

T H E
Massachusetts Compiler
O F
T H E O R E T I C A L A N D P R A C T I C A L E L E M E N T S
O F
Sacred Vocal Music.

T O G E T H E R W I T H
A M U S I C A L D I C T I O N A R Y .

A N D A
V A R I E T Y O F P S A L M T U N E S , C H O R U S S E S , & c .

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ADVERTISEMENT.

THE inserting of the names of the subscribers for this compilation was intended ; but the unexpected addition of a number of pages more than at first promised, must apologize for omitting them.

From a former proposal it was designed that the work should appear in six monthly numbers ; but, from the advice of literary patrons, in addition to the probability of more directly benefiting perusers, it was thought best to publish the whole in one volume.

Those gentlemen, who have encouraged this publication, either by their friendly suggestions, or liberal subscriptions, are entitled to the most grateful acknowledgments.



P R E F A C E.

MANY American votaries of sacred music, have long since expressed their wishes for a compendium of the genuine principles of that science. At the present period it becomes necessary that greater attention be paid to every mean for improving that important part of divine worship, as good, musical emigrants are daily seeking an asylum in this country. Particular advice and encouragement, upon this subject, has lately been given by literary and eminent characters.

These circumstances induced the subscribers to associate and prepare for this publication.

A compilation was judged more eligible than the translating, or republishing of any, particular treatise, especially since the plan of such treatises is generally prolix, and more directly designed for improving the student of instrumental music.

With respect to the selection of music, it is necessary to observe, that several of the pieces were not originally composed for sacred words; they were chosen and adapted for furnishing a variety of style from the most modern compositions.

Thomas Williams' Collection of Music, from which several tunes were taken, was published in London, 1790.

The merits of the materials, exhibited in the following introduction, being unexceptionable, the editors have only to wish that their plan and choice may meet approbation, and become useful.

Charlestown, MASSACHUSETTS, February, 1795.

Hans Gram,

Samuel Holyoke,

Oliver Hilden



INTRODUCTION.



The Theoretical Part of this Publication is compiled from the following Works.

ELEMENTS de Musique Theorique et Præctique eclaircis et simplifies par M'D'Alembert.
Dictionnaire de Musique par J. J. Rousseau.
Allgemeine Theorie der Schoenen Kunste bey Johann George Sulzer.
Treatise on the Art of Music, by W. Jones.
An Essay on musical Expression, by Charles Avison.
Treatise on Counterpoint, by John Joseph Feux.
Elements on Thorough Bass and Composition by Dr. Edw. Miller.

The Extracts from the aforesaid Works are arranged in the following Order.

P A R T I.

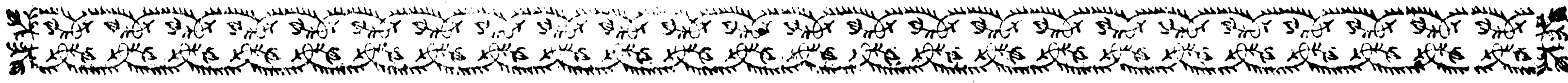
THEORETICAL OBSERVATIONS.

- CHAP. I.—Of Notes, Intervals in General, Consonances and Dissonances.
CHAP. II.—Of the Diatonic Intervals.
CHAP. III.—Of the Chromatic Intervals.
CHAP. IV.—Of the Enharmonic Intervals.
CHAP. V.—Of Bass, the Fundamental and Continued Bass.
CHAP. VI.—On Chords and Thorough Bass.
APPENDIX to CHAP. VI.—Of the Undergoverning Chord and of Chords by Supposition.
CHAP. VII.—Of Counterpoint.
CHAP. VIII.—Of Cadences.

P A R T II.

THEORETICO PRACTICAL OBSERVATIONS.

- CHAP. I.—Of Time, Accenting and Syncopation.
CHAP. II.—On Singing.
APPENDIX to CHAP. II.—Containing several Progressive Lessons on Singing.



T H E

Massachusetts Compiler, &c.

THEORETICAL OBSERVATIONS.

CHAPTER I.

Of NOTES and INTERVALS in General.

SECTION 1.

IT is, at the present day, agreed that there are, in Music, (either Instrumental or Vocal,) twelve different Semitones or Notes, each of which is a half tone distant from the next preceding, or succeeding.

Observation.—The expression of a *half tone*, (though apparently problematical) may be clearer from the idea, that any semitone, considered in its own independent state, has an equal chance of vibrating with the next higher, or lower semitone.

