

1. Key of G, one Sharp.      2. Key of D, two Sharps.  
3. Key of A, three Sharps.      4. Key of E, four Sharps.  
5. Key of B, five Sharps.  
6. Key of F, six Sharps.

In this last example, the sixth sharp E is, on keyed instruments performed by means of F natural; but it cannot be called by that name, nor situated on the same degree; for, in that case, only six letters would be used instead of seven; and between D sharp, and F natural, the chromatic interval of the extreme flat third would be found, which does not belong to the diatonic series.

## MAJOR SCALES WITH FLATS.

It has been also shown (Art. 28) that the introduction of a new flat takes place on the seventh of the original key, which then becomes the subdominant or fourth of the next scale: hence are formed all the following scales with Flats; thus,

## MUSICAL GRAMMAR.

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1. Key of E, one Flat,

2. Key of B, two Flats.

3. Key of G, three Flats.

4. Key of A, four Flats.

5. Key of D, five Flats.

6. Key of G, six Flats.

In this last scale, the sixth flat C is, on keyed instruments, performed by means of B natural; but it cannot be called by that name, since, between B natural and the next degree in the scale (which is D flat) the chromatic interval of the extreme flat third would be found, which does not belong to the diatonic series.

## ART. 68. SIGNATURE.\*

When the whole number of sharps and flats are placed at the clefs, instead of being occasionally inserted before each note as they occur, such collection of sharps, or of flats, is termed the Signature.

## Signatures of Scales with Sharps.

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## Signatures of Scales with Flats.

A Table to find the Me in the Solfegio.

The natural place for me is on B.

If B be Flat, Me is on	E.	If F be Sharp, Me is on	F.
If B & E be	b - A.	If F & C be	# - C.
If B, E & A be	b - D.	If F, C & G be	# - G.
If B, E, A & D be	b - G.	If F, C, G & D be	# - D.
If B, E, A, D, G,	C.	If F, C, G, D, A,	- A.
If B, E, A, D, G, C,	F.	If F, C, G, D, A, E,	- E.
If B, E, A, D, G, C, F,	B.	If F, C, G, D, A, E, B,	B.

This scale extends the signatures to seven flats, and seven sharps.

The scale of F sharp with six sharps, being the same on keyed instruments, as that of G flat with six flats, all the signatures beyond six may be expressed by a smaller number, by changing the name of the tonic. Thus C sharp with seven sharps, is the same as D flat with five flats; and C flat with seven flats, is the same as B with five sharps, &c. &c.

It is proper here to observe, that, in the solfegio of this volume of sacred music, the me is not always pointed out agreeably with the signatures of the clefs, particularly in cases of extensive modulation of the keys from one letter to another; hence the notation, in such instances, will appear incorrect to many who are not acquainted with the nature of modulation, and with the nature of the ancient signatures. Instead of having inserted the signatures at such changes, they are left to the ancient signatures and to the patent notes: in consequence of which sharps and naturals will be found before the me; and flats and naturals before the fau. Very partial modulations are not noticed, and consequently the notation is not changed from the signature.

Of the Minor Scale or Mode.

The Minor Scale not only differs from the major, as before observed (Art. 67,) in the place of its semitones, but

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also in the variation of its scale, of which the ascending series differs from the descending one. The minor mode requires that when the seventh of the scale (which is naturally a tone below it) ascends to the eighth, it should become a sharp, as the proper leading note or sharp seventh to the tonic or key. Now the insertion of this essential note in the signature, would appear irregular as in the following examples.



If this irregularity were adopted in the three first examples, the essential lead note would appear as if it were inserted by mistake one degree too high. It is, therefore, always omitted in the signature, and placed accidentally before the seventh, which it is to elevate, whenever the melody requires its use.

That this leading note or sharp seventh is essential to the key, although not to its signature, may be proved by performing the subsequent melody, omitting the sharp F.

In this instance the harshness produced by F natural, taken instead of F sharp, is extremely perceptible. As the signature, therefore, does not always decide the key or scale (this reference is made to the plain music, where all the heads of music are round) of the movement, a careful observation must be made, whether any accidental sharps or naturals occur in the first phrase or section. If any such are found, the tonic is on the next degree above them; but, if none are used, then the signature itself determines the major tonic, which is always the note above the last sharp, or the fourth note below the last flat.

The accidental sharp used in the minor mode, raises the minor seventh of the scale a chromatic semitone,

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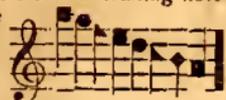
hence the minor scale may be said to belong to the chromatic genus; and its true essential scale is thus formed:



In this series is found the harsh chromatic interval of the extreme sharp second (between F and G sharp;) to avoid which, the sixth is made sharp to accommodate the seventh; thus the accidental scale of the minor is formed with two notes altered from the signature; thus,



But in the descending scale, the essential leading note is depressed to accommodate the sixth; thus the natural scale of the signature remains unaltered.



ART 69. RELATIVE MINOR SCALES

The minor scale whose tonic is found on the sixth note ascending of that major scale which has the same signature, is called the Relative Minor, because its signature is similar to that of the other.

MAJOR SCALES.



RELATIVE MINOR SCALES.



These tonics, it may be observed, are one degree below the last sharp signature. In the signatures with flats, the relative minor (or sixth of the major scale) is always on

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the third degree above the last flat; thus,

F, one Flat.

MAJOR.

B, two Flats.



RELATIVE MINOR.

D, one Flat.

G, two Flats.



ART 70. OF THE TONIC MINOR SCALES

Every major scale when its third and sixth are depressed by the chromatic semitone, becomes a minor scale on the same key note, and will be termed in this grammar, the Tonic Minor.

But as the signature requires that the essential sharp seventh should not be inserted at the clef, the tonic minor must have in its signature another flat, making in all three flats more, or three sharps less than the major scale of the same key note; thus,

F Major.

F Minor.



C Major.

C Minor.



G Major.

G Minor.



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In the last example the F $\sharp$ , E $\natural$ , and B $\flat$ , are all to be considered as sharps, when contrasted with F $\natural$ , E $\flat$ , and B $\flat$ , of the minor scales.



In this example, the C $\natural$ , F $\natural$ , and B $\flat$  of the minor scale, are all to be considered as flats when contrasted with the C $\sharp$ , F $\sharp$ , and B $\natural$  of the major scale.



## ART. 71. TRANSPOSITION.

That change which arises from the performance of the same melody in a higher or lower pitch, is called Transposition.

Every melody in a major scale may be transposed to any other major scale, by altering the signature according to the pitch of the new tonic. The same alteration may take place in every minor melody. When, however, any tune is performed in the relative, or in the tonic minor, which tune was originally major, such change is not called transposition, but Variation. When, in the course of a melody, the tonic is changed, and the original scale altered by the introduction of a new sharp or flat, such change is called Modulation: this will be further explained in treating of harmony.

Every scale has two others immediately connected with it; one on the sharp above, which adds a new sharp to the signature; the other on the fifth below (or fourth above) which adds a new flat to the signature. These two scales will in this grammar be called attendant keys; an epithet given them by Dr. Boyce. As every major key has a relative minor, and as this relative minor has its two attendant keys, hence arise, from every signature,

six scales nearly connected with each other; three with major thirds, and three with minor thirds. Of these, two are principal, viz. the major and minor of the signature itself; and four are subordinate, viz. the attendant keys, both of the major and of the minor: these require another sharp or flat to complete their scales when modulation occurs.

Thus, in the major scale of C, its attendant scales are G (its fifth) with one sharp, and F (its fourth) with one flat, to which are annexed the relative minor A, and its two attendant scales, viz. E minor with one sharp, and D minor with one flat. The same arrangement takes place in every key, and it is necessary to observe, that when the minor key is first taken, the major key of the same signature is called the relative major, and is found on the minor third above the original minor key note.

Of the Tonic, Dominant, &c.

Every one of the seven notes which form the scale of any key, major or minor, has an effect peculiar to itself: from this effect they derive particular names, which are these:

## ART. 72. TONIC.

1. The Tonic, or key note is that chief sound upon which all regular melodies depend, and with which they all terminate. All its octaves, above and below are called by the same name.

The termination only relates to the chief melody, or its base; the internal parts of harmony, as will be hereafter shown, concludes upon the mediant or dominant.

## ART. 73. DOMINANT.

2. The Dominant or fifth above the key note is that sound which, from its immediate connection with the tonic, is said to govern it: that is, to require the tonic to be heard after it, as the final perfect cadence of the base.

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Tonic and Dominant.



## ART. 74. SUBDOMINANT.

3. The Subdominant, or fifth below the key note, is also a species of governing note, as it requires the tonic to be heard after it in the plagal cadence.

Tonic and Subdominant.



The subdominant is the fourth in the regular ascending scale of seven notes, and is a tone below the dominant; but the term arises from its relation to the tonic, as the fifth below.

These three principal sounds, viz. the tonic, dominant, and subdominant, are the radical parts of every scale; or be minor as well as of the major. All melodies, whatever, are derived from these sounds, and are wholly dependent upon them.

## ART. 75. LEADING NOTE.

4. The Leading Note, or sharp seventh of the scale, is the subsemitone of the mode.— This is always the major third above the dominant, and therefore, in the minor scale requires an accidental sharp or natural, when ever it occurs.

Tonic and Leading Note.



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## ART. 76. MEDIANT.

5. The Mediant, or the middle note between the tonic and dominant ascending, varies according to the mode; being the major third in the major scale, and the minor third in the minor scale.

Tonic and Mediant.



## ART. 77. SUBMEDIANT.

6. The Submediant, or middle note between the tonic and subdominant descending, varies also according to the mode, being the greater sixth in the major scale, and the lesser sixth in the minor scale.

Tonic and Submediant.



The Submediant in the major mode, is the relative minor key note; and the mediant in the minor mode, is the relative major key note.—The signature of two sharps have been chosen for the foregoing examples, that the effect of the same tonic (and of its relative minor in the tonic and leading note example) may be perceived in performing them all.

## ART. 78. SUPERTONIC.

7. The Supertonic, or second above the key note is, in theory, considered as a variable sound, being a comma higher in the major scale than when the mode changes to the relative minor.

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The further utility of these denominations will appear hereafter. In Harmony, especially the terms Tonic, Dominant, Subdominant, and Leading Note will frequently occur; the two former, as the principal governing notes; the two latter, as the characteristic notes of the key.

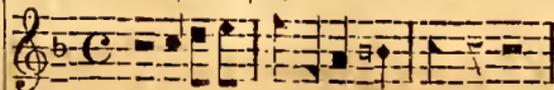
## ART. 79. CHARACTERISTIC NOTES.

The Leading Note and the Subdominant are the two characteristic sounds, by one of which every scale, whether major or minor, is known, and its tonic immediately ascertained.

Thus, in the sharp signatures, the leading note is a species of index, which points invariably to the next degree above, as its major tonic: this is always the last sharp in the major mode.—In flat signatures, the subdominant is also a species of index, which points to the fourth degree below as its major tonic: this is always the last flat in the major mode.

In the minor modes whose signatures have less than four sharps or four flats, the subdominant, being always one of the natural notes, is not apparently, a characteristic of the key; and therefore, in those modes, the key note is to be found.

The great importance of these two notes appears evident, when, in occasional modulation, the new key is required to be found by their assistance. In all flat signatures (F major, B flat major, E flat major, &c.) the leading note is natural; and this is the sharp seventh of the key, as in the following example:

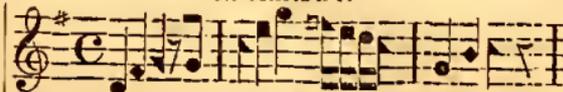


Here the natural B is the leading note of the new key.

In the sharp signatures, on the contrary, the subdominant is distinguished by a natural, and requires, in modulation, the alteration of the sharp in the signature, as in the following example:

E

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Here the natural F is the subdominant of the new key C.—Hence it appears, that whenever the characteristic note of the new key is marked by a natural, that natural has always the effect of a sharp or a flat; of a sharp, when it is a leading note; of a flat, when it is a subdominant.

## OF THE ANCIENT SIGNATURES.

In the music of Correlli, Geminiani, Handel, &c. the general rules for finding the tonic, either in the major mode, by the characteristic notes of the signature, or in the minor mode, by the leading note accidentally inserted, are not always sufficient.

## ART. 80. ANCIENT SIGNATURE.

When, instead of the complete series of sharps and flats of the signature, the last sharp or flat is suppressed, and inserted accidentally when requisite (like the leading note of the minor mode,) such deviation from the usual method of notation is termed the Ancient Signature.

Although the term signature is defined, Art. 68, to be the number of sharps or flats at the clef, yet the word will also be applied to the two natural keys of C major and A minor.

Examples of the ancient signature of D minor may be found in the third and fifth concertos of Geminiani, opera seconda, and in the fourth concerto of opera terza. For instance, the first movement of his third concerto begins as in the following example:



Here the key is known to be D, by the accidental C

## II. MELODY.

sharp, and to be also D minor, by the natural F, which remains unaltered, as in the signature.

The same ancient method of notation is sometimes found in the key of G major, where the sharp of the leading note F, is inserted accidentally when requisite; as in the following example from the first chorus of Handel's Oratorio of Saul, How excellent thy name, O Lord. One of the intermediate movements commence thus:



Here the key is known to be G by the sharp before the F, which is used in the second treble, as the third below the A: and the B natural of the clef shows it to be G major.

## OF ANCIENT SHARP SIGNATURES.

The ancient signature of one sharp is applicable to the keys of D major and B minor; but the sharp signature of this ancient method are never found in the minor mode; for, as the second (or supertonic) of the key would then require an accidental sharp, the irregularity before mentioned (in Art. 68,) would perpetually recur.

In the solos of Correlli (Opera Quintu) however, several instances occur of the Ancient Sharp Signature in the major mode; viz. the sixth and ninth sonatas in two sharps are in the key of A major, the G sharp is accidentally inserted. Handel's duett, in the Oratorio of Athalia (Joys in gentle train appearing.) is also in this key, and has this signature. The eleventh sonata of Correlli bears the signature of three sharps, and is in the key of E major, the D sharp being inserted accidentally. The ancient signature of four sharps is found in Handel's beautiful air, Rendi il sereno al ciglio, from the Opera Sosarmes. This is in B major, with the sharp to its leading note A, occasionally inserted.

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## OF ANCIENT FLAT SIGNATURES.

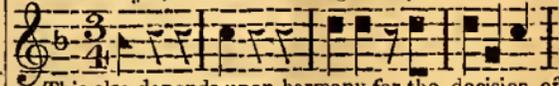
The objection to the sharp signatures does not apply (in the flat, since the second of their minor modes is not affected by the flat. For this reason, and from the variable nature of the sixth or submediant in the minor scale, the Ancient Flat Signatures are very frequently found.

1. The signature of one flat belongs to B flat major, and G minor. The following example, in the opening of Correlli's fifth concerto (Opera Sesta) is in B flat major.



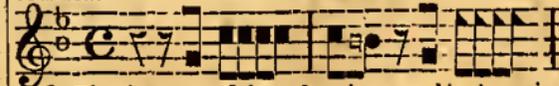
This will be mentioned hereafter as a very striking instance of the use and effect of harmony in deciding the key and mode, independent of the signature.

The eighth concerto of Correlli opens with this signature in G major, as in the following example:



This also depends upon harmony for the decision of its key and mode. The melody as it here stands, might be equally in B flat major or G minor; but the F sharp, which accompanies the second measure, decides the key.

2. The signature of two flats belongs to E flat major. The signature of its relative minor mode C is very common.



3. The signature of three flats, is unusual in the major mode of A flat, but extremely frequent in the relative minor of F. Handel, indeed, has seldom (if ever) used the modern signature in this mode.

## III. HARMONY.



In this example the E natural is the leading note and points to the key note F; of which A flat is the less third, and decides the mode.

## PART III. HARMONY.

## ART. 81. HARMONY.

Two or more melodies heard at the same time, form Harmony; and the different combinations of notes in harmony are termed chords.

Harmony was formerly (according Tinctor—see D. Burney, Vol. 2d, page 458,) synonymous with melody and the term counterpoint was applied to what we call harmony. This term is derived from the ancient point or notes, which were placed counter or opposite to each other on the staff. The examples in this third part will be given in counterpoint; that is, the heads of notes without their stems will be used.

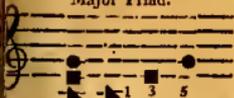
## ART. 82. TRIAD.

The union of any sound with its third (major or minor) and its perfect fifth, form the harmonic Triad, or common chord. This is termed the major or minor triad, according to the nature of its third.

## MUSICAL GRAMMAR.

## III. HARMONY.

Major Triad.



Minor Triad.



Triad in music, signifies three different sounds combined together at the distance of a third and fifth from the lowest.

When the octave of the lowest note is added, four sounds are heard in the harmony.

Major Common Chord.



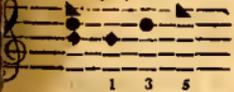
Minor.



There are also besides these two consonant triads, two dissonant triads; one diatonic, the other chromatic.

1. The Diatonic Dissonant Triad, or diminished triad of the Germans (B, D, F) consists of two minor thirds.

2. The Chromatic Dissonant Triad, or superfluous triad of the chromatic scale (C, E, G sharp,) consists of two major thirds.

1. Dissonant Triad,  
B, D, F.2. Dissonant Triad,  
C, E, G♯.

The Consonant Triads are formed of two dissimilar thirds, major and minor united; the Dissonant Triads are formed of two similar thirds, both minor or both major.

In the natural diatonic scale, there are six consonant triads; three major, and three minor.

3. Major Triads.

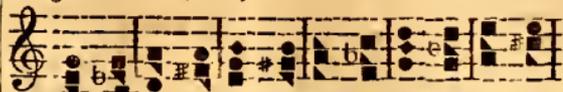


3. Minor Triads.



## III HARMONY

All the major triads become minor by flattening their thirds; and all the minor thirds become major by sharpening their thirds; thus,



The Diatonic Dissonant Triad has (by license) its third sometimes flattened and sometimes sharpened, and thus are formed two altered triads, which are very seldom used.



These altered triads consist of a major, and an extreme flat third, and are consequently both chromatic.

The Prime, or lowest note of the triad, was called by Rameau its fundamental base. In this grammar the term Radical Base, or simply the Root will be adopted. The root being placed one or two octaves below the chord of the accompaniment, makes no difference in its derivation; the radical base depending always on the three combined sounds of the triad, whether in close or dispersed harmony.

## ART. 83. ROOT, OR RADICAL BASE.

The Roots of the two consonant triads are easily understood, as every radical base must have a perfect fifth.

But the roots of the two dissonant triads, and of the two altered triads cannot be explained till the nature of discords is known.

\* When the three sounds of the triad are taken as an accompaniment, and the root remains in the base, the chord

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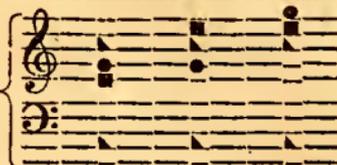
assumes three different positions; thus,

The first position is that of 3d, 5th and 8th.

The second position is that of 5th, 8th and 3d.

The third is that of 8th, 3d and 5th.

1st Position. 2d Position. 3d Position.



It must be observed, that the second position, in reality consists of the fifth, eighth, and tenth, and the third position of the eighth, tenth and twelfth of the root; but as the tenth and twelfth are octaves of the third and fifth, and as they are represented by the same letters, they are also called by the names of third and fifth, whatever may be their distances above the root.

## ART. 84. INVERSIONS OF THE TRIADS.

When the lowest note instead of being the root, is the third or fifth of the triad, such change is termed Inversion.

Dr. Pepusch calls the two inversions supposed bases, and terms the chord of the sixth the uncommon chord; not because it is unusual or improper but in contradistinction to the common chord, or that of which the lowest note is a fundamental base.

The inversions of the triad differ from its positions; as the former relate to the whole harmony, including the base, and the latter to the accompaniment alone, independent of the base. Hence every triad has three positions, but only two inversions; for when the root is in the base, the chord is called direct, whatever may be the positions of the accompaniment.

1. The chord of the sixth is the first inversion of the triad, when the base note becomes the third of the bar-

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mony, instead of the root. This chord in thorough base is expressed by a 6: to which also belongs the third of the lowest note (or fifth of the root); and, in the practice of counterpoint, the octave of the lowest note is either omitted, or, if four parts are requisite, the sixth or the third may be doubled.

First Inversion.

6 6 6 6 6

The same arrangement takes place in the minor triad, and its first inversion; in the first inversion of the diatonic triad B, D, F, however the sixth is never doubled, but the octave preferred when four parts are requisite.

6 6 6

ROOT B.

A stroke through the figure six, elevates the sixth note above the base a chromatic semitone; and when used on a minor sixth, makes it the first inversion of the dissonant triad; thus,

When the same mark occurs on a major sixth it makes it the first inversion of the altered triad; thus,

These two chords, which are of great importance, will be hereafter distinguished by the names of the sharp sixth, and of the extreme sharp sixth, the first always accompanied by a minor, and the second by a major third.

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2. The chord of the fourth and sixth, is the second inversion of the triad, when the base note is the fifth of the harmony, instead of the root. It is expressed in thorough base by a 4 under a 6, and in four parts, the three positions of the triad are used as its accompaniment, without any regard (as in the chord of the sixth) to the omission of one note, or the doubling of another.

Second Inversion.

6 4 4 4 4

Of the Direct and Contrary Motions, and the rules for their use in Harmony.

Before the harmonical succession of triads can be rightly understood, it is necessary to explain the different motions of the parts which constitute harmony. Two of these are essential, viz. the Direct Motion and the Contrary Motion.

## ART. 85. DIRECT AND CONTRARY MOTIONS.

1. In the Direct Motion the parts move the same way, ascending or descending.

Direct Motion.

Contrary Motion.

2. In the Contrary Motion one part rises while the other part falls.

By the knowledge of these motions, the power of avoiding many harmonical irregularities may be obtained, and the following rules of harmony correctly observed.

## ART. 86. RULES OF HARMONY.

1. All Consecutive Octaves and fifths must be avoided in the direct motion.

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Octaves and Fifths by the Direct Motion.

The same avoided by the Contrary Motion.

2. All unnecessary skips are to be avoided and all the chords taken as closely and much connected as possible.

3. All false relations (such as the extreme sharp second, &c.) are disallowed, unless for the expression of some particular effect.

4. All irregular motions of the parts in harmony are to be avoided. Every major sharp interval ought to ascend, and every minor or flat interval ought to descend; that is to say, the part in which those intervals are found in combination, is to rise after the sharp and to fall after the flat.

This rule however, is always subordinate to that avoiding octaves or fifths, and is not regarded when the melody is to produce an effect opposite to the rule. The internal parts of harmony, however, are to be regulated by these observations.

## ART. 87. HARMONICAL PROGRESSION.

Harmonical Progression signifies that succession of triads or perfect chords, which, being confined to the scale of the original key, only admits the tonic and its two attendant harmonies, occasionally intersperse with the relative tonic and the two harmonies attending on that scale, whether the original scale be major or minor.

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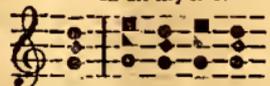
The term harmonical progression is used in contradistinction to the term modulation. Although a change into the relative scale implies a partial modulation, yet in all cases, where the new scale remains undecided, by the omission of the leading note, and the original tonic still continues a predominant sound, the term progression will be retained.

As the scale consists of seven different notes, it is evident that two triads, which only contain five notes (one note being common to both,) cannot decide the key.—The following examples, although the distance of their degrees are perfectly similar, appear, by means of the accent, to be in two different keys, and are therefore equivocal.

In the key of G.



In the key of C.



If, however, three different chords are taken, the key may be decided; this is performed by the progression of tonic, subdominant and dominant.



1. Thus in the tonic harmony are found the third and fourth of the root of the scale.

2. In the subdominant harmony are found the fourth and sixth of the root of the scale.

3. And in the dominant harmony are found the second and seventh of the root of the scale.

The following excellent observation of Dr. Pepusch cannot be too often, or too strongly impressed upon the mind of the student, viz. "All melodies have their perfect records of the key they are in for their fundamental bases."

The Major Mode with its relative minor & the four attendant harmonies, may be thus arranged.

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Ton.	Dom.	Subd.	Ton.	Dom.	Subd.
------	------	-------	------	------	-------

The minor mode with its relative major, and the four attendant harmonies, may be thus arranged.

Tonic.	Dom.	Subd.	Tonic.	Dom.	Subd.
--------	------	-------	--------	------	-------

The relative attendant harmonies are very seldom used, particularly the relative subdominant, or second of the major mode (as D in C major;) but, in modern music, this harmony more frequently occurs, and will be further explained hereafter.

The motions of the radical bases or roots of these chords are reducible to six, divided into three classes.

1. The Dominant Motion, or ascent of the fourth or fifth.
2. The Mediant Motion, or ascent of the third or sixth.
3. The Gradual Motion, or ascent of the second or seventh.

These may, of course, be inverted, and become the same descending; as the directs towards the remoter distances show in the example.

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1. Domt.	2. Medt.	3. Grad.	1. Domt.	2. Medt.	3. Grad.
Ascent of 4th. of 3d.	of 3d.	of 2d.	Descent of 4th. of 3d.	of 3d.	of 2d.

The dominant motion is the foundation of the perfect and imperfect cadences; as the gradual motion is of the false and mixed cadences.

Of these motions the dominant and mediant are regular, having a sound common to both chords: but the gradual is irregular, as the chords have no connexion with each other.

When the melody moves regularly by degrees, ascending or descending, the following progressions in the base are often employed.

1. DOMINANT MOTION BY FOURTHS.

Descending Melody.	Ascending Melody.
--------------------	-------------------

Rising Fourths and falling Fifths.      Rising Fifths and falling Fourths.

2. MEDIANT MOTION BY THIRDS.

Descending Melody.	Ascending Melody.
--------------------	-------------------

Rising Thirds and falling Fourths.      Ascending Fourths and falling Thirds.

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## 3. GRADUAL MOTION BY SECONDS.

Descending Melody.

Ascending Melody.

## ART. 88. DOMINANT SEVENTH.

When a minor seventh is joined to the major triad, a chord of four different sounds is formed, and as this only occurs when the fifth of the key is the base note, the harmony is called the Dominant Seventh.

The note which forms the discord in this harmony, is the subdominant or fourth of the scale; and being a minor interval, requires the part in which it is heard, to descend one degree.

In the major mode this descent is a semitone, as in the following example.

In the minor mode the E becomes flat, and the descent is consequently that of a tone.

The major third of the dominant, which is also the sharp seventh or leading note of the scale, must ascend. Thus in the major scale the two characteristic notes are united, and form between themselves the interval of a flat fifth of which the root is the dominant; thus,

In all regular progression, the dominant seventh requires the triad of the tonic to succeed it; and hence its

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base note is called by Rameau, the governing note or dominant of the key.

The dominant seventh is used, like all other discords, either by transition, addition, or suspension; and must, in all cases, be resolved, that is taken away, by the descent of the part in which it is found. As a passing or added note it is employed without preparation; thus,

Every discord of suspension must be prepared, struck, and resolved; hence arise the three terms, Preparation, Percussion and Resolution, described by Martini.

As a suspended note, the dominant seventh must be prepared, that is heard in the preceding harmony; thus,

In this instance the F prepares the seventh in the first harmony; is heard as a discord in the second, and resolves by descending to E in the third.

There are other sevenths used, in harmony upon the different triads of the scale (whether consonant or dissonant) in both modes. These sevenths, although not exactly chords of the dominant, are nevertheless used in its place, to avoid modulation, as will be hereafter explained on the subject of sequences. They also preserve a uniform motion to the progression of their roots, and at the same time, produce a melody, descending by degrees, in the original key. These are,

1. The minor sevenths with minor thirds of A, D, and E, which belongs to A minor; thus,

2. The major sevenths with major thirds, on the triads of

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C and F, which belong to C major. These are often found in passages of transitions as the directs show; thus,

3. The minor seventh with the flat fifth upon B; thus,

This belongs either to C major, or A minor, according to its resolution, as shown by the directs. If, however the dominant on E should require G natural instead G sharp (as shown by the last directs) the chord becomes part of a sequence, and the minor mode of A changes.

4. The extreme flat seventh upon G sharp in a minor, formed of three minor thirds.

The seventh consisting of four sounds, admits of four different positions; thus,

The first position is that of third, fifth, seventh and eighth.

The second, of fifth, seventh, eighth and third.  
The third, of seventh, eighth, third and fifth.  
The fourth, of eighth, third, fifth and seventh.

These positions like those of the triad, contain tenth, twelfth, and fourteenth of the root, when the third, fifth, and seventh are taken above the octave.

In general the octave to the root is united, otherwise a chord of five sounds would be employed, a combination seldom necessary. Pasquali has uniformly given a chord of the seventh full, with four notes in the accompaniment; but this appears irregular, as three notes:

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generally sufficient. At a final cadence, indeed, the dominant may be taken thus, D, F, G, B, but 'tben the lowest tonic ought to consist of C, E, G, C.

INVERSIONS OF THE DOMINANT.

This harmony which consists of four different sounds, consequently, three inversions, besides its direct form third, fifth, and seventh, just described.

1. The chord of the fifth and sixth, is the first inversion of the dominant seventh, when the lowest note becomes the third of the root. In thorough base, it is expressed by a 5 under a 6 (to which the chord is understood) and, in practice, the octave of the base note is omitted.

2. The chord of the third and fourth is the second inversion of this harmony, when the lowest note becomes the fifth of the root. It ought, according to its derivation, to be expressed by a 3 under a 4 (to which the sixth is understood;) but as the fourth (or proper root of the harmony) is not pleasant to the ear, it is usually omitted.— Thus, the chord appears as a simple sixth and also as the first inversion of the diatonic triad D, F, G, B.

3. The chord of the second and fourth is the

third inversion of this harmony, when the lowest note becomes the discord, and the triad commences on the next degree above. It is expressed by a 2 under a 4 (to which the sixth is understood,) sometimes by a 2 alone.

As the third inversion of the dominant produces a very great effect, the compositions of the best masters afford frequent examples of its utility.

ART. 89. RESOLUTION OF THE DOMINANT SEVENTH.

The descent of the part in which the dominant seventh is found is called its Resolution; and that descent is either a tone or a semitone, according to the mode.

This resolution of the seventh, occasions two apparent irregularities, viz. \*

1. The four sounds of the dominant, followed by the three sounds of the triad; in which the last harmony is weakened by two parts becoming unison.

The unison parts are placed in the middle staff with stems turning both ways.

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2. The omission of the fifth in the tonic triad, when the antecedent dominant is taken without the octave to the base; thus,

When, however, instead of the octave, the fifth or third of the dominant itself is omitted, the subsequent triad can be taken complete; thus,

In all these examples, the minor seventh [or subdominant of the scale] descends; and the major third of the dominant [or leading note of the scale] ascends. Rousseau, Koch and Subzur, have written long and useful articles on this subject.

Two instances also occur, when this general rule of resolving the seventh by the descent of the melody, is apparently neglected.

1. When by licence, the base itself takes the resolution.

2. When after the third inversion the base, instead of descending a semitone descends a fourth to the tonic, and another part takes the resolution.

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A more unusual license is taken in the following example, from what is called Haydn's sonatas, Op. 40, where the base descends to the root, by the contrary motion, and the seventh is resolved by the intermediate part,



The same base in respect to the letters, but in the direct motion (which may be found in some attempts at composition,) is decidedly false and ungrammatical (as at A); although the very same melody, on the tonic base continued (as at B,) is frequently and very properly employed.



Not only the positions of the dominant seventh may be changed, but the inversions also may succeed each other, previous to its resolution. Great care, however, must be taken in the arrangement of the parts, to prevent transgressing the rules of harmony

1. The first inversion, or chord of the fifth and sixth, resolves by the base ascending a semitone, as in the following example [as at A.]

2. The second, or chord of third & fourth, resolves by the base descending a tone [as at B.]

3. The third, or chord of second & fourth, resolves by the base descending a semitone [as at C.]



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Of Modulation.

As all changes of key are known decidedly by the use of the dominant seventh, the different modulations from both scales will be now explained.

## MODULATION FROM THE MAJOR SCALE.

## ART. 90. 1. TO THE SCALE OF ITS SUBDOMINANT.

The principal and most simple change of key, is that which by adding a minor seventh to the tonic, makes it a new dominant, and hence the subdominant becomes a new tonic; thus,



This modulation being continued, forms a circle of descending fifths [or ascending fourths] of which the following series is part.



## ART. 91. 2. TO THE SCALE OF ITS DOMINANT

The second change is that which, by retaining the octave of the tonic itself, as a seventh, and by making the base ascend a tone in gra-

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dation, descends from the supertonic to the original dominant; thus,



This modulation being continued, forms a circle of descending fifths [or ascending fourths] of which the following series is part.



These two modulations are in continual use; the last dominant change, in the former part of a movement; and the first or subdominant change, towards the conclusion to restore the original tonic. The subdominant modulation only requires two roots, but that of the dominant requires three.

## 3. To the scale of the Subdominant or Relative Minor

The third change is that in which the base rises from the tonic to the mediant; and, making that a new dominant, by the addition of the seventh, descends to the relative minor tonic.

A similar modulation being continued, forms a circular series of keys, in which the major and relative minor succeed each other alternately, and of which the following series is part.



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This modulation requires four roots previous to the alteration of the signature; but the sudden addition of the seventh [especially after the minor tonic,] is rather harsh and unexpected.

4. To the scale of the Mediant, or Relative Minor of the Dominant.

The fourth change is that which, through a previous modulation into the dominant makes the original mediant tonic; thus,



5. In the scale of the supertonic, relative minor of the subdominant.

The fifth change is that which, making the submediant a dominant, forms a new scale on the supertonic; thus,



This change, although apparently simple, is, in reality very remote, and will hereafter be more particularly considered.

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MODULATION FROM THE MINOR SCALE.

ART. 92. 1. TO THE SCALE OF ITS SUBDOMINANT.

The principal change, like that in the major mode, (Art. 90) is made by adding a seventh to the tonic, and sharpening its third, to form a new dominant; thus,



ART. 93. 2. TO THE SCALE OF ITS DOMINANT.

The second change requires an additional harmony (borrowed from the sequence of sevenths) to alter its signature, previous to the use of the new dominant; thus,



3. To the scale of its mediant or relative major.

The third change is made by the reversed gradation or the descent of a tone; thus,



4. To the scale of its submediant.

The fourth change adds a seventh to the mediant, as in the minor modulation before given (Art. 91.3.)



F

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5. To the scale of its seventh.

The fifth change, which is very unusual, is made from the original subdominant with a major third; thus,



Although no modulation is complete without the use of the dominant harmony, which contains always one, and in the major mode both the characteristic notes of the new scale, yet the order in which this harmony is given in the foregoing examples, is not, in all cases, necessary to be observed.

Modulations are continually formed from one scale to another, by means of the tonic harmony alone; but in those instances, it is proper to introduce the new dominant as soon as possible, to decide the key; otherwise, the equivocal effect would frequently occur. The limits of the present work will not allow a more extensive consideration of this important branch of harmony. The changes here given are the foundation of all regular modulation; and in the article of license, a more ample explanation of irregular modulation will be found.

ART. 94. DISCORDS.

Discords are used in harmony, either by transition, suspension, syncopation, or addition.

The discords of suspension and syncopation must be regularly prepared, struck, and resolved; but those of transition and addition require, as their names imply, no preparation.

ART. 35. 1. DISCORDS OF TRANSITION.

Any note which passes by one degree between the other notes of the triad, forms a

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discord of transition; and, if found on the weak part of the measure, is termed a passing note.

Radical Bases.

The radical bases, which are the discords of regular transition, and which are concords in the upper part, are made apparent in the under part of the example.

The notes of irregular transition are found on the strong parts of the measure, and are called by the Germans, Changing Notes. In the following example, a particular instance of irregular transition occurs.

The last note but one (viz. the F sharp) is here taken as a discord by irregular transition, which the radical base placed below demonstrates:

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The notes of regular and irregular transition are intermixed in the following passage; thus,

In modern music, all the discords of transition may be reduced to appoggiaturas or after notes. Thus the quavers in the following passage may be turned into crotchets preceded by appoggiaturas.

The reduction of this phrase shews the real notes of the harmony, and explains the nature of irregular transition, in which appoggiaturas are always employed.

When the notes of transition are prolonged, they appear as integral parts of the harmony, and are sometimes marked with the figures of thorough base; thus,

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These two intermediate notes between the tonic and dominant descending, are discords of regular, and irregular transition. They are explained by an after note and an appoggiatura, as in the following example.

The same base passage (a semitone lower in D major) is employed by Handel; in which the notes are not transient, but each bears its own proper harmony, according to the reversed gradation from the dominant; thus,

## ART. 96. 2. DISCORDS OF SUSPENSION.

The discords of suspension are divided in four distinct classes, viz. the fourth, the ninth, the appoggiaturas and anticipation.

## ART. 97. THE FOURTH.

The fourth, accompanied with the fifth and eighth, is an appoggiatura, continued the place of the third on the strong part of the measure.

It is generally prepared, and is resolved descending one degree.