SECTION 2.

THE 12 mentioned semitones are named by 7 letters in the following manner,

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.
C,	C* or D \flat ,	D,	D* or E \flat ,	E,	F,	F* or G \flat ,	G,	G* or A \flat ,	A,	A* or B \flat ,	B,

Observation 1st. Every one of the 12 named semitones is equally entitled to a respective place, in the diatonic scale; in other words, there are twelve different pitches, or octaves.

Obs. 2d. In some instances, (as will appear in the following) E and B are sharpened, and F and C are flatted.

The case is, that when, e. g. E is sharpened, then F is also sharpened; now, whereas the 7 letters serve to name the seven different parts of the octave, E* must not be named F natural, because then there would be, in that octave, two notes

B

under the name of F, and none under the name of E: It is beside simple and proper to name the note, either sharpened or flatted, or not, by the name of its place in the staff.

Obs. 3d. It is evident, that the seven mentioned letters, by adding, when necessary, the word sharp, or flat, are sufficient to denominate any respective part in the 12 different octaves; thus in the pitch, or octave of C, D is the second, E the major third, F the fourth, &c. and in the pitch, or octave of C*, D* is the second, E* the major third, and F* the fourth, &c.

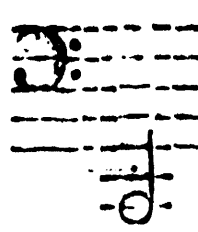
N. B. But far smaller, if hardly any, are the common purposes of *fa, sol, la, mi*, of which more will be explained, in the theoretical practical observations.

SECTION 3.

AN Interval is the distance from one note to another, either when succeeding one the other, or when actually conjuncted. *All Intervals* are either *Consonances*, or *Dissonances*.

SECTION 4.

CONSONANCES, (or concords) are all those intervals, which can agree together, and be derived from the natural vibration of a fundamental note.

Observation 1st. It is allowed, that sounding e. g.  on a Bass Viol, or on any instrument, capable of vibration, the keen ear will in that sound perceive several other sounds, in an extent of three octaves, in the following order.



N. B. All counting to be made upward.

Observation

Obs. 2d. A good ear anticipates, in any given tone, (of the notes, within the compass of the Bass and Treble staff) a rising and falling 5th; but it must be noticed, that the rising 5th never vibrates another 5th, and that the falling 5th is not a natural vibration, because by vibration is meant higher sounds, originating from the lower ones.

Obs. 3d. From the preceding, it appears, that there are seven musical consonances, which, according to their earlier, or later existence in the course of vibration, are computed more, or less perfect, in the following order,

- 1—An Octave, as from - - - C to C
- 2—A Fifth, as from - - - C to G
- 3*—A Fourth, as from - - - G to C
- 4—A Third Major, as from - - - C to E
- 5—A Third Minor, as from - - - E to G
- 6—A Sixth Major, as from - - - G to E
- 7—A Sixth Minor, as from - - - E to C

* In a composition of two parts the 4th is used as a dissonance.

SECTION 5.

DISSONANCES, (or discords) are such intervals, or sounds, as cannot agree, in the vibration of a produced sound.

Observation 1st. In the preceding list of consonances, there are two points of the octave wanting, viz. the *second* and *seventh*. In addition to these two dissonances, there is another, viz. the *ninth*, which, though apparently the same note as the *second*, is an intirely different dissonance, and requires other preparations and resolutions than the second.

Obs. 2d. The various purposes of modulation produce a number of other dissonances, which are as many exceptions from the regularity of the octave. Those dissonances have, with respect to their extensive degree of discording effect, the following order:

- 1—The *Minor Second*, as from - - - C to D \flat
- 2—The *extreme Flat Seventh*, as from - - - C \times to B \flat
- 3— { The *False Fifth*, as from - - - F \times to C
And the *Sharp Fourth*, as from - - - C to F \times
- 4—The *Minor Seventh*, as from - - - C to B \flat

SECTION 6.

THE Intervals, from the different modes and principles of conjunction and process, are called either Diatonic, Chromatic, or Enharmonic.

CHAPTER II.

Of the DIATONIC INTERVALS.

SECTION I.

AN *Octave* consists of eight successive sounds, which, by their appropriated, respective degrees, (either when ascending, or descending) give the ear or voice a familiar chance

of proceeding to an eighth note, which is the most perfect concord with the first of the eight sounds.

SECTION 2.

THE intervals, contained in an octave, are called Diatonic intervals, their degrees being determined by the Diatonic Scale.