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It has two inversions, viz. the second and fifth, which suspend the sixth; and the fourth and seventh, which suspend the fourth and sixth, the two inversions of the triad; thus,

First Inversion.

Second Inversion.

ART. 98. THE NINTH.

The ninth accompanied with the third and fifth is an appoggiatura, continued in the place of the eighth. It is like the fourth generally prepared and always resolves.

The chord of the ninth has two inversions, one figured with a seventh, followed by its resolution the sixth, on the third of the root; the other figured as fifth and sixth,

on] the fifth of the root. The following tonic pedal, or organ-point, is a very important study for the chords of suspension.

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ART. 99. APPOGGIATURAS.

Although every note of suspension may be reduced to an appoggiatura, yet, in modern music, some notes are more particularly used as such than others by greater freedom in their resolution.

Any part of the dominant seventh may be retained on the tonic base, and afterward proceed according to its proper motion. The ninth also may resolve by ascending into the tenth, and the sharp seventh (or leading note) must resolve by ascending into the eighth.

In this ascending resolution of the dominant seventh, the figures of the suspended ninth often becomes a second; thus,

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In diatonic sequences, as will be shown hereafter, every note of the scale may bear single or double suspensions. All these notes are nothing more than the retardation or retention of sound, longer than the duration of its own root, upon a new radical base.

ART. 100. ANTICIPATION.

When a note is diminished by half its value, and the following degree employed to fill up its time upon the former base, such change is termed Anticipation; thus,

These anticipated notes are considered wholly as relating to melody, and are not noticed by the figures of thorough base. In the foregoing example, taken from the Lexicon of Koch (article Vorusaahme,) the first measure (A) contains the simple notes; the second (B) shows the anticipation in quavers; and the third (C) repeats the same anticipation in syncopated notes.

Many other chords of suspension may be formed, by combining all the preceding in different ways.

ART. 101. 3. DISCORDS OF SYNCOPATION.

The discords of syncopation only differ from those of suspension by constituting a part of the radical harmony, and by not being merely appoggiaturas. The diatonic sequence of sevenths, is one of the principal

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passages in which these discords are used; thus,



The German authors, previous to the writings of Kirnberger (1774,) seem to have classed the discords of suspension with those of syncopation; but his arrangement of chords, into essential and accidental, establishes that difference between them, which is adopted in this work. Heck places the discords of syncopation with those of suspension; and Heck was well versed in the musical literature of Germany.

## ART. 102. 4. DISCORDS OF ADDITION.

When any discord, which has not been heard in the preceding harmony, is united to the perfect triad it is termed a Discord of Addition.

The discords of addition are the seventh, the ninth, both on the dominant; and the sixth on the subdominant; these are particularly useful in distinguishing those two harmonies from that of the tonic.

## 1. Of the Added Seventh.

From article 88 to 94 of this grammar, the whole relates to the dominant seventh, particularly Art. 88, where the difference between the added and transient seventh is shown. The 89th article treats of its resolution, which term is equally applied in the descent of the seventh, whether used by transition, syncopation, or addition.

## 2. Of the Added Sixth.

As the dominant harmony is distinguished from that of the tonic by its added seventh, so the subdominant is dis-

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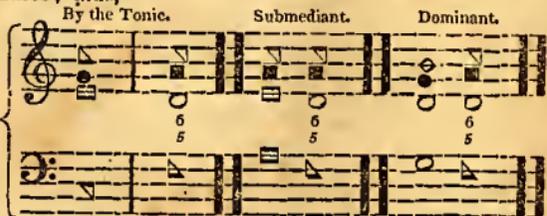
tinguished from the tonic, and from the dominant, by its added sixth, wherever the melody of a single part (as at A,) or the harmony of the whole (as at B,) requires it, the subdominant may have its own sixth (or supertonic of the scale) added to its triad.



Sixth added for the Melody.

Sixth added for the Harmony.

The fifth and sixth on the subdominant may be prepared by the submediant, or by the dominant, as radical bases; thus,



This discord may resolve two different ways, viz. into the tonic (on its second inversion,) or into the dominant harmony; thus,



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The inversions of this Harmony are seldom used. When this Harmony appears in the form of a seventh on the Supertonic it frequently constitutes part of the diatonic sequence of sevenths, and as such, may be accounted radical, like the diminished triad of Kirnberger thus.



Rameau estimates the root of this Harmony by its resolution, D when followed by G, and F when followed by C. Heck considers it as a compound of both the Harmonies of D and F. Dr. Boyce (in his mss.) and with him the author of this grammar (Dr. Calcott) thinks the root is decided by the scale of the key in which it is found; thus,



## Of the Added Ninth.

When to the chord of the dominant seventh, the ninth is also joined, a chord of five sounds is formed. It rises from the root by regular thirds, in the following manner



This harmony being generally used in four parts, the

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ical base is commonly omitted, for the leading note is always sufficiently powerful to guide the ear to its proper place.

The added ninth of the dominant is really the submediant of the scale, or sixth from the tonic; it is consequently major in the major mode, and minor in the minor mode. Thus, although there is but one added seventh, there are two added ninths.

The omission of the root forms a chord of the seventh on the leading note, which may be known from the other elements (either of the sequence, or of suspension) by its resolution into the tonic. It may be sometimes prepared, but is generally used without preparation.

Prepared. Unprepared.

One of the inversions of this seventh are employed in the major scale, but all are used in that of the minor. This chord is considered as a combination of the dominant and subdominant harmonies, since it contains the B and D of the former, and the A and F of the latter, with the resolution of D and F falls on the same note.

Dominant. Subdominant. Union of both.

It is observable, that the above combination of sounds includes every note of the scale, excepting the three notes of the triad on the tonic, and that it also decides the mode of the scale, since the sixth or submediant is either of the chord of the subdominant, which is major or minor according to the key.

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The same chord in the minor mode, consists of three minor thirds; and its extreme notes are the sharp seventh and minor sixth of the scale. It is of such great importance in modern music, that it is termed the diminished seventh or equivocal chord. In the resolution of its parts, it conforms to that of the major chord in the last example.

This harmony has a great advantage over the former, since it decides the key; for the harmony of B with a seventh may be in A minor, or in C major.

But the seventh of G sharp can only be found in the key of A minor.

All these chords are liable to have any of their sounds suspended on the following tonic harmony; and hence arise many figured bases, too numerous to be inserted within the limits of the present work.

## ART. 103. CADENCE.

A Cadence in harmony consists of two distinct chords (the last of which is generally accented,) and is used to terminate the sections and periods of musical rhythm.

## I. OF RADICAL CADENCE.

When the bases of both chords are the roots of their respective triads, the cadence is termed Radical; and

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of these radical cadences, there are four in general use; the Perfect, Imperfect, False, and Mixt; to these may be added the Plagal or Church Cadence, which is only a variation of the imperfect, and the Authentic, which is only the ancient term for the Perfect.

## ART. 104. I. PERFECT CADENCE.

The Perfect Cadence consists of the dominant harmony followed by that of the tonic; thus,

The first or leading harmony is always major.

In C Major. In A Minor.

## ART. 105. II. IMPERFECT CADENCE.

The Imperfect Cadence consists of the tonic, followed by the dominant without its added seventh, and is the former reversed.

The second, or final harmony is always major.

## ART. 106.

## III. FALSE CADENCE.

The False Cadence consists of the dominant followed by the submediant (in diatonic gradation) taken in the place of the tonic; thus,

In the major mode, this cadence forms the interval of a

In C Major. In A Minor.

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tone; in the minor mode only a semitone; and it is used instead of the perfect cadence from which it is derived.

## ART. 107. IV. MIXT CADENCE.

The Mixt Cadence is the direct gradation of the subdominant to the dominant, and is used instead of the imperfect cadence from which it is derived.

## ART. 108. PLAGAL CADENCE.

The Plagal Cadence only differs from the imperfect as to its place in the scale, being the progression of the subdominant to the tonic; thus,

This is used as a final cadence in church music, particularly in the Hallelujah Chorus, Messiah, and in the Coronation Anthem, Zadock the Priest. The final chord of this is always major. Hence arises the necessity of varying the third of the last harmony in the minor mode, and of changing it to the major third. Formerly it was usual to terminate every piece of music with the major third, whatever might be the cadence.

The Authentic Cadence is the same as the Perfect Cadence, and is only so termed in contradistinction to the Plagal.

## II. OF MEDIAL CADENCE.

When the leading harmony of any cadence is not radical, but inverted, the cadence is termed Medial, and is used to express an incomplete close.

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1. *Cadence of the Leading Note*—This is the first inversion of the dominant, and is used instead of the perfect cadence.

2. *Cadence of the Sharp Sixth*.—This is the second inversion of the dominant, and is sometimes used as a final cadence on the tonic, as in *Non Nobis Domine*; but more generally on the sixth of the descending scale, when it commonly bears a suspended seventh.

3. *Cadence of the Major or Minor Sixth*.—This is the first inversion of the mixt cadence, and is chiefly used in the minor mode. It is liable also to the antecedent suspension of the 7th.

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These cadences may also become protracted by using other harmonies on the dominant. Thus is formed what Dr. Pepusch calls the Grand Cadence.

To these may be added those deceptive cadences which, by varying the final chord, avoid the final close.

## ART. 109. SEQUENCES.

Any similar succession of chords in the same scale, ascending or descending diatonically, is termed a Sequence.

The great distinction between a sequence and a modulation, consists in the scale or key remaining unaltered in the sequence, and being changed in the modulation.

All sequences are particularly distinguished by irregularity of making the leading note a temporary note to avoid modulation out of the original scale.

## 1. Of Dominant Sequences.

The principal descending sequence is that of seven, an example of which has been already given (Art. 10) derived from the progression of rising fourths and falling fifths in the dominant motion. Dr. Burney calls this sequence a chain of sevenths. The term sequence probably first employed by Pasquali. It is found in *meau* in the more extensive sense of Progression.

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2. Of Mediant Sequences.

The principal ascending sequence is that known by a 5 followed by a 6 on a gradual progression of the diatonic scale. It is derived from the mediant progression.

In this and the following examples, the directs show the radical base.

Example continued.

This sequence, like that of sevenths, admits of the leading note, as a temporary root; and it seems to have been used for the sake of elucidating these passages, that Hindenburg and Kollmann have admitted the diminished triad among the consonant harmonies.

3. Of Inverted Sequences.

The principal Inverted Sequences are those derived from the sequence of sevenths; and of these, the most common is that of a 7 followed by a 6 on the gradual descending progression of the scale.

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Example continued.

This may also be considered as a simple sequence of sixths, with suspensions of sevenths; and in like manner the ascending sequence of fifth and sixth may be explained by anticipation (Art. 100.)

It is not unusual in the first inversion of the sequence of sevenths (that of the fifth and sixth,) to leave the harmony as a simple triad, in the following manner.

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4. Of Simple Sequences.

A descending scale may also be accompanied by a simple sequence of sixths alone. The theory of this progression is involved in some difficulty; but the uniform practice of authors, both ancient and modern, has established its use.

The same series may take place ascending, and the effect is nearly that of the medial sequence of 5 and 6, as the preceding series of the descending scale resemble the inverted sequence of 7 and 6.

5. Compound Sequences.

Compound Sequences are those which by employing the chords of suspension, change their harmonies on the alternate base. Of these there are various kinds: one

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of the principal is that of descending thirds with alternate ninths; thus,

## 6. Irregular Sequences.

It is not unusual to find an ascending scale accompanied with 7 and 6, with 9 and 8, or with their compounds 9 and 8, which form irregular sequences; thus,

These chords belong regularly to a descending series. — In these sequences the unaccented harmony must be divided in half, after the resolution of the discord, to prepare the following one.

## OF LICENSES.

## ART. 110. 1. PEDAL HARMONIES.

When the dominant harmony is taken unprepared upon the tonic base as a holding note whether preceded by the tonic, or by the subdominant harmony, the passage is termed

## MUSICAL GRAMMAR.

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a tonic pedal note or organ point; thus,

In the chord of 4 the dominant note itself is generally

omitted, and the chord appears (independent of the holding base) like that of the sharp sixth on the super-tonic.

When also any chords or sequences are taken upon the dominant base as a holding note, a similar passage is formed; and the base then also becomes a dominant pedal note or organ point.

Not only the simple dominant, but its compound derivative, the added ninth may be taken on a tonic pedal. — Hence arises the chord of the sixth and seventh, or the thirteenth of Marpurg. This is used in the minor mode on the tonic, and sometimes, by extreme license, on the dominant.

## ART. III. 2. EXTREME SHARP SIXTH.

When upon the first inversion of the mixt cadence, the sixth of the submediant (or fourth

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of the scale) is accidentally sharpened, the chord of the extreme sharp sixth is formed; thus,

This harmony, when accompanied simply by the third, has been termed the Italian sixth. By this alteration of the fourth, the species of cadence is changed from the first inversion of the mixt to the second inversion of the perfect; and is considered as a license, because the root bears a flat fifth, while at the same time the third continues major. The radical base, therefore, of the extreme sharp sixth is the supertonic of the key; the fifth is allowed to be defective that the original minor mode may be totally destroyed.

When to the simple combination of the Italian sixth the root itself is annexed, a chord of third, fourth, and sixth is formed; and as this harmony is only found in the theory of Rameau, it may be properly termed the French Sixth.

## French Sixth.

## Root B.

A harmony still more remote, but extremely powerful, is formed upon this chord by inserting the added ninth on the root, as a supposed dominant to the real one. This occurs with great effect in the writings of Graun, &c. and therefore may be called the German Sixth. It requires, however, a continuation of its third and fifth on the dominant base (as a new fourth and sixth,) to prevent the consecutive fifths.

## German Sixth.

## Root B.

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The music of France, Italy, and Germany, cannot be illustrated in a smaller compass than by the use of these three chords. The feebleness of the French sixth, compared with the elegance of the Italian, and the strength of the German, leaves no doubt of their superior excellence. The admirable genius of Graun knew when to employ the Italian sweetness, and when to change it for German force.

#### ART. 112. PARTIAL MODULATION.

Whenever the dominant and tonic of a new key are employed without the subdominant harmony, such change constitutes a Partial Modulation.

One change of this kind arises when the seventh of the major mode is flattened, and the modulation returns again thro' the leading note of the tonic, as in the above example.

Another change towards the dominant is also frequently used; thus,

Many other changes occur in the relative minor (or mediant), to the mediant, to the supertonic, &c. some which is peculiar to the last century.

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#### Of the Rule of the Octave.

It may appear singular to class this celebrated progression among musical licenses, but as the descending scale equally includes a partial modulation, and rejects the original subdominant harmony, so essential to the constituent parts of the key, the propriety of the classification appears obvious.

When a diatonic scale in the base is accompanied with harmony ascending to this rule, the roots and their inversions are thus intermixed:

The descending scale makes a partial modulation into the dominant; thus,

The Directs mark the Roots of the Chord.

In the minor mode, the inversion of the mixt cadence takes place, which, in modern music, is generally varied

### III. HARMONY.

by the Italian sixth.

The remainder of the scale coincides with that of the major scale. Although this scale is given in the above form by most theoretical writers, yet, in practical music, such is the prevalence of partial modulation, varied sequences, &c. that the rule is not often found complete.

#### ART. 113. CHROMATIC MODULATION.

When the chromatic semitones are introduced between the notes of the diatonic scale, Chromatic Modulation is formed, in which the key is continually, altho' partially, changing.

As the diatonic sequence of sevenths is used to avoid modulation, so a chromatic sequence of sevenths consists of dominants alone and the scale changes at every chord.

In a similar manner may be formed an ascending chromatic sequence, derived from that of 5 and 6; thus,

This also makes a partial change at every other harmony.

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In modern music, a species of chromatic transition is employed, in which the semitones occur not as parts of the radical harmony, but as appoggiaturas, after notes, or acciaturas. The following examples, from the celebrated opera of Mozart, the zauberflöte, are instances of chromatic appoggiaturas.



The acciatura or half beat, is also used with great effect in a terzett from the same piece.



The half beat (or acciatura) may also in some instances be found on the semitone above, taken as a flat.

## ART. 114. ENHARMONIC MODULATION.

The last and most difficult branch of harmony, is that which arises from the sudden change of key made by the enharmonic diesis; for when any one of the sounds of the equivocal chord is called by a new name, and placed on a new degree, the root, scale, and signature all change at once.



As this harmony consists of four sounds, each of which

## MUSICAL GRAMMAR.

## - III. HARMONY.

may be altered by the diesis, the two following modulations arise from the same chord.



The harmony of the extreme flat seventh, has attracted the notice of all the theorists who have written on the subject of chords in modern times; and its complete discussion would fill an ample treatise.

As the chromatic octave upon keyed instruments consists of twelve different sounds (exclusive of the diatonic eighth or replicate of the first,) there are but three different chords, in respect of the keys themselves on the key board. These in their simplest forms, are the added ninths of D, A and E, dominants of their respective minors. Each of these chords by the use of the diesis, may change into three other harmonies; and thus an immediate step to any one of the twelve minor modes may be gained.



These chords may also, under certain limitations, succeed each other chromatically, descending or ascending; thus,



The last and most unusual species of enharmonic modulation is that which changes the dominant seventh into the German sixth. A remarkable instance occurs in Handel's Solomon, at the chorus "Draw the tear from

## IV. RHYTHM.]

hopeless love;" thus,



Rousseau, Art. Enharmonique, does not mention this modulation; although it is extremely worthy of notice, being formed upon a chord so apparently perfect as the dominant seventh.

## PART IV. RHYTHM.

## ART. 115. RHYTHM.

The disposition of Melody or Harmony, in respect of Time or Measure, is termed Rhythm.

Those branches of Rhythm which are necessary to be considered in the present work, are, I. Accent, II The Musical Foot, III. The Musical Caesure, IV. The Phrase, V. The Section, and VI The Period.

## I Of Accent.

Accent has been already described (Art 25) as part of notation: but it must now be examined more accurately

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since upon this peculiar arrangement of sound, all Rhythm depends.

The necessity of dividing the notes of music into equal portions of time called measures (Art. 13,) may be shown by considering the subsequent series of notes.



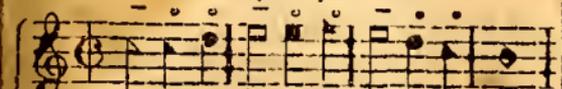
The above cannot be performed, as melody without making certain points of division, on which pressure must be laid. It may for instance be accented two ways in equal time; thus,

Trochaic Rhythm. Orthus. Iambic Rhythm.

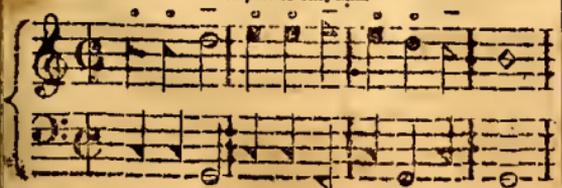


The following passages are distinguished by the different harmonies they bear, in each variation of the Rhythm, as well as by the points of the melody.

1. Dactylic Rhythm.



2. Anapestic Rhythm.



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3. Amphibrachic Rhythm.

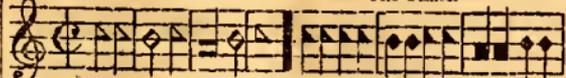


ART. 116. SIMPLE COMMON MEASURE.

The Simple Measures of equal time consist of two parts, and are subdivided into four times: the parts are minims in common time, and crotchets in two crotchet's time; and the times are crotchets in common time, and quavers in two crotchets time; thus,

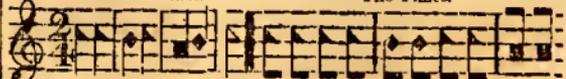
COMMON TIME.

The Parts. The Times.



TWO CROTCHETS TIME.

The Parts. The Times.

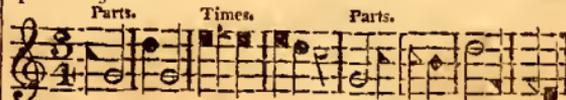


ART. 117. SIMPLE TRIPLE MEASURES.

The simple measures of Unequal (or Triple) Time also consists of two parts, one double the length of the other; but the times are only three: hence arises a varied expression, according to the value of the notes in

IV. RHYTHM.

quantity.



In the further division of simple measures the accents are known by the groups, which are regulated by the times of the measure, as before noticed (Art. 116;) thus,



In triple measure, the same arrangement of groups is in general use; thus,

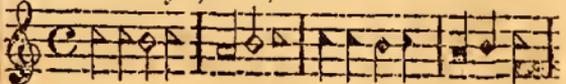


\*A thousand pleasures reign

These inferior accents which belong to the times of the measure, do not, by any means, destroy that great and predominant accent that belongs to the first note which follows the bar, and which is accompanied by the Thesis or depression of the hand in beating time. The Arsis, or elevation of the hand, always follows on the weak part of the measure.

ART. 118. COMPOUND MEASURES.

The Accents of Compound Measures are exactly similar to those of simple measures, which are only their halves, and which differ chiefly in their notation, and their appearance to the eye; thus,



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The Germans, and also the French, consider the measure of four crotchets as a species different, not only from that of three, but even from that of two crotchets; a distinction which arises from the nature of accent, and which is thought of importance by those authors. It is considered by some of them as a simple measure; but it really seems merely to differ from that of two crotchets, by the omission of the alternate bar.

In compound time, the difference between six crotchet and three minim measure, or between six quaver and three crotchet measure [both of which contain an equal portion of time between the bars,] is only known by the accent. The groups, indeed, regulate the accent to the eye, and show the compound time of six quaver measure by their equal division. Thus in the following example the simple measures contain the quavers grouped by sixes which have one strong accent on the first, and two inferior ones on the third and fifth notes; thus,



In compound time the accents are as under;



The compound Triples of nine crotchets, or nine quavers take their accents from the simple measures whence they are derived.

## ART. 119. MIXT MEASURES.

Mixt Measures take their accents from their measure notes; and the groups (if any) decide the alteration made in the time

## MUSICAL GRAMMAR.

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marked at the clef; thus,



Although this melody is written in two crotchets, the accompaniment is in six quavers.—There is some doubt whether it should be performed as written, or as if it were compound; that is, one dotted crotchet, one crotchet and one quaver, in the first measure. If, however, any variation in the subordinate parts of these mixed measures should be requisite, they must be changed to their relative compounds; thus 2-4 will become 6-8, 3-4 will become 9-8, and common time will become 12-8.

The following passages from Koch will show the necessity of using the compound, instead of the mixt measure in two crotchet time.



The same variation takes place when the compound is taken, instead of the mixt, in three crotchet time, as in the following passages.



In a similar manner Handel uses the compound of twelve quavers for the accompaniment of "Mirth admit me of thy crew," in G (L'Allegro.) while the vocal part and the base are written in simple common time.

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## ART. 120. EMPHATIC.

By Emphasis is meant a stronger and fuller sound of voice than that of Accent, by which we distinguish some note or notes on which we design to lay a particular stress, and to show how they affect the rest of the passage.

The Emphasis is distinguished from the accent (as before observed, Art. 25) by its occurring on the weak parts of the measure; by the different grouping of the quavers, semiquavers, &c. and by the emphatic marks of *ff.* &c. (Art. 26.) placed over the notes. In performing the Piano Forte, a great difference seems to exist between them; since accent always requires pressure immediately after the note is struck, and emphasis requires force at the very time of striking the note. Thus accent may be employed in the most piano passages; but emphasis always supposes a certain degree of forte.

To the same species of effect which is derived from emphasis, may be referred the *Tempo d'Imbroglia* (della Confusione) of modern music, in which the music, although written in one kind of measure, is really performed in another. Among the simplest instances of this nature, is that change of time used by Corelli, Handel, &c. &c. which forms one single measure of three minims, from two measures of three crotchets each, as in the following example from the *Passione* of Graun.



A more singular example may be found in the final Chorus of the *Pilgrim of Elise*; in which the time, though apparently three crotchets, produces the effect

of two crotchets in a measure.



In the last movement of Haydn's Instrumental Passion, Op. 45, generally known by the name of the seven last words, several passages occur, in which, as in the preceding example, the time changes from three to two crotchets. In the final section the time changes to four crotchets, &c. As that movement is termed il Teremoto, or the Earthquake, this confusion is particularly appropriate.

II. Of the Musical Foot.

ART. 121. SIMPLE FEET.

A small portion of melody, with one principal accent, including the value of one measure, is termed a Musical Foot.

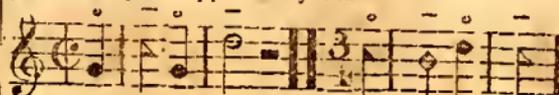
The knowledge of this rhythmical subdivision of melody is of great importance in practical music; as the finger must not take breath, nor the performer on keyed instruments separate the notes in the middle of a foot.

It has been usual with some authors to apply the names of the ancient poetical feet to corresponding musical passages; but the difference between ancient and modern quantity and accent, leaves a doubt concerning the propriety of using the terms of Grecian Rhythm. An English Trochee, as actor, hateful, &c. may be represented in musical notation several ways as in the following example.



An English Iambus, as reject, observe, &c. may be re-

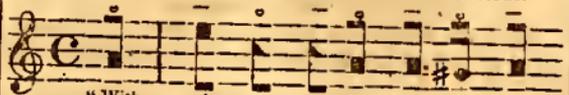
presented by the opposite rhythm.



The other two dissyllabic feet of the ancients, viz. the Spondee, both syllables long, as pale moon, and the Pyrrhic, both short, as level, may in respect of the measure (which is guided by the accent) be always considered as trochaic in the English language, with some small occasional change in the value of the notes. The difference between the two dissyllabic feet is well exemplified by the word desert, which when set to music as a trochee (desert,) signifies a lonely place. Thus in the Messiah, "Comfort ye my people."



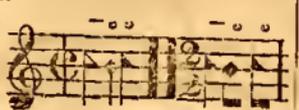
The same word set to music as an Iambus (desert,) signifies merit. Thus in Handel's Judas Maccabæus.



The effect of these feet, in respect of deciding the key by means of the accent, has been before exemplified (Art 87) Another instance of harmony and rhythm being united to determine the key in contradistinction to the signature, may be seen Art. 80.

The English feet of three syllables may be divided into three classes answering the Dactyl, the Anapaest, and the Amphibrach of the ancients.

1. The dactyl may be represented by the words labourer, possible, &c. and in notes thus;



2. The anapaest may be represented by the words contravene, acquiesce, &c. and in notes thus,



3. The amphibrach may be represented by the words salvation, delightful, domestic, &c. and in notes thus,



ART. 122. COMPOUND FEET.

As a musical foot is equal in value to a measure, although it differs in accent, on account of the place of the bar, so in the compound measures the feet are double, and may be resolved into two by dividing the measure.

The following example from Haydn, Op. 40, Sonata 3, might be resolved into single feet of two crotchets in a measure.



The same may occur in the iambic measure, as in the following example.



An example of the foot in six quaver time divided by the bar is found in Haydn, symphony 3d, Salomon's

Concerts.



The difference between compound and simple feet, may be further exemplified by the following extract from the messiah, in addition to the remarks already given.



"Strength, lift it up, be not afraid."



"I know that my Redeemer."

The second measure of both examples is divided in the same manner; but the accent, and consequently the feet, are entirely different.

III. Of the Musical Cæsure.

The term Cæsure is used in this grammar in the signification annexed to it by Koch.

ART. 123. CAESURE.

The cæsure is the rhythmic termination of any passage which consists of more than one musical foot. Or, it is the last accent of a phrase, section, or period, and is distinguished in all the simple measures by the place of the bar.

The utility of this distinction will appear, by considering the two methods in which the music might be composed to the lines.

"Conquest is not to bestow,  
In the spear, or in the bow." Dr. Arno's Justice.



If these measures were not divided as they are, the cæsure, which now is properly placed on a strong part (x), would fall on a weak part (†), contrary to the nature of accent.

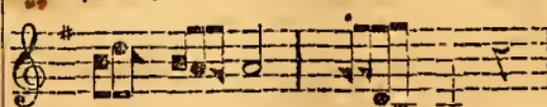
The cæsure in ancient music most frequently occurs in the middle of the compound measure, and thus appears to a modern view irregular and incorrect. The exceptions to the musical cæsure falling upon the last syllable of the line in poetry, are few, but very important. From the nature of harmony, it sometimes occurs that the three last syllables may belong to a melody derived from the same chord; in that case, the cæsure is thrown back, as in the following example:



"So shall the lute and harp awake,  
And sprightly voice sweet descant run."

Here the cæsure falls on the third crotchet to the syllables, descant run, instead of being placed on the last syllable, run.

It appears that the cæsure, or rhythmic termination, is not always the last note of the passage. The melody is often prolonged after the cæsure, by varying the tonic harmony; thus,



The whole chord of the dominant is also often retained upon the cæsure, as in the following example from Mozart's duett in C, Op. 14, p. 11.



The air by Handel in the occasional oratorio, of which the subject is here given, will be found an excellent study for the correct position of the cæsure.



"Prophetic visions charm mine eye."

In the following instance, Handel has not been so careful, since the cæsure comes in the wrong place, and the bars are consequently erroneous. It should begin like the first example of this article, with the half measure.



"Strange reverse of human fate."

In the old arrangement of compound common time, it was usual to change the place of the cæsure; sometimes forming the cadence at the beginning of a measure, and afterwards repeating the same cæsure in the middle of a measure. The airs of Pergolesi, Jonelli, &c. are remarkable for this rhythmic variation. See a particular instance in the admirable song by Hasse, Pallido il sole.



In the tune called Polonoise or Polacca, a considerable exception to the rule of the cæsure occurs, as it falls there on the weak part of the measure; thus,





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The contracted section resembles the extended phrase in the number of its measures, both consisting of three feet; but the phrase is always an imperfect melody, whereas the section always terminates with a cadence. A phrase is often extended by continuing the harmony of its first measure, as in the following example.



A phrase also becomes irregular when a measure foreign to its subject is introduced by way of prelude; thus,



In some passages, the variation of the *accuse* note, by an *appoggiatura*, or by other means, will give to the contracted section the effect of an extended phrase. The following example from Haydn's *Creation* is of that nature, and is therefore equivocal; as its melody indicates an extended phrase, and its harmony a contracted section



The next passage is, however, more complete, and terminates the section.



Hence appears the propriety of terming the first an extended phrase.

In choral music of the ancient school, the contracted phrase seems to be, in many cases equivalent with the compound foot. Thus in the sublime chorus of Handel's

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## IV. RHYTHM.

Messiah, "For unto us a child is born," the first phrase is little more than a compound foot.



## ART. 128.

## FUGUES OF AUGMENTATION AND DIMINUTION.

In Fugues of Augmentation, feet become phrases, phrases become sections, and sections become periods. In Fugues by Diminution, on the contrary, periods become sections, sections become phrases, and phrases become feet.

Phrases become feet as in the following example.

## Subject in Phrases.



## Answer in Feet.



The answer by diminution changes crotchets into quavers, quavers into demisemiquavers, &c.

## ART. 129. INTERWOVEN PHRASES.

In figurate counterpoint, anciently termed *Descant*, where imitations, fugues, and canons are employed, the phrases, as they occur, are interwoven in different parts.

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Thus the extended phrase to the words "Shall be revealed," is interwoven in the various parts. The union of phrases towards the end of a fuge, &c. is sometimes even closer than a foot, being at the distance of a crotchet only. Many examples of this style may be found in the madrigals of Wilbye, Weelks, &c. In Italy this is called *Lo Stretta della Fuga*, the *Knot of the Fugue*. The accent of the words, however, will not always permit them to agree with so close a union of the music, as the alteration in the following example will show:



A similar passage is introduced with great effect, at the end of "The flocks shall leave," where the violins echo the same notes (in the octave above) as are sung in the preceding time to the words "Die, presumptuous Aci."



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In those pieces of music termed canons, in which the same melody is continually heard in the different parts, the phrases are of course, united throughout the whole composition. Of this kind of music, the finest specimen extant is the celebrated *Non Nobis Domine*, by Dr. Bird, which will ever remain a lasting ornament to the taste and science of the country in which it was produced.—The phrases of this canon are as follow :

Non nobis, Domine, non Nobis, Sed nomini Tu-  
o da glo-riam, Sed nomini Tuo da glo-riam.

V. Of the Section

ART. 130. REGULAR SECTION.

A Section (*Absatz*) is a portion of melody, formed by two regular phrases, the last of which is terminated by a cadence.

The section takes name of Tonic or Dominant, according to its final harmony; as in the following examples from Haydn's *Creation*: "The heavens are telling."

Dominant Section.

Tonic Section.

In the music of the older school, the section often consists of two measures only, as in the example "Oh had I but a Lyre," Art. 126.

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Koch has also adopted the mark of a square (□) to express the section, and places it, like the triangle of the phrase, over the final note. This sign seems analogous to that of the semicolon (;) in language.

In the *Arioso*, or *Legato* style of music, it is usual to find sections which are not subdivided into phrases, as in the following example.

Koch also makes three remarks upon the section (*absatz*) as relating to its punctuation, to its rhythm, and to its harmony. First, Its conclusion, or the form and harmonical disposition of the cadence, termed by Koch, its *Interpunctual Nature*. Upon this depend the classification into tonic, dominant, or even subdominant sections, the variation of the cæsure note, &c. Secondly, Its extent in the number of measures, and in the similarity of feet, termed its *Rhythmical Nature*. By this the regular section or rhythm (*Vieris*) of four measures, is distinguished from the irregular section, whether extended or contracted, &c. &c. Thirdly, The extent and variation of its component harmonies; or the degree of its perfection; as to being dependent or independent of the adjoining sections, termed its *Logical Nature*.

ART. 131. IRREGULAR SECTION.

Irregular sections are of two classes, viz. contracted, of less than four feet, and extended, of more than four feet.

ART. 132. CONTRACTED SECTION.

The contracted section differs from the extended phrase by its terminating with a cadence, and generally consists of three feet.

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ART. 133. EXTENDED SECTION.

The extended section may consist of five, six, seven, or more feet; and the sections are distinguished from each other by the similarity of time or modulation in their respective feet.

The extended section of five feet is formed by various methods. The following example from Koch, augments the two first notes of the regular section.

The section of six feet consists either of two extended phrases of three feet each; thus,

(Mozart's Duet.)

Or of three regular phrases of two feet each; thus,

The limits of the present work will not admit any further examples, of more extensive sections.

ART. 134. INTERWOVEN SECTIONS.

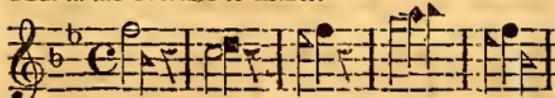
When the regular section is so united to the following one, that upon the cæsure note of the first the second commences, the section is not only contracted, but interwoven.

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Thus the following section, which is regular in the former part of the page is interwoven in this example.



When the subject of a fugue constitutes a section, the answers are interwoven at the caesure of the melody.— Thus in the Overture to Esther.



The second section commences in the middle of the fifth measure, on the caesure note.

In the ancient style of music, great effects are produced by interweaving phrases, sections, &c. and also by intermixing subjects of different rhythms.

Thus in the final chorus of Stephani's Motett, the original plain song, "Qui diligit," is introduced with unexpected effect in the base, while the other parts are singing the descant, "Frangere telum."

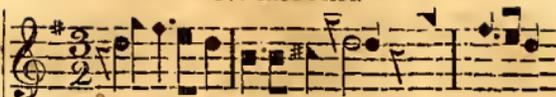


In the choruses of Handel, these effects continually occur. A remarkable instance may be seen in that of "Wretched lovers" (in *Acis and Galatea*) at the words "Behold the monster Polyheme."

In compound time, the interwoven sections commence at the half measure, and consist only of a measure and a half. The following example is taken from the duett in the same motett of Stephani, *Qui diligit*.

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From this union of the parts arises the custom before mentioned (Art. 123,) of placing the caesure in the middle instead of the beginning of the measure. It is usual to protract the harmony of an interwoven section, so that it shall appear regular in the number of measures.— Such is the following section in the last chorus of Graun's *Passione*.



In this instance the prolongation of the tonic harmony in the first measure, makes the section appear regular, although it is really interwoven.

In vocal music, the harmony of a section is also protracted for the sake of expressing the words, as in the glee of the "Red Cross of the Knight," by Dr. Calcott; the first section of which, if regular, would have been expressed thus,



"Blow, warder, blow thy sounding horn."

But to give greater effect to the words, "Blow, warder, blow," the two first notes are augmented to minims; and the section, as written in common time, appears contracted, although it is really extended; thus,



"Blow, warder, blow thy sounding horn."

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## ART 135. CODETTA.

A short phrase, or any other passage, which does not constitute part of a regular section, but serves to connect one section or period to another, is termed a Codetta.

The term is used by Sabbatini, the successor of Valtotti at Padua, in his *Treatato sopra a fughe*, in a more limited sense.

In the duett of Mozart, referred to, (Art. 133,) the following phrase unites the minor period to the original theme.



The extempore divisions made at a close by singers of solo performers, and termed *cadenze*, or *cadences ad libitum*, are all a species of *codetta*. In the repetition of a strain, the passages marked first time, and second time generally contain each a short *codetta*; one to lead back to the commencement, the other to lead forward to its continuation.



In this example, the short *atracco* of each time is not as in general, a separate *codetta*, but very ingeniously makes a part of the original subject.

In the *Da Capo* airs of Handel, &c. a *codetta* is generally inverted to lead back to the theme. Thus in "The pleasure of the plains"



The most successful composer in this style is Graun, who in his celebrated *Te Deum*, has used the *codetta*.

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At the end of several movements, to unite them to the next. Thus, after the final cadence of the air, "Tu, ad berandum," the following codetta is inserted in different modulations; thus,



With what great effect this passage leads into the following theme, the adjoining example will demonstrate.



VI. Of the Period.

ART. 136. PERIOD.

A Period consists of one or more sections, occasionally interspersed with independent sets, phrases, or codettas.

Thus the air, God save the King (Art. 44.) consists of two periods; the first period contains one extended section (Art. 133,) and the last two regular sections.

ART. 137 STRAINS.

When one or more periods are terminated by a double bar (Art. 30,) they are termed strains.

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The period always ends with a radical cadence, like the section (some few instances excepted,) and answers to the full stop (.) in language.

ART. 138. TONIC PERIOD.

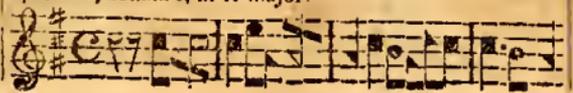
Those periods which terminate with the perfect cadence, are, from their last harmony termed Tonic Periods.

The following example of a tonic period, is taken from the third Sonata of Pleyel, dedicated to the Queen.



This whole period consists of four regular sections, and is distributed into eight regular phrases. The third section is a repetition of the first by the violin, while the *Piann Forte* takes the accompaniment. The fourth section is similar to the second in respect to its leading phrase, by terminating with the perfect cadence.—The transient notes are omitted, and none but the chief sounds of the harmony retained.

As the sonatas of Kozeluch are particularly distinguished by the regularity and clearness of their rhythm, another instance of a tonic period may be taken from his opera 21, sonata 2, in A major.



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The second section consists of one regular phrase repeated; thus,



The third section (with the omission of the passing notes) concludes the period; thus,



Many more examples might be given from the works of the Bach's, Vanhall, Haydn, Mozart, &c. &c. since the variety of periods, in respect to their component parts, is as great in music as in any other language.

ART. 139. DOMINANT PERIOD.

When a period concludes with an imperfect cadence (Art. 105,) it is termed a Dominant Period.

An example of this period may be found in Kozeluch, op. 23, sonata 1.



The second section being interwoven with the third is contracted and consists of three measures only. (See Art. 132.)



The third section is formed of two extended phrases

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with one measure repeated, and concludes on the dominant; thus,



It is to be understood that the terms tonic and dominant, relate only to the nature of the cadence, not to the modulation of the period. It not unfrequently happens that a period, after modulating from the original tonic to its own dominant, may terminate with an imperfect, or even with a mixt cadence in the new key. The final chord, in this case, will be the supertonic of the original scale and made a new-dominant.

As the knowledge of feet and phrases is very important, to prevent the bad delivery (*Vortrag*) of vocal, or instrumental pieces; so also the distinction of sections and periods, gives the performer an opportunity of lengthening or contracting his performance at pleasure. The following hints may be useful till a more extensive analysis of rhythm can be given.

1. Every section and period may be repeated, provided that the *codetta* (if any) leads back to the original note.

2. Every repetition of a section or period may be omitted, due care being taken to perform the last *codetta* (if any) instead of the first.

3. Those sections and periods which contain solos for the violin, flute, &c. when not practised with the accompaniment, should be omitted; and the two sets of sonatas by Kozeluch, op. 21 and 23, will admit of those omissions with great propriety.

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4. In all omissions of periods, great attention must be paid to make the harmonical conclusion of the period agree with the harmonical commencement of the next, and to join the passages by their attendant keys.

5. The difficult modulation of the opening the second strain of a sonata, may be sometimes omitted for the sake of gaining time; but every person who wishes to excel in science or execution, will practise those passages much oftener than any other in the movement.

## ART. 140. INTERWOVEN PERIOD.

As the periods of modern music are distinguished by the accuracy of their phraseology (being for the most part regular;) so those of the old school are generally interwoven, and the caesure note of one period becomes the first note of the next.

The fugues of Sebastian Bach are highly celebrated throughout Europe, for union of periods and closeness of harmony. The first fugue of his twenty-four pieces, entitled *Das Wohltemperirte Klavier*, is formed on the following subject.



The first period terminates in G major, on the middle of the tenth measure.

The second in A minor, on the beginning of the fourth-measure.

The third in D minor, on the middle of the nineteenth measure.

The fourth in G major, on the middle of the twenty-first measure:

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The fifth in C major, on the beginning of the twenty-fourth measure; whence the sixth and last four measures conclude on the tonic pedal.

The third fugue by Handel (op. 3.) of two subjects in B flat major, contains a greater number of interwoven periods.



The first dominant period of two contracted sections ends on the caesure note of the seventh measure.

The second on the fifteenth measure.

The third on the middle of the thirty-first.

The fourth on the middle of the thirty-fifth.

The fifth (a tonic period in D minor) on the caesure note of the forty-fourth, &c.

Another instance of a fugue on two subjects, much longer than this of Handel, is that of Domenico Scarlatti, vol. 2. p. 62, on the following theme.



All the fugues in Handel's choruses, in his overtures, in his lessons, in his violin sonatas or trios, in the symphonies of the chandos anthems, &c. &c. are master-pieces of learning and effect.

Among all the various methods of interweaving periods of the fugue, none has more effect than that of making the tonic harmony of the final cadence a new dominant. This may be performed diatonically, by flattening the third of the leading chord (Art. 108. II. Deceptive Cadence,) or chromatically by the ascending modulation given in Art. 113.

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Diatonically.

Instead of

The same effected Chromatically.

ART. 141. CODA.

The concluding passage of many movements, when it occurs after a protracted perfect cadence, is termed the Coda, or final period.

In modern music the coda is generally preceded by a long shake on one of the notes of the dominant harmony. The length of the coda may be various; in some pieces contains several sections, in others merely a single phrase. The following short coda from Haydn's op. 40, will serve as an example.

In this passage the two first measures of the coda might be omitted without injuring the harmony.

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When the coda consists wholly of the tonic harmony, the open or right pedal of the grand piano forte, which raises the dampers, may be employed with good effect. Instances occur in Kozeluch, op. 40, sonata 1, in F major, p. 11, and in op. 41, sonata 1, in B flat major, p. 9, where he uses the term *Aperto* (open) for this purpose. In foreign printing, the abbreviation *C. S. Con Sordi*, with dampers (or mutes,) *S. S. Senza Sordini*, without dampers are used for the same purpose.

In ancient music, the coda generally occurs on the tonic pedal; and in minor movements it is used as leading to the plagal cadence (Art. 108.)

There is a style of coda peculiar to Italian bravura airs. (See the conclusion of the chorus in Haydn's creation, *The Heavens are telling*). In rondeaus, &c. the coda is placed as a separate strain, with the term itself annexed.

But to show what great effects are derived from this addition after the last perfect cadence of the movements has been heard, the *Hallelujah Chorus* may be adduced. The last section before the coda closes the period, with the perfect or authentic cadence; thus,

This is followed by a coda on the chords of subdominant and tonic, concluding with the plagal cadence.

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Such were the simple but sublime notes which occurred to the genius of this truly great composer; and the chorus in which they occur will ever remain a striking memorial of the immortal talents of Handel.

END OF THE GRAMMAR.



APPENDIX TO THE GRAMMAR.

ART. 142. TASTE.

Taste may be defined "The power of receiving pleasure from the beauties of nature and of art."

There are few subjects on which men talk more loosely and indiscriminately than on taste; and few which it is more difficult to explain with precision.

Taste has borrowed its name from that sense by which we receive and distinguish the pleasures of food, having, in several languages, given rise to the word taste, in the metaphorical meaning under which we now consider it.

Taste is a faculty common in some degree to all men. Nothing that belongs to human nature is more universal than the relish of beauty of some kind or other; of what is orderly proportioned, grand, harmonious, new, or sprightly.

Although none be wholly devoid of this faculty, yet the degrees in which it is possessed are widely different. In some men the feeble glimmerings of taste appear; the beauties which they relish are of the coarsest kind; and of these they have but a weak and confused impression; while in others taste rises to an acute discernment of the most refined beauties. This is owing in part to nature, but it is owing to education and culture much more.

Exercise is the chief source of improvement in all our faculties. This holds both in our bodily and mental powers. Placing internal taste therefore on the footing of a simple sense, it cannot be doubted that frequent exercise and curious attention to its proper objects, must greatly heighten its power. Of this we have one clear proof in that part of taste called an ear for music. Experience every day shows that nothing is more improvable. Only the simplest compositions are relished at first; use and practice extend our pleasure; teach us to relish finer melody, and by degrees enable us to enter into the intricate and compounded pleasures of harmony.

In music, as in other sciences, attention to the most approved models, study of the best authors, comparisons of lower and higher degrees of the same beauties, operate towards the refinement of musical taste. When one is only beginning his acquaintance with works of genius, the sentiment which attends them is obscure and confused. He cannot point out the several excellencies or blemishes of a performance which he peruses; he is at a loss on what to rest his judgment; all that can be expect-

ed is, that he should tell whether he be pleased or not. But allow him more experience in works of this kind, and his taste becomes by degrees more exact and enlightened. He begins to see not only the character of the whole, but the beauties and defects of each part; and is able to describe the peculiar qualities which he praises or blames. The mist dissipates which seemed formerly to hang over the object; and he can at length pronounce firmly, and without hesitation concerning it.

The characters of taste, when brought to its most perfect state, are reducible to two, delicacy and correctness.

Delicacy of taste respects principally the perfection of that natural sensibility on which taste is founded. It implies those finer organs or powers, which enable us to discover beauties that lie hid from a vulgar eye. One may have strong sensibility, and yet be deficient in delicate taste. He may be deeply impressed with such beauties as he perceives; but he perceives only what is in some degree coarse, what is bold and palpable; while chaster and simple ornaments escape his notice. In this state, taste generally exists among rude and unrefined nations. But a person of delicate taste both feels strongly, and feels accurately. He sees distinctions and differences where others see none; the most latent beauty does not escape him, and is sensible of the smallest blemish. Delicacy of taste is judged of by the same marks that we use in judging of the delicacy of an external sense. As the goodness of the palate is not tried by strong flavours, but by a mixture of ingredients, where, notwithstanding the confusion, we remain sensible of each; in like manner delicacy of internal taste appears, by a quick and lively sensibility to its finest, most compounded, or most latent objects.

Correctness of taste respects chiefly the improvement which that faculty receives through its connexion with the understanding. A man of correct taste is one who is never imposed upon by counterfeit beauties; who carries always in his mind that standard of good sense which he employs in judging every thing. He estimates with pro-

priety the comparative merit of the several beauties which he meets with in any work of genius; he refers them to their proper classes; assigns the principles as far as they can be traced, whence their power of pleasing flows; and is pleased himself precisely in that degree in which he ought, and no more.

It must be acknowledged, that no principle of the human mind is, in its operations, more fluctuating and capricious than taste. Its variations have been so great and frequent as to create a suspicion with some, of its being merely arbitrary; grounded on no foundation, ascertainable by no standard, but wholly dependent on changing fancy; the consequence of which would be, that all studies or regular inquiries concerning the objects of taste were vain.

Is there any thing in music that can be called a standard of taste, by appealing to which we may distinguish between a good and a bad taste? Or, is there, in truth, no such distinction: and are we to hold that, according to the proverb, there is no disputing of tastes; but that whatever pleases is right, for that reason that it does please? This is the question, and a very nice and subtle one it is, which we are now to discuss.

I begin by observing, that if there be no such thing as a standard of taste, this consequence must follow, that all tastes are equally good; a position, which, though it may pass unnoticed in slight matters, yet when we apply it to the extremes, its absurdity becomes glaring. For is there any one who will seriously maintain that the taste of a Hottentot or a Laplander is as delicate and as correct for music as that of a Correlli or a Haydn? or that he can be charged with no defect or incapacity who thinks a common music-writer, as excellently well calculated to compose oratorios as Handel? As it would be downright extravagance to talk in this manner, we are led unavoidably to this conclusion, that there is some foundation for the preference of one man's taste to that of another; or that there is a good and a bad, a right and a wrong taste as in other things.

But then to explain this matter more thoroughly, I must observe farther, that the taste of men may differ very considerably as to their objects, and yet none of them be wrong. Though all differ, yet all pitch upon some one beauty, which peculiarly suits their turn of mind; and therefore no one has a title to condemn the rest. Taste therefore admits of a diversity of objects in sufficient consistency with goodness or justness of taste. His taste must be esteemed just and true, which coincides with the general sentiments of men. In this standard we must rest. To the sense of mankind the ultimate appeal must ever lie, in all works of taste.

But have we then, it will be said, no other criterion of what is beautiful in music, than the approbation of the majority? Must we collect the voices of others, before we form any judgment for ourselves of what deserves applause in music, poetry, or eloquence? By no means; here are principles of reason and sound judgment which can be applied to matters of taste, as well as to the subjects of science and philosophy. He who admires or censures any work of genius, is always ready, if his taste be in any degree improved, to assign some reasons for his decision. He appeals to principles, and points out the grounds on which he proceeds. Taste is a sort of compound power, in which the light of the understanding always mingles more or less with the feelings of sentiment.

When we refer to the concurring sentiments of men as the ultimate test of what is to be accounted beautiful in music, this is to be always understood of men placed in such situations as are favourable to the proper exertions of taste. Every one must perceive that among rude and uncivilized nations, and during the age of ignorance and darkness, any loose notions that are entertained concerning such subjects, carry no authority. In those states of society taste has no materials upon which to operate. It is either totally suppressed, or appears in its lowest and most imperfect form.

In the course of time, the genuine taste of human nature never fails to disclose itself, and to gain the ascend-

ant over any fantastic and corrupted modes of taste which may chance to have been introduced. These may have currency for a while, and mislead superficial judges; but being subjected to examination, by degrees they pass away; while that alone remains which is founded on sound reason, and the native feelings of men.

I by no means pretend, that there is any standard of taste, to which in every particular instance, we can resort for clear and immediate determination. Where, indeed, is such a standard to be found for deciding any of those great controversies in reason and philosophy which perpetually divide mankind? In the present case there was no occasion for any such strict and absolute provision to be made. In order to judge of what is morally good or evil, of what man ought, or ought not in duty to do, it was fit that the means of clear and precise determination should be afforded us. But to ascertain in every case with the utmost exactness what is beautiful or elegant, was not at all necessary to the happiness of man.—And therefore some diversity of feeling was here allowed to take place; and room was left to discussion and debate concerning the degree of approbation to which any work of genius is entitled.

The conclusion, which it is sufficient for us to rest upon, is, that taste in music, as in other things, is far from being an arbitrary principle, which is subject to the fancy of every individual, and which admits of no criterion for determining whether it be false or true. Its foundation is the same in all human minds. It is built upon sentiments and perceptions which belong to our nature; and which, in general, operate with the same uniformity as our other intellectual principles. When these sentiments are perverted by ignorance and prejudice, they are capable of being rectified by reason. Their sound and natural state is ultimately determined, by comparing them with the general taste of mankind. Let men declaim as much as they please concerning the caprice and uncertainty of taste. It is found by experience, that there are beauties in music, which, if they be displayed in a proper light, have power to command general and

lasting admiration. In every composition, what interests the imagination, and touches the heart, pleases all ages and nations. There is a certain string, to which, when properly struck, the human heart is made to answer.

*From Dr. Blair.*

#### ART. 143. ARTICULATION, AND DELIVERY.

Articulation is that distinctness and accuracy of expression, which clearly conveys every syllable and sound to the understanding.

Articulation is one of the most important words in the musician's vocabulary. It applies equally to vocal and instrumental performance, and forms the foundation of pathos and grace.

As this article is upon the subject of vocal music, I shall follow Dr. Blair, on pronunciation, or delivery.

As in eloquence, so in music, much depends upon a right delivery of it. Nothing is of greater importance in music than a graceful and just delivery of it. To superficial thinkers the management of the voice and gesture in public singing, may appear to relate to decoration only, and to be one of the inferior arts of catching an audience. But this is far from being the case. It is intimately connected, with what is, or ought to be, the end of all public singing, persuasion; and therefore deserves the study of the most grave and serious performers as much as of these, whose only aim it is to please.

For, let it be considered, whenever we address ourselves to others by singing, our intention certainly is to make some impression on those to whom we sing; it is to convey to them our own ideas and emotions. Now the tone of our voice, our looks and gestures, interpret our ideas and emotions no less than words do; nay, the impression they make on others, is frequently much stronger than any that words can make. We often see that an expressive look, or a passionate cry, unaccompanied by words, conveys to others more forcible ideas, and rouses within them stronger passions, than can be communicated by the most eloquent discourse. The signifi-

cation of our sentiments, made by tones and gestures, has this advantage above that made by simply singing the words, that it is the language of musical nature. It is that method of interpreting our mind, which nature has dictated to all, and which is understood by all; whereas, notes are only arbitrary, conventional symbols of our ideas, and, by consequence, must make a more feeble impression. So true is this, that to render notes and words fully significant, they must, almost in every case, receive some aid from the manner of pronunciation and delivery; and he who in singing should employ bare notes without enforcing them by proper tones and accents, would leave us with a faint and indistinct impression, often with a doubtful and ambiguous conception of what he had sung. Nay, so close is the connexion between certain sentiments and the proper manner of performing them, that he who does not perform them after that manner, can never persuade us that he feels the sentiments themselves. His delivery may be such, as to give the lie to all that he asserts in his performance.

Earnestness in music as well as in oratory is of indispensable importance, and every musical faculty should be duly exerted to produce a good effect; otherwise we make ourselves appear to our auditor like as Shakspeare's Duke of York, appeared in the eyes of the Duchess who thus impeaches her husband's sincerity.

Pleads he in earnest?—Look upon his face;

His eyes do drop no tears; his prayers are jest;

His words come from his mouth; ours, from our breast;

He prays but faintly and would be denied;

We pray with heart and soul,

But, I believe it is needless to say any more in order to show the high importance of a good delivery. I proceed, therefore, to such observations as appear to me most useful on this head.

### 1. *Proper Loudness.*

The first attention of every public leader and solo performer, doubtless, must be, to make himself be heard by all those to whom he addresses himself.—He must endeavour to fill with his voice the space

occupied by the assembly. This power of voice, it may be thought, is wholly a natural talent. It is so in a good measure; but, however, may receive considerable assistance from art. Much depends for this purpose on the proper pitch and management of the voice. Every man has three pitches in his voice. The high, the middle, and the low. The high, is that which he uses in sounding aloud to some one at a distance as it were, and may be considered as the expression of the term *Forte* or *Fortissimo*. The low is, when he approaches to a whisper, and may properly represent the idea to be derived from the terms *Pia*, or *Pianissimo*. The middle is, that which he employs in common singing, and which he should generally use in public singing. For it is a great mistake to imagine that one must take the highest pitch of his voice, in order to be well heard by a great assembly. This is confounding two things which are different, loudness or strength of sound, with the key, or note on which we sing. A singer may render his voice louder, without altering the key; and we shall always be able to give most body, most persevering force of sound, to that pitch of voice, to which in performance we are accustomed.—Whereas, by setting out on our highest pitch or key, we certainly allow ourselves less compass, and are likely to strain and outrun our voice before we have done. We shall fatigue ourselves, and sing with pain; and whenever a man sings with pain to himself, he is always heard with pain by his audience. Give the voice therefore full strength and swell of sound; but always pitch it on your ordinary concert key. Make it a constant rule never to utter a greater quantity of voice, than you can afford without pain to yourselves, and without any extraordinary effort. As long as you keep within these bounds, the other organs of music will be at liberty to discharge their several offices with ease; and you will ever have your voice under command. But whenever you transgress these bounds, you give up the reigns, and have no longer the management of it. It is an useful rule too, in order to be well heard, to fix our eye on some of the most distant persons in the assembly, and consider ourselves as sing-

ing to them. We naturally and mechanically utter our notes with such a degree of strength, as to make ourselves be heard by one to whom we address ourselves, provided he be within the reach of our voice. As this is the case in common performance, it will hold also in public singing. But remember, that in public as well as in common performance, it is possible to offend by singing too loud. This extreme hurts the ear, by making the voice come upon it in rumbling indistinct masses; besides it gives the singer the disagreeable appearance of one who endeavours to compel assent, by mere vehemence and force of sound.

### 2. *Articulation.*

In the next place, to being well heard and clearly understood, distinctness of articulation contributes more, perhaps, than mere loudness of sound. The quantity of sound necessary to fill even a large space, is smaller than is commonly imagined; and with distinct articulation, a man of a weak voice will make it reach farther, than the strongest voice can reach without it. To this, therefore, every public singer ought to pay great attention. He must give every sound which he utters its due proportion, and make every note and syllable, and even every letter in the word which he pronounces, be heard distinctly, without bawling, whispering, or suppressing any of the proper sounds.

### 3. *Moderation.*

In the third place, in order to articulate distinctly, moderation is requisite with regard to the speed of performance. Precipitancy of singing, confounds all articulation, and all meaning. I need scarcely observe, that there may be also an extreme on the opposite side. It is obvious that a lifeless, drawing performance, which allows the minds of the hearers to be always outrunning the singer, must render every piece insipid and fatiguing.—But the extreme of singing too fast is much more common, and requires the more to be guarded against, because when it has grown up into a habit, few errors are more difficult to be corrected.

To sing with a proper degree of slowness, and with full and clear articulation, is the first thing to be studied by all who begin to sing in public; and cannot be too much recommended to them. Such a performance gives weight and dignity to their music. It is a great assistance to the voice, by the pauses and rests which it allows it more easily to make; and it enables the singer to swell all his sounds both with more force, and with more music. It assists him also in preserving a due command of himself; whereas a rapid and hurried manner is apt to excite that flutter of spirits, which is the greatest enemy to all right execution in the way of delivery.

#### 4. Propriety of Pronunciation.

After these fundamental attentions to the pitch and management of the voice, to distinct articulation, and to a proper degree of slowness of performance, what a public singer must, in the fourth place study, is, propriety of pronunciation; or the giving to every word which he utters, that pronunciation which the most polite usage of the language appropriates to it; in opposition to broad, vulgar, or provincial pronunciation. This is requisite, both for singing intelligibly, and for singing with grace and beauty. Instructions concerning this article can be given by the living voice only. But there is one observation which it may not be improper here to make. In the English language every word that consists of more syllables than one, has one accented syllable. The accent sometimes rests on the vowel, sometimes on the consonant. Seldom, or never, is there more than one accented syllable in any English word, however long.

#### 5. Intonation, or Tones.

Unless a tune, containing several parts, is pitched on a proper key, that all the voices may perform their parts clear and strong, neither too high, nor yet too low, it never can give any delight to the performers or audience; this cannot regularly be done without some instrument for the purpose of giving a sound from which the tonic or key note must be derived in concert intonation. Now much of the propriety, the force and grace of music must depend on this, will appear from this single consid-

eration; that to almost every passage we perform, more especially to every strong emotion, nature hath adapted some peculiar key. Sympathy is one of the most powerful principles by which persuasive music works its effect. The singer endeavours to transfuse into his hearers his own sentiments and emotions, which he can never be successful in doing unless he delivers them in such a manner as to convince his hearers that he feels them.

The greatest and most material instruction which can be given for this purpose is, to form the tones of public singing as clear as possible and upon the tones of sensible and animating performance.

On some occasions, solemn public singing requires the tones of the voice to be exalted beyond the strain of common delivery. In set pieces, anthems, &c. the elevation of the style, and the harmony of the passages, prompt, almost necessarily, a modulation of voice more rounded and majestic than common psalm-singing admits. But though this mode of delivery runs considerably beyond ordinary performance, yet still it must have for its basis, the natural tones of grave and dignified delivery. I must observe at the same time, that the constant indulgence of this elevated manner, is not favourable either to good composition, or good delivery; and is in hazard of betraying public singers into that monotony of tone and cadence which is so often complained of. Whereas, he who forms the general run of his delivery upon a singing manner is not likely ever to become disagreeable through monotony. He will have the same natural variety in his tones, which a person has in conversation.—Indeed the perfection of delivery requires both these different manners, that of singing with liveliness and ease, and that of elevation with stateliness and dignity, to be possessed by one man; and to be employed by him, according as the different parts of his piece require either the one or the other. This is a perfection which not many attain; the greatest part of public singers allowing their delivery to be formed altogether accidentally; according as some turn of voice appears to them most beautiful, or some artificial model has caught their fancy;

and acquiring, by this means, a habit of singing which they can never vary. But the capital direction which ought never to be forgotten, is, to copy the proper tones for expressing every sentiment from those which nature dictates to us, in performing with others; to sing always with her voice; and not to form to ourselves a fantastic public manner, from an absurd fancy of its being more beautiful than a natural one.

#### 6. Gesture.

It now remains to treat of Gesture, or what is called action in public performance. Some nations animate their music in common singing, with many more motions of the body than others do. The French and the Italians are, in this respect, much more sprightly than the English. But there is no nation, hardly any person so phlegmatic, as not to accompany their music with some actions and gesticulations (this more particularly alludes to solo performances than choral), on all occasions, when they are much in earnest. It is therefore unnatural in a public singer or leader; it is inconsistent with that earnestness and seriousness which he ought to show in all affairs of moment, to remain quite unmoved in his outward appearance; and to let the music drop from his mouth, without any expression or meaning, or warmth in his gesture.

The fundamental rule as to propriety of action is to attend to the looks and gestures, in which earnestness, indignation, compassion, or any other emotion discovers itself to most advantage in the common intercourse of men; and let these be your model. A public singer must take that manner which is most natural to himself. For it is here just as in tones. It is not the business of a singer to form to himself a certain set of motions and gestures, which he thinks most becoming and agreeable, and to practice these in public without their having any correspondence to the manner which is natural to him in private. His gestures, and motions ought all to carry that kind of expression which nature has dictated to him and unless this be the case, it is impossible, by means of any study, to avoid their appearing stiff and formal.

However, although nature must be the ground-work, I admit that there is room in this matter for some study and art. For many persons are naturally ungraceful in their motions which they make; and this ungracefulness might, in part at least, be reformed by application and care. The study of acting in public singing, consists chiefly in guarding against awkward and disagreeable motions, and in learning to perform such as are natural to the singer, in the most becoming manner. For this end it has been advised by writers on this subject to practice before a mirror, where one may see and judge of his own gestures.

When singing in public, one should study to preserve as much dignity as possible in the attitude of the body. An erect posture is generally to be chosen; standing firm so as to have the fullest and freest command of all his motions; any inclination which is used, should be forwards towards the hearers, which is a natural expression of earnestness. As for the countenance, the chief rule is that it should correspond with the nature of the passage, and when no particular emotion is expressed, a serious and manly look is always the best. The eyes should never be fixed close on any one object, but move easily round the audience. In the motions made with the hands consist the chief part of gesture in singing.—The ancients condemned all motions performed by the left hand alone; but I am not sensible that these are always offensive, though it is natural for the right hand to be more frequently employed. Warm emotions demand the motion of both hands corresponding together. But whether one gesticulates with one or both hands, it is an important rule, that all his motions be free and easy.—Narrow and straightened movements are generally ungraceful; for which reason, motions made with the hands are directed to proceed from the shoulder, rather than from the elbow. Perpendicular movements too with the hands, that is in the straight line up and down, which Shakspeare in Hamlet calls 'sawing the air with the hand' are seldom good. Oblique motions are in general

the most graceful. Too sudden and nimble motions should be likewise avoided. Earnestness can be fully expressed without them. Shakspeare's directions on this head are full of good sense; 'use all gently,' says he, 'and in the very torrent and tempest of passion, acquire a temperance that may give it smoothness.'

I cannot conclude without an earnest admonition to guard against all affectation, which is the certain ruin of good delivery. Let your manner, whatever it is, be your own; neither imitated from another, nor assumed upon some imaginary model, which is unnatural to you.—Whatever is native, even though accompanied with several defects, yet is likely to please; because it shows us a man; because it has the appearance of coming from the heart. Whereas a delivery, attended with several acquired graces and beauties, if it be not easy and free, if it betray the marks of art and affectation, never fails to disgust. To attain any extremely correct, and perfectly graceful delivery, is what few can expect; so many natural talents being requisite to concur in forming it. But to attain, what as to the effect is very little inferior, a forcible and persuasive manner, is within the power of most persons; if they will only unlearn false and corrupt habits; if they will allow themselves to follow nature, and will sing in public as they do in private, when they sing in earnest and from the heart. If one has naturally any gross defects in his voice or gestures, he begins at the wrong end, if he attempts at reforming them when he is to sing in public. He should begin rectifying them in his private manner of singing; and then carry to the public the right manner he has formed. For when a singer is engaged in a public performance, he should not be then employing his attention about his manner, or think of his tones and his gestures. If he be so employed study and affectation will appear. He ought then to be quite in earnest; wholly occupied with his subject and his sentiments; leaving nature, and previously formed habits, to prompt and suggest his manner of delivery.

*From Dr. Blair.*

#### ART. 144. SACRED MUSIC.

Sacred Music tends to elevate the mind above earthly objects, and to inspire divine meditations, and devotion.

Divine Music must be allowed by all who practise it to be an emanation from the Deity. It is admirably calculated to raise the mind above the sublunary enjoyments of this life in gratitude to our beneficent Benefactor and Creator. When I consider upon the divine nature and power of music on the affections, I am wrapped up in admiration, love, and praise; and cannot but adore the Almighty Giver of so good and glorious a gift, and that it has pleased him to bestow upon me and my fellow beings faculties to sing his praise. It is in the performance of sacred music that we assimilate ourselves to the angelic choirs of glory more nearly than any other employment on earth besides. Most of the arts and employments of this life will accompany us no farther than the grave; but this will continue an employment with the redeemed of God, while eternal ages roll. It had its origin in God, and from God it was communicated to angels and men. Long before this world's foundations were laid, angels and archangels sang and played their grateful praises to the eternal Jehovah, encircling his throne, and infinitely exulting. When God had created this lower world, and all its appendages, the angelic hosts, the seraphims above, like bright morning stars shining with the most serene brilliancy, sang together; and the archangels, the chief cherubims of heaven and sons of God, shouted for joy to behold the new creation so well accomplished.

Since then the cherubims and seraphims of heaven sing their ceaseless lays to their creator, and consider music as one of the most noble and grand vehicles for conveying their love and gratitude to him, shall man, mortal man presume to look with haughty scorn, derision and contempt upon that science, which dignifies those exalted beings above? Ungrateful to God, and unmindful of his transcendent privilege must he be, that is possessed of

the voice of melody, who delights not to celebrate the praises of the Most High by singing hymns and antems to his name.

When amazing pity had seized the compassionate bosom of our Redeemer; when it had prevailed upon him to resign his royal diadem of glory and robes of effulgent light into the hands of his eternal Father with filial submission and humility; when he condescended to leave the throngs of adoring angels who clustered around the throne of God, and when he voluntarily left the realms of bliss that he might veil his divinity in humble clay, and become the sufferer for all sin against an incensed God to appease his flaming wrath for a wretched world of men, I say, well might shining legions of angels descend thro' the portals of the skies at his Nativity at so amazing condescension, and proclaim the joyful news to man, that a God on earth was horn, and sing, while hovering over the Redeemer's humble manger, and around the vigilant shepherds, "Glory to God in the highest; peace on earth and good will towards men. Before his unparalleled sufferings, while in humble state he rode upon the foal of an ass toward Jerusalem, well might his followers strew the way with their clothes and branches of palm trees, and shout, Hosanna; blessed is he that cometh in the name of the Lord; Hosanna in the highest! After he had administered his memorable supper to his disciples, he sang with them a hymn as the last consolation to them, till he should have passed through the gloomy vale of death and all its horrors. Soon after his agonizing passion, while the infernal powers roared their loud acclamations through the glooms of hell and black despair, triumphing at the bloody, horrid deed, he brake the bands of death and the grave, rose triumphant, and was escorted by myriads of hymning angels to the bosom of his Father God, from whose paternal hands he again received his diadem of glory, and robes of eternal effulgence, there to be our Advocate, Mediator, and Redeemer, until he shall once more descend from heaven, not as before in his humility, but, with all the grandeur and majesty of heaven with the shout of the archangel to

judge the world, and till then, and eternally after, the choirs of glory will ever worship him with songs of endless praises, and sing Hallelujah; for the Lord God omnipotent reigneth; and he shall reign forever and ever King of Kings, and Lord of Lords. Hallelujah; "worthy is the Lamb that was slain," (shall the saints of glory forever sing) "and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power be unto him that sitteth upon the throne, and unto the Lamb forever and ever. Amen"

No art in nature is better calculated to interest the feelings and command the passions of the soul, than sacred music when well performed: it raises within the soul a kind of seraphic pathos, and almost transports the mind to the paradise of God, far, far beyond the contaminations of this gross sphere of nature, to a sphere of elevated glory. Were the soul to expand her wings, and take her flight to the realms of bliss, what would she behold among those celestial choirs less than ten thousand thousand saints and angels clad in robes of purest white and interstreaked with shining gold, and exulting in the all-glorious praises of God? What would be her raptures to hear the chief cherubims of Heaven sweeping the cerulean strings of their golden lyres symphoniously, and then the whole chorus of heaven, both vocal and instrumental to fall in with them in one full burst of heavenly harmony? She would not behold a single being in so august a throng as millions indifferent in the praises of God, nor hear one languid tone from the meanest seraph's tongue. If such be the harmony of heaven, let it raise the flames of emulation in every bosom to imitate the best above.

"I cannot forbear," says an author, "making a few strictures on the general practice of the religious world with regard to the solemn ordinance of singing; an ordinance not of man's but God's appointment; and therefore most deservedly entitled to our most industrious care and accurate attention. Surely it cannot be a matter of indifference, how it is done, or whether it be done at all!

no; let us as the sweet singer of Israel, strain every nerve to exalt the praises of him whose transcendent worth exceeds all the praises of all the hosts of heaven to all eternity. We are not only commanded to sing praises, but with understanding; by which is meant, I conceive, that we should endeavour to attain the most perfect knowledge of sacred music. But how unhappily is this sacred precept transgressed in many places of worship; where instead of taking any pains to learn and adapt the tunes and hymns, so that the sound may be an instructive echo to the sense, you hear the most awfully solemn invocations applied to music, so very light and frothy in style and expression, that one would think they were calculated for the meridian of the theatre, rather than the praises of God in his own house. At other times you shall bear the most drawing and lifeless tunes affixed to the most cheerful strains of praise. From one extreme to the other the transition is easy; and in avoiding the tiresome drawl, we are apt to get into the allegro immoderate, or giddy gallop. Can this harmonize the soul or promote melody within? As well might the funeral dirge exhilarate the nuptial solemnities, or the croaking howl of the most solemn bird of night unison with the nightingale's transporting warble. Is this praising God? no! singing praises in the madly rapid manner that some do is not praise, but riot; unworthy any but the bacchanalian reveller. It implies such a want of feeling as cannot be where there is any true music in the soul."

Singers ought to stand during the performance of sacred music in all worshipping assemblies; because this position is most favorable to the voice, and adds much dignity to this exalted part of divine worship. This practice prevails in the most of churches: notwithstanding, what is more common in some churches than to see the performers promiscuously scattered throughout the whole assembly regardless of that sublimity of devotion which becomes them; instead of being properly enchoired? The method of giving out the lines as is practised in some churches, is very injurious to good music. Those who have been long habituated to this practice, are often

unwilling to depart from it: but only let them consider how much more devotional a well regulated choir of singers appears standing in the courts of our God, and gracefully singing from their hymn-books held up handsomely before their faces, than to wait to hear a line or two read, by which means the chain of harmony is very frequently broken, and the words very wrongfully repeated, and perhaps the impropriety of such continuation will plainly appear to them. Let each singer perform in church properly enchoired, and in the manner that it ought to be done, and grand effects will be the unavoidable result, if the music itself be good. By hearing good music well performed, we may join with St. Augustin in his confessions, who thus confesses to God, "O how I wept at thy hymns and songs! being vehemently moved by the voices of thy sweet sounding church, those voices did pierce my ears, and thy truth distilled into my heart,

and thereby was inflamed a love of piety; the tears trickled down my eyes, and with them I was in a happy condition."

"With all the solemnity of an entire dedicatinn, I commit this volume of sacred music to thy care, patronage, and special blessing—O thou infinitely beautiful and bountiful—Being! to whom I am, of all the sons of Adam, peculiarly indebted; hesecching thee, for the sake of my crucified and ascended redeemer, to grant, that however weak and contemptible this work may seem in the eyes of the children of this world, and however imperfect it really may be, as well the author of it unworthy, it may, nevertheless, live before thee, and through a divine power, be mighty to lessen the miseries, and to increase the holiness and bliss of multitudes, in distant places, and in generations yet to come! Impute it not, O God, as a culpable ambition, if I desire that, whatever becomes

of my name, this work may be propagated abroad; and it may reach to those who are yet unborn, and teach them how to sing thy name and praise, when the author has long dwelt in the dust: that so, when he shall appear before thee in the great day of final accounts, his joy may be increased, and his crown brightened by numbers unknown to each other and to him! and it shall be a subject of immortal praise to thee, O blessed God, for and by every soul whom, through the blood of Jesus, and the grace of thy spirit thou hast saved; and everlasting honours shall be ascribed to the Father, to the Son, and to the Holy Spirit, by the innumerable company of angels, and by the general assembly, and by the church of the first born in heaven. Amen."

SETH ELY,

Germantown, F. C. Pa. November 6, 1821.

## A DICTIONARY OF MUSICAL TERMS.

2, in, for, &c.  
*A Dus*, or *A 2*, for two voices or instruments.  
*A Tempo Ordinario*, in ordinary time.  
*A Tempo*, in time.  
*A Tre*, or *A 3*, for three voices.  
*A Tempo Giusto*, in exact time.  
*Accord*, to agree in pitch and tone.  
*A Bene Placito*, at good pleasure.  
*Accent*, a certain modulation of the sounds, to express the passions, either by a voice naturally, or artificially by instruments.  
*Accompaniment*, that part which is (or those parts which are,) subservient to the principal part, or that only accompanies the principal part.  
*Adagio*, slow; the second degree in the movements.

*Adagio e Pia*, slow and soft.  
*Adagio e For*, slow and loud.  
*Adagio Mesinso*, slow and majestic.  
*Adagio Affettuoso*, slow and affecting.  
*Ad Libitum*, at the performer's pleasure.  
*Affettuoso*, tender and affecting, requiring a soft and delicate style of performance.  
*Agitato*, a broken, interrupted style of performance, calculated to shake and surprise the hearer.  
*Air*, generally means what the ear realizes from a melody or harmony. In a special sense it is the leading, and the most pleasing part of harmony.  
*Alla Breve*, an Italian term for church music of four or eight minims in a measure, to be performed quick: it is usual however at the present day, to insert a bar after every semibreve or two minims,

and the movement is denoted by a bar drawn through the character.  
*Alla Breve Moderato*, moderately lively.  
*Arn Alt*, the second note in alt, the ninth above G, or treble clef note.  
*Alla Capella*, in church style.  
*Allegro* or *Alto*, brisk, gay, quick. 4th degree of the movements.  
*Allegro Moderato*, moderately brisk, gay or quick.  
*Allegro Mastoso*, lively and majestic.  
*Allegro, ma non troppo*, or *Presto*, lively but not too quick.  
*Allegretto*, not so quick as allegro.  
*Allemand*, a sort of grave and solemn music in common time.  
*Al Segno*, turn back to this mark :S.  
*All*, a term applied to that part of the great scale of sounds, which lies between F

above the treble clef, and G in altissimo.  
*Alto*, counter, or counter-tenor part.  
*Altissimo*, is applied to all notes situated above F in alt; that is, those notes which are more than an octave above F on the first line in the G or treble clef.  
*Alto Ripieno*, the tenor of the grand chorus.  
*All*, all the performers, tutti, chorus.  
*Altus*, the same as alto.  
*Amoroso*, lovingly, meltingly, tender, affecting, &c.. See *affettuoso*.  
*Andante*, implies a time somewhat slow, and a performance distinct and soothing; the third degree in the movements.  
*Andante Allegro*, lively and distinct; yet slower than allegro.  
*Andante Inghetto*, quite slow and distinctly yet not so slow as larghetto.

*Andante Mastoso*, somewhat slow, dignified, and majestic.

*Andante Affettuoso*, slow, tender, soft, delicate, and affecting.

*Andante di Molto*, slow and melting.

*Andante con molto Affettuoso*, with a melting and tender style, and slow.

*Andante Grazioso*, rather slow and very gracefully.

*Andantino*, is somewhat quicker than *andante*, but in other respects it is the same.

*Antiphona*, a portion of scripture set to music. *Antiphona*, the response on one side of a choir makes to another in the chant.

*Appoggiatura*, a note of embellishment.

*Arise et Thesis*, or *Arise et Thesis*, a part, point, or figure, is said to move so when one point falls in one part, and the same point rises in another part. In beating time, *thesis*, signifies the depression or fall of the hand which always accompanies the grammatical accent or first part of every measure; and *thesis*, the elevation of the hand which always follows on the weak part of the measure.

*Arising*, is a flourishing before one begins to play, to try if the instrument be in proper tune.

*Arco*, or *Col Arco*, after having pinched the string of the violin, then resume the bow as usual.

*Arso Legato*, tied, slurred.

*Animato*, with life and animation.

*Articulation*, this word is one of the most important in the musician's vocabulary. It applies both to vocal and instrumental performance; in words and to notes; and includes that distinctness and accuracy of expression, which gives every

syllable and sound with truth and perspicuity, and forms the very foundation of pathos and grace.

*Assai*, to augment the quickness or slowness, as *Allegro Assai*, very quick, *Largo Assai*, very slow.

*Antitrophe*, a repetition that one side of a choir makes after another.

## B

*B*, or *Basso*, base in general.

*B. C.* or *Basso Continuo*, the through base for the organ, harpsichord, and spinnet. *Base*, *Bass*, *Basso*, or *Bassus*, the lowest part in music, which is set at the bottom, and is the ground work of all the rest.

*Binary Measure*, is a measure beat equally as common time. There are also binary triples.

*Bassoon*, *Bass-Hautboy*, a musical instrument of the wind kind, and is very much in request in many churches, and makes an exceeding good addition to the harmony of a choir of singers where there is no organ.

*Bass-Viol*, a musical instrument of the string kind, and is in much repute in many churches.

*Beat*, a transient grace note struck immediately before the note it is intended to ornament. Also, a motion made with the hand or foot to regulate time.

*Bis*, a term signifying that the measures over which it is placed should be performed twice.

*Bene Placito*, at pleasure.

*Breve*, an ancient note, equal in duration to two *aembreves*.

*Brillante*, brisk, airy, gay and lively.

*Brio*, spirited.

## C

*Cadence*, a close in music, similar in effect to stops in reading. It alludes to the end of a strain, as well as to the end of a piece of music. See *cadenza*.

*Cadenza*, a pause or suspension at the end of the air, to afford the performer an opportunity of introducing a graceful extempore close.

*Canon*, a vocal composition in two or more parts, so constructed as to form a perpetual; that is, a canon is a fugue so bound up or restrained, that the following part or parts must precisely repeat the same notes, with the same degrees rising and falling, as were expressed by the leading part; and, because it is tied to so strict a rule, it is called a Canon.

*Cantabile*, a term applied to movements intended to be performed in a graceful, elegant, and melodious style.

*Cantata*, a song in an opera style.

*Canto*, or *Cantus*, the treble, air, melody, or highest vocal part.

*Canto Firme*, plain song.

*Canzone*, a song.

*Capriccio*, a loose irregular species of composition, in which the composer without any other restraint than his own imagination, continually digresses from his subject, and runs wild amid the fervor of his fancy.

*Carillon*, an air to be executed by small bells, or clocks.

*Catch*, a humorous vocal composition of English invention, consisting of three or more harmonic parts, in which the melodies are so opposed and interrupted by the contrivance of the composer, that in the performance, the singers catch up

each others sentences, and give to the words a different sense from that of the original meaning.

*Catena*, a chain or connexion.

*Catena di Trilli*, a chain of shakes, or a connected set of trills.

*Choral*, appertaining to a chorus; sung by a choir, or a choir.

*Choral Harmony*, harmony in chorus, to be performed by a choir.

*Chromatic*, that species of music which moves by semitones.

*Choro Grando*, grand chorus.

*Chorus*, full, all the voices, tutti.

*Chorister*, a leader of a choir, a singer in cathedrals, a singing boy.

*Chord*, any sound with its third and perfect fifth; a string of a musical instrument.

*Coda*, the concluding passage of many movements, and is generally preceded by a long shake on one of the notes of the dominant harmony. See Art. 141.

*Col*, with, as *col viola*, with the violin.

*Con*, with, as *con dolce*, with sweetness; *con affettuoso*, with affection; *con furia*, with boldness; *con spirito*, with spirit,

&c. &c.

*Concord*, an union of two or more sounds, which, by their harmony, produce an agreeable effect upon the ear.

*Connoisseur*, one who professes a knowledge in the principles of composition or performance.

*Concert*, instrumental, union, symphony.

*Concerto*, a piece of music for instruments.

*Capella*, a chapel or church, as *alla capella*, in church style.

*Contra*, over against, against.

*Contra Basso*, double base.

*Contra Tenor*, the part assigned to the

highest voices of men; the counter.  
*Crescendo*, or *Cres.*, a term signifying that the notes of the passage over which it is placed, are to be gradually swelled; increase the sound.  
*Consonance*, accord of sound, agreement.  
*Consonant Triad*, a union of three sounds formed by two dissimilar thirds, one major, the other minor  
*Consonant Intervals*, are those which are most agreeable to the ear, as the octave, fifth, fourth, both the thirds and both the sixths.

D

*Da Capo*, or *D. C.* eod with the first strain.  
*Da Capo*, are two Italian words, which signify from the beginning, and are frequently joined with *al segno*, which mean that the performer is to return and commence the repeat at the sign: *S.*; or: *Dal Segno*, *Del Segno*, or *Al Segno*, or *D. S.* or *A. S.* from the sign.  
*Descant*, the art of composing in several parts; a song or tone; a treble.  
*Diapaso*, an octave or eighth.  
*Diapente*, a fifth.  
*Diatessarion*, a perfect fourth.  
*Diatonic*, that species of music in which both tones and semitones are used.  
*Diatonic Scale*, is the natural scale of music, which, by proceeding by degrees, includes both tones and semitones, and is so called because the greater number of intervals in the scale, viz. five out of seven are tones.  
*Decani and Cantoris*, the two sides of a choir  
*Diminuendo*, or *Dim.* s term signifying that the notes of the passage over which it is placed, are to be gradually diminished

in sound: it is also used to signify a gradual diminishing of the sound of a passage from forte to piano, as does *Crescendo* the contrary.  
*Discord*, a disagreeable sound in harmony when compared with the concords.—The discords, when duly taken, render the concords more sweet and delightful; they are the second, seventh, &c.  
*Dissonance*, a mixture of harsh sounds.  
*Dissonant*, discord, unharmonious.  
*Dissonant Intervals*, are those which, when compared with the consonant intervals, are less agreeable to the ear, as both the seconds, both the sevenths, &c.  
*Dissonant Triad*, a union of three sounds formed by two similar thirds, both major, or both minor.  
*Dirge*, a solemn and mournful composition, performed on funeral occasions.  
*Ditone*, a sharp third.  
*Divoto*, solemn.  
*Dolce*, tenderly, sweetly and softly.  
*Doloroso*, in a plaintive style.  
*Dominant*, a fifth from the tonic (or key note) in the ascending scale.  
*Dominant Period*, a strain ending with an imperfect cadence.  
*Dominant Seventh*, is the minor seventh, joined to the major triad.  
*Doxology*, an ascription of praise to the Deity, often used at the close of anthems and other pieces of music.  
*Duetto*, } a composition expressly written  
*Duett*, } for two voices or instruments  
*Duo*, } (not for two parts or sides of a company of performers,) with, or without a base and accompaniments.

## E

*E*, and; as *largo e piano*, slow and soft,

*Echo*, soft like an echo.

*Echo and Swell*, a stop in an organ to play soft like an echo, and by swelling increases much in loudness at the pleasure of the organist.

*Effect*, that impression which a composition makes on the ear and mind in performance.

*Elegiac*, an epithet given to certain plaintive and affecting melodies.

*Enharmonic*, quarter tones.

*Emphasis*, force laid on the weak part of a measure in contradistinction to accent.

*Euphony*, an agreeable sound; a smooth and graceful pronunciation of the words.

*Expression*, that quality in a composition or performance from which we receive a kind of sentimental appeal to our feelings, and which constitutes one of the first of musical requisites

*Espressivo*, with expression.

*Ecclesia*, a church; congregation.

*Ecclesia Harmonia*, church harmony.

## F

*Fagotta*, the bassoon part.

*Falsetto*, that species of voice in a man the compass of which lies above his natural voice, and is produced by artificial constraint.

*Finale*, the last movement of a piece of music.

*Fine*, } the end of a piece of music, or a  
*Finis*, } hook.

*Flauto*, a flute.

*For*; *For*; *F*; loud.

*For*; *For*; *F*; loud as possible.

*Fortissimo*; *Fortiss*; very loud; the superlative of forte.

*For*; *Piano*, loud and soft; a kind of harpsichord which plays loud and soft.

*Fuga*, } to fly or chase, &c. as when t  
*Fuge*, } or more parts chase each oth  
*Fugue*, } in the same point; or a piece  
which one or more parts lead, and t  
rest follow in regular intervals.

*Fundamental*, radical; principal.

*Fundamental Base*, the prime or lower note of the triad. See thorough base.

## G

*Gammut*, the diatonic scale of music.

*Gavotta*, a gavot; an air in music, always in common time.

*Graces*, notes of embellishment, trills.

*Grave*, } denoting a time of t

*Gravemente*, } second degree from slow  
quick, slower than *adagio*, but not  
slow as *largo*; grave, heavy, solemn  
distinct. These words are used for t  
slowest time by some, and also refer bot  
to the style of the composition and t  
execution.

*Gravity*, is that modification of any sound by which it becomes deep or low, in respect of some other sound.

*Grazioso*, gracefully, with much taste; it is often used with *andante*.

*Guida*, guide, direct, index.

*Guitara*, a guitar, a stringed instrument.

*Gusto*, with taste.

*Gustoso*, the music before which it is written is to be performed in an elegant style.

## H

*Hallelujah*, praise the Lord. The *j*, in this word, should be sounded exactly like *y*

*Harmonia*, harmony.

*Harmony*, two or more melodies heard at the same time.

*Harpsichord*, a musical instrument of the stringed kind, played on alter the same

manner as the organ.

*Hexachord*, the greater sixth. The solfeggio introduced about the year 1022, by Guido, a monk of Arrezzo in Tuscany. Italy, was called by his followers the Hexachord, the syllables he introduced were, ut, re, mi, fa, sol, la.

*Mold*, a pause, retardation of time.

*Tossanna*, an exclamation of praise to God, or an ascription of salvation to Christ.

*Hypa*, infra, below.

*Hypoproslambanomenos*, the lowest sound, &c.

## I

*Index*, a direct, guide.

*Interlude*, a short musical representation introduced between the acts of any drama, or between the play and after-piece: Interludes are played on the organ, &c. at the beginning of a piece of music, before the voices or verses fall in and sometimes in the middle of a piece of music.

*Interval*, the difference in point of gravity and acuteness, between any two sounds.

*Intonation*, a word relating both to the consonance, and to the strength and weakness of sounds. It not only includes the act of tuning, but the giving to the tones of the voice or instrument that occasional impulse, swell, and decrease, on which, in a great measure, all expression depends.

*Relatives*, applied to any two chords which do not contain some sound common to both.

*Immoderato*, immoderately.

## J

*Jargon*, very unmusical; a jumble of chords and discords thrown together

and founded on no musical rules, and so unskillfully mixed as to create in the breast of a judge of music, the uttermost disgust.

## K

*Key*, a certain tone whereunto every composition ought to be filled

*Key-Note*, or the Tonic; is that chief sound upon which all regular melodies depend, and with which the chief melody (generally) and the base (always) end.

## L

*Largo*, the slowest degree of the movements; very slow.

*Larghetto*, not quite so slow as largo.

*Larghetto e Staccato*, quite slow and emphatic or pointed

*Larghetto e mezzo piano*, quite slow and rather soft.

*Larghetto e Affettuoso*, quite slow and affectingly.

*Lentemento*, } very slow, grave, and  
*Lento*, } mournful.

*Leading-Note*, the major seventh.

*Legato*, slurred or tyed.

*Lyre*, a harp.

## M

*Ma*, but; as presto ma non troppo, quick but not too fast; allegro ma non troppo, lively, but not too brisk; vivace, ma non troppo presto, animated but not too quick, &c.

*Mestoso*, a word implying that the composition or movement to which it is prefixed, is to be performed with dignity, majesty, and strength.

*Major* greater.

*Men*, when set over a passage of music, implies that all female voices and treble

instruments are to be silent in the air and second, and only tenor voices and instruments are to be employed in performing those parts.

*Men*, less; as men for, less loud; men pia, less soft.

*Mencando*, decreasing in sound.

*Messa di voce*, a swell of voice upon a holding note.

*Mezza*, } moderately, rather; as, mezzo

*Mezzo*, } forte, rather loud.

*Mezza Pia*, moderately soft.

*Minor*, less.

*Mezza Voce*, a moderate strength of voice, and in a pleasing and delicate manner.

*Mezzo Soprano*, a treble voice of a somewhat low scale;

*Moderato*, moderately.

*Moderato e Pomposo*, moderately and with grandeur and pomp.

*Molto*, meltingly, softly; as andante con molto affettuoso, somewhat slow with tenderness and affection.

*Mottetto*, a kind of Latin anthem.

*Minuet*, } a kind of dance, always in

*Minuetto*, } triple time.

*Music*, the science of sound.

*Musica Sacra*, sacred music.

*Mode*, a key; as major mode, major key, minor mode, minor key.

*Modulation*, implies a change of the key or tonic from one letter to another of the scale.

*Monotony*, one tone, without variation.

## N

*Non*, not, nor, no.

*Non Troppo Presto*, not too quick.

*Non Troppo Adagio*, not too slow.

*Nonupla*, a jig.

*Notenplan*, the staff.

*Note*, a representative of musical sound.

*Notation*, the art of singing with propriety.

## O

*Ode*, a lyric poem, a short poem.

*Octave*, an interval of eight sounds.

*Opera*, a musical play, a poetic tale represented by music.

*Orchestra*, } part of the theatre appropri-

*Orchestra*, } ated to the musicians, a musical gallery

*Obligato*, implies that voice or instrument which cannot be dispensed with in the performance. [usual time.

*Ordinario*, usual; as, tempo ordinario, in Organ, the largest and most barroomous wind instrument.

*Organo*, the organ part.

*Organo Solo*, only the organ.

*Overture*, the opening of an oratorio or other music by instruments; a beginning.

*Omnes*, all, tutti, chorus, all parts.

*Oratorio*, is a sort of spiritual opera or drama, full of dialogues, recitatives, airs, duettos, trios, ritornellos, choruses, symphonies, &c. The subject thereof is usually taken from the scriptures, or is the life and actions of some saint, &c. The music for the oratorio should be in the finest taste, and most chosen strains; the words thereof are often in Latin, sometimes in French and Italian, and in English. Mr. G. F. Handel was most excellent in compositions of this kind; several oratorios of his composing are exhibited to a crowded audience on Wednesday and Friday nights, during Lent, at the Theatre Royal in Covent Garden, London. His grand oratorio, called the Messiah, is generally exhibited just before Easter.

P

*P*, signifies piano, soft, as *F*, does forte loud.  
*Postorale*, pastoral, in a tender style, rather slow.  
*Pause*, a hold.  
*Per*, by, during.  
*Per Arsin*, or *Per Arsis*, in beating time signifies during the rise of the hand.  
*Per Thesin*, or *Per Thesis*, in beating time signifies the depression of the hand. A song, counterpoint, or fugue, &c is said to be *per thesin*, when the notes descend from acute to grave (from high to low); and, *per thesin*, when the notes ascend from grave to acute (from low to high)  
*Piano*, or *Pio*, or *P*, soft.  
*Pianissimo*, or *Pianis*, very soft, the superlative of piano.  
*Piano-Forte*, a kind of harpsichord.  
*Piano-Piano*, *P. P.* the same as pianissimo, very soft, and so as the sound may seem at a great distance, and almost lost in air.  
*Piu*, more.  
*Piu Piano*, more soft, *P. P.*  
*Plaintive*, mournful, tender, soft.  
*Placito*, pleasure; as *ad placito*, at pleasure.  
*Poco*, less, little; as *poco piu*, little more; contrary to *piu*.  
*Pomposo*, in a grand and dignified style, pompous.  
*Prelude*, an extempore air played either before or in the middle of a piece of music, and sometimes at the end: properly, it signifies the first extempore instrumental air of a piece.  
*Presto*, very quick, the fifth degree of the movements of time.

*Prestissimo*, the most rapid time, the superlative of *presto*.  
*Primo*, *Pmo*, or *Imo*, the first melody or leading part the air.  
*Psalmody*, the art or knowledge of singing psalms, and spiritual songs.  
*Psalm*, a holy song, a sacred hymn.  
*Psaltry*, a kind of harp or lyre.

Q

*Quarta*, four parts.  
*Quartetto*, music for four voices or instruments.  
*Quaver*, to shake the voice, a note of duration, marked thus   
*Quavering*, the art of trilling, shaking, or running a division with the voice.  
*Quintuple*, a mode of time containing five crotchets in each measure.  
*Quire*, a chorus of singers, a choir.  
*Quirister*, a leader, a chorister.  
*Quinque*, five parts.  
*Quintetto*, music for five parts or instruments.

R

*Recitative*, } a kind of singing, or a sort of  
*Recitativo*, } singing that comes near to the plain pronunciation of the words, a musical recitation. After this manner the dramatic poem are rehearsed on the stage.  
*Rehearsal*, an essay or experiment of some composition in private practice.  
*Remissio*, is the act of the voice when it descends from a high note or sound to a low one, as on the contrary it is called *Intentio*.  
*Rhythm*, the disposition of melody in respect of time and measure.  
*Resolution*, that modulation or change of harmony, by which the unacording

note of any discord falls to one of the concurring notes of the succeeding harmony.  
*Response*, the answer made in the chants by one side of the choir to the other, or by the whole choir.—The Hebrew hymns were accompanied with music, and they were performed by choirs or bands of singers and musicians, who answered alternately to each other. When, for instance, one band began the hymn thus; 'The Lord reigneth, let the earth rejoice;' the chorus or semichorus took up the corresponding versicle: 'Let the multitude of isles be glad thereof'—'Clouds and darkness are round about him,' sing the one; the other replied, 'Judgment and righteousness are the habitation of his throne.' and in this manner, their poetry, when set to music naturally divided itself into a succession of strophes and antistrophes correspondent to each other; whence it is probable; the Antiphone or Responsory of so many christian churches had its origin. We are expressly told in the book of Ezra (3, xi.) that the Levites sung alternately, or by course: and some of David's Psalms bear plain marks of their being composed to be thus performed. The 24th Psalm, in particular, which is thought to have been composed on the great and solemn occasion of the Ark of the Covenant being brought back to Mount Zion, must have had a noble effect when performed in this manner. The whole people are supposed to be attending the procession.—The Levites and singers divided into their several courses, and accompanied

with all their instruments of music, led the way. After the introduction of the Psalm, in the two first verses, when the procession begins to ascend the sacred mount, the question is put as by a semichorus, 'Who shall ascend into the hill of the Lord, and who shall stand in his holy place?' The response is made by the whole chorus with the greatest dignity: 'He that hath clean hands and pure heart; who hath not lifted up his soul to vanity, nor sworn deceitfully.'—As the procession approaches the door of the tabernacle, the chorus with all their instruments of music join in this exclamation, 'Lift up your heads, O ye gates, and be ye lifted up, and the King of Glory shall come in!' Here the semichorus plainly breaks in as with a lower voice, 'Who is the King of Glory?' and at the moment the ark is introduced into the tabernacle, the response is made by the burst of the whole chorus; 'The Lord strong and mighty, the Lord mighty in battle.' In the twenty-fifth chapter of the first book of Chronicles, an account is given of David's institutions relating to the sacred music and poetry, which were certainly more costly and more splendid and magnificent than ever attained in the public religious service of any other nation. See also chap. 23, 5. and 2d Chron. c. 5, 12—14.  
*Rest*, silence, a cessation of sound.  
*Responsive*, } an answer corresponding to  
*Responsory*, } a preceding passage sung by a part of a choir.  
*Responce*, the name of a kind of anthem sung in the Catholick Church before the morning lesson.

*inforzando*,  $\zeta$  denote a swell or diminish, *inf.* or *lif*  $\zeta$  in a small degree on an emphatic note.

*ipieno*, toll.

*itornello*, a short symphony or air.

*ondeau*,  $\zeta$  a composition generally *ondo*,  $\zeta$  consisting of three strains, the first of which closes in the original key, while each of the others are so constructed in point of modulation as to re-construct the ear in an easy and natural manner to the first strain. *Da Capo* is frequently added at the end of the second and third strains, to denote that the first strain is to be sung after each.

*icevata*, an extempore air, prelude, or overture, the same as a voluntary.

*onlude*, a trilling or quavering.

*radical*, root, primitive, original.

*Radical Base*, fundameotal base.

*radical Note*, the lowest note of the triad, the root of the triad, the fundamental note of the triad.

*oot*, the lowest note of a triad, the radical note.

*apody*,  $\zeta$  an irregular composition, *belusody*,  $\zeta$  ing an unconnected effusion of imagination, proceeding from a transport of musical ecstasy.

*hapsodist*, a writer of rhapsodies; a writer of unconnected melodies.

*hythmical*, harmonical, melodious.

*lotto*, an entertainment of singing.

*gadoo*, a French dance.

S

*ckbut*, a large trumpet.

*cred Music*, music properly adapted to religious services.

*lto*, free, at liberty, &c.

*ore*, three or more parts in harmony;

the original draft of the composition, wherein the several parts are distinctly marked, either by bars drawn through them all, or by a brace at the beginning of each set of staves at the beginning of a tune, or at the margin of the leaf of the book.

*Second, 2d* -  $\zeta$  the second part, or a *Secondo, 2do*.  $\zeta$  responding melody to the air, at the distance, generally, of a third or sixth from it.

*Segno*, the sign.

*Semi*, half

*Semi-diapason*, a defective octave, or an octave diminished by a semitone.

*Semi chorus* half the voices of the choir.

*Semitone*, half tone.

*Semi-quaver*, a note requiring half the quantity of the quaver.

*Senza*, without.

*Senza Organo*, without an organ.

*Senza Stromento*, without instruments.

*Serenade*,  $\zeta$  a concert of music performed

*Serenata*,  $\zeta$  in the midst of the night, or merrily early, in the open air, for the entertainment of ladies.

*Sesquialtera*, a treble octave, or two and twentieth; a stop in an organ.

*Sextuple*, a binary triple.

*Sempre*,  $\zeta$  always; as *Piano Sempre*, always *Sempre*,  $\zeta$  soft; *For* *Sempre*, always loud.

*Secundo volta For*, second time over loud, that is, perform the repetition loud

*Second*, an interval of two sounds, and is major or minor: the minor second is a distance of one semitone, as from B to C; the major-second is the distance of two semitones, or a tone, as from C to D; also, the supertonic or second note above the key note.

*Seventh*, an interval of seven sounds.

*Sforzato*,  $\zeta$  denote the emphasis, and some-  
*Sfor Sf*.  $\zeta$  times the accent. See *Rinforzando*.

*Scale*, the gammut which consists of seven degrees, and represented by the seven first letter of the alphabet

*Shake*, a trill, or quavering the voice.

*Siciliano*, a slow and graceful movement in compound time

*Siciliano Adagio*, slower than *siciliano*.

*Siciliano Andante*, not so slow as *siciliano*.

*Sinfonia*, a piece of music for a whole band

*Solo*, a composition for one single voice or instrument; not one part on which many may be employed.

*Solfeggio*, the art of singing by syllables; as *fa, sol, la, me*, &c.

*Sing*, to form the voice to melody.

*Singing Master*, a teacher of vocal music.

*Sixth*, an interval of six sounds.

*Slow*, not swift, want of velocity, tardy, tedious.

*Soave*, agreeable and pleasing.

*Sonata*, a composition for instruments only.

*Soli Pia*, each voice or instrument soft.

*Stotto*, middling strength.

*Stotto voce*, a middling strength of voice.

*Stotto voce dolce*, with a moderate strength of voice and sweet.

*Spirituoso*,  $\zeta$  with spirit, with animation.

*Spirito*,  $\zeta$  with spirit, with animation.

*Spiritoso*,  $\zeta$  with spirit, with animation.

*Soprano*, the treble or higher voice part.

*Staff*,  $\zeta$  five lines on which musical char-

*Stave*,  $\zeta$  acts are placed.

*Stretto*, shortened.

*Stentorophonic Tube*, a speaking trumpet.

*Stentato*, denotes that great is to be taken

in the performance.

*Sostenuto*, to hold out or sustain the voice.

*Spinnet*, a musical instrument played on after the manner of the harpichord or organ.

*Staccato*, a word signifying that the notes of the passage over which it is written, are to be performed in a short, pointed, and distinct manner.

*Stromento*, with instruments.

*Strain*, this word implies a certain number of measures, and is generally concluded by a cadence which is followed by a double bar.

*Sub*, under, below.

*Subito*, quickly, hastily.

*Subdominant*, a fifth below the tonic note, or the fourth above.

*Submeliant*, the third below the tonic note, or the sixth above.

*Supertonic*, the second note above the key

*Supra*,  $\zeta$  above. [note or tonic.]

*Super*,  $\zeta$  above.

*Supernumary*, parts added, added.

*Signature*, the number of flats and sharps set at the clef to decide the tonic.

*Sharp*; a character used to raise the sound of a semitone.

*Swell*, increase of sound from soft to loud, the same as *crescendo*.

*Swell and diminish*, an increase of sound from soft to loud, and from loud to soft again.

*Symphony*, harmony of mingled sounds; a concert of musical sounds; a passage for instruments only.

*Symphonious*, harmonious.

T

*Tacit*, silent, to rest.

*Tasto Solo*, or *T. S.* when the base is play-

ed without the thorough base.  
*Tabret*, a drum, or timbrel.  
*Te-Deum*, a hymn of the church to God.  
*Tertia*, three.  
*Tempo*, time; as a Tempo, in true time.  
*Theorist*, a scientific musician.  
*Third*, an interval of three sounds.  
*Thorough Base*, is the art by which harmony is superadded to any proposed base, and includes the fundamental rules of composition.  
*Thesis*, } the fall of the hand in beating  
*Thesis*, } time.  
*Timbrel*, a musical instrument for marking time, a drum.  
*Time*, the measure of duration which is given in musical performance to specify and regulate the movements according to certain marks or directive terms set at the beginning of a piece.  
*Tone*, one degree of the scale as from C to D, &c. the distance of two semitones.  
*Tonic*, a note from which all other notes in a melody are derived; the key note.  
*Tonos*, a tone, a sound.  
*Tempo di Marcia*, in martial time.  
*Tempo d'imbroglio*, confused time.  
*Transition*, a small note of embellishment.  
*Tremando*, a general shake of the whole chord in harmony.

*Tremola*, the reiteration of one note of the chord, a harmonical grace.  
*Treble*, upper part in musical proportion.  
*Trill*, } quaver, a shake in music, and  
*Triller*, } marked thus, *tr*.  
*Trio*, music for three voices or instruments.  
*Triad*, three sounds in harmony at the distance of a third and fifth from the lowest  
*Triplet*, three notes which are to be performed in the usual time of two.  
*Troppo*, too; as Troppo Presto, too quick.  
*Trumpet*, an instrument of martial music.  
*Trumpeter*, one who sounds a trumpet.  
*Tutti*, all, that is, that all the parts are to sing or play together, or to make a full concert after a solo, ductto, semichorus, &c. being much the same as chorus.  
*Tympanum*, a timbrel, tabret, or drum.  
*Tye*, two notes joined by a slur, which are to be sounded the same as one, being both on the same line or space.  
*Tune*, a piece of music.  
*Turn*, a trill which employs the note above and below the principal, to be struck very quick.  
*Tymbal*, a kind of kettle drum.  
*Tyro*, one in his rudiments.

## U

*Unison*, the same identical sound, a single

unvaried note; this term is used when all parts unite in one sound, or a succession of sounds.

*Uncommon Chord*, is the inversion of the triad, where the base note becomes the third of the harmony instead of the root: this term is only used in contradistinction to the Common Chord.

*Unaccented Note*, a note which requires but little stress of sound.

*Univocal*, having the voices all of one pitch and tone.

*Unmusical*, not harmonious, jarring.

*Unharmonious*, harsh, unmusical.

*Untunable*, without tune, unmusical.

## V

*Veloce*, implies that the movement to which it is prefixed is to be sung rapidly.

*Verec*, one voice to a part.

*Vigoroso*, implies that the movement before which it is placed, is to be performed in a bold and energetic style.

*Vigorosamente*, signifies a vigorous, strong and firm performance.

*Vistamente*, } quick, without delay, briskly.  
*Visto*, }

*Vite*, a lively and spirited style of performance.

*Vivace*, implies that the movement to which it is prefixed, is to be sung in a

brisk and animated style.

*Vivace e pia*, lively and soft.

*Vivacissimo*, in a most animating style, being a degree or two quicker than vivace, being much the same as allegro.

*Viol*, a stringed instrument.

*Violin*, a small viol, a fiddle.

*Violoncello*, a base violin.

*Vocal*, uttered by the voice.

*Vocal Music*, music for the voice.

*Volti*, turn over.

*Volti Subito*, turn over quick.

*Voce*, voice.

*Voluntary*, an extempore air or prelude of the organ immediately after the reading of psalms, without singing.

*Vox*, the voice.

*Vox Humana*, the human voice, also a stop in an organ of metal pipes, which very much resemble, when played with judgment, a human voice.

## W

*Waltz*, music in triple time.

*Warble*, to quaver a sound, trill.

*Warbler*, a singer, a songster.

## X

*Zusammenschlag*, a small note of embellishment.

SCALE.

SCALE.

Major Mode or Key Ascending.

Descending.

Minor Mode or Key Ascending.

Descending.

N B. The Slurs point to the notes which are only a semitone apart; the figures show the distance from the Key Note in the ascending scales: the capital letters stand against the degrees of the G and F clef staves; the singer should practice music both by figure and letter; the small letter d shows the falling motion of the hand; the u the rising motion.—The following lessons will be given in a manner somewhat similar to the above: the black notes are supernumerary to the time, and may be omitted at the performer's pleasure.

Key of G Major.

INTERVALS.

INTERVALS.

Rising Thirds.

## Falling Thirds.

8 or 1 6 7 5 6 4 5 3 4 2 3 1  
 G E F D E C D B C A B G  
 d u d u d u d u d u d u d u

Key of C.

## FOURTHS.

5 8 or 1 6 2 7 3 8 or 1 4 2 5 5 2 4 8 or 1  
 G C A D B E C F D G G D F C  
 d u d u d u d u d u d u d u d u u

## COMMON CHORD.

Key C Major.

Key B Minor.

1 3 5 8 or 1: 1 or 8 5 3 1 1 3 5 8 or 1: 1 or 8 5 3 1  
 G B D G G D B G E G B E E B G E  
 d u d u d u d u d u d u d u

It would not be difficult to multiply lessons for cultivating the voice: yet it is presumed that the few preceding may suffice if they are properly attended to: from these the student may proceed on to the practice of easy pieces with the utmost propriety; due attention should always be paid to the semitones, whether natural or artificial.

## GENERAL OBSERVATIONS.

In the following work, the air or principal melody is universally placed at the top and the other parts according to their natural order. Such of the music as contains only three parts, the two upper parts should always be sung by female voices and equally divided; that is, about one half of the women singers should sing the air upper part, the other half should sing the second or middle part: Tenor voices should also be divided in the same manner on both the air and second, otherwise the harmony will often be destroyed, or at least it will not have its intended and proper effect. At least two thirds of the men ought to sing the base, because it is the ground work of all good harmony. If the females sing but one part and the men the other, the female should almost universally sing the air.

Singers should also be informed, that where a piece of music is set for one, two or three voices, and contains such directions, only the number of voices prescribed should be employed in the performance. Such directions are generally misunderstood, and instead of one person only on each part, all the singers on the parts mentioned unite, which is altogether wrong in practice, and should be corrected.

When three voices, for instance, are directed to perform a piece (that is a trio), three persons are intended, and not three parts; one person only on each part meant. After such directions, they will generally find the word *Tutti*, or *Chorus* used, which indicates that the whole choir is again to unite. And generally when *Tutti* or *Chorus* occurs, it is understood that the previous strain should be performed by one voice on each part, whether such directions are expressly given or not. This rule however is not absolute, but is generally proper.

When the term *Men* is set over any passage, it is expected that only the voices of men will be heard in the air and second: but when the term *Women* or *Wo.* is set over it, then the voices of women only should be heard on those parts: in such case the words *Tutti* and *Chorus* are afterwards properly employed that both tenor and treble voices may join in full.

In the *solleggio* of this volume of sacred music, the measure is not always pointed out agreeably to the signatures at the clefs, particularly in cases of moderately extensive modulations of the key or tonic from one letter to another; and what will appear more surprising may be in interwoven passages to hear one part of a choir singing to the key of one letter, while another part of it shall be singing to the key of another; hence the notation in such instances will appear like confusion and mistake to many such as are unacquainted with the nature of modulation, the ancient signatures, and of interwoven music. Instead of having inserted the signatures at such changes, the passages are left to the ancient signatures and to the patent notes for decision; and in consequence of this, sharps and naturals are found before the *me*, and flats and naturals before the *fa*.