Observation 1st. Diatonic is, originally, a Greek word, which signifies *through the tone*, probably applied, because the diatonic scale admitted such degrees, and succession of sounds, as should preserve the original tone, or pitch.

The ancient diatonic system was imperfect, and admitted but few, and false modulations, principally because, that in their scale, there were no other intervals of semitones, than only between E and F, and B and C.—

The modern, improved diatonic scale comprehends 13 semitones, which are arranged in eight different parts, of which, every 8th is a perfect concord with the first.

Obs. 2d. The diatonic system, or scale, proceeds either in a *Major Mode*, in which the third is a major one, or the 5th semitone; or in a *Minor Mode*, in which the third is a minor one, or the fourth semitone.

SECTION 3.

The DIATONIC SCALE of INTERVALS in the OCTAVE.

Major Mode.

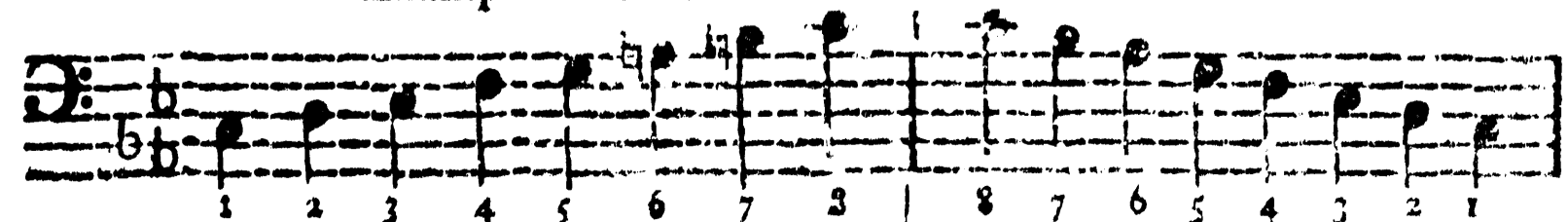
Minor Mode.

- | | |
|--|--|
| 1-The <i>pitch</i> , - any given note. | 1-The <i>pitch</i> , - any given note. |
| 2-Its <i>second</i> , - the 3 ^d semitone. | 2-Its <i>second</i> , - the 3 ^d semitone. |
| 3-Its <i>third</i> , - the 5 th _____. | 3-Its <i>third</i> , - the 4 th _____. |
| 4-Its <i>fourth</i> , - the 6 th _____. | 4-Its <i>fourth</i> , - the 6 th _____. |
| 5-Its <i>fifth</i> , - the 8 th _____. | 5-Its <i>fifth</i> , - the 8 th _____. |
| 6-Its <i>sixth</i> , - the 10 th _____. | 6-Its <i>sixth</i> , { when rising the 10 th _____. |
| | but |
| | { when falling the 9 th _____. |
| 7-Its <i>seventh</i> , - the 12 th _____. | 7-Its <i>seventh</i> , { when rising the 12 th _____. |
| | but |
| | { when falling the 11 th _____. |
| 8-Its <i>eighth</i> , - the 13 th _____. | 8-Its <i>eighth</i> , - the 13 th _____. |

Example of C Major.



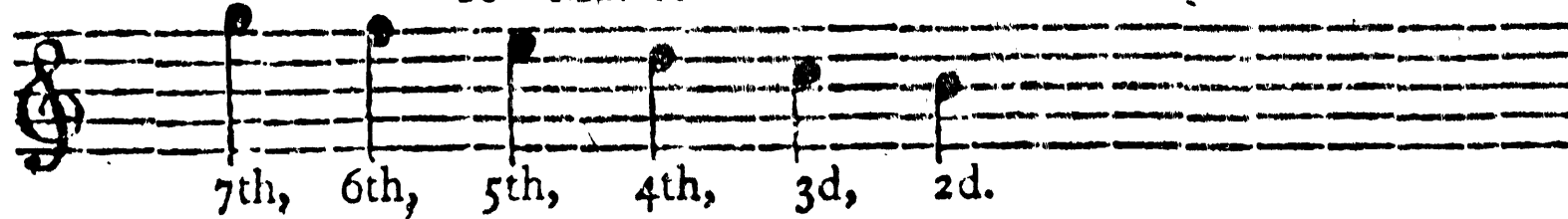
Example of C Minor.



Observation

Observation 1st. That the 6th and 7th, in the diatonic minor, undergo so essential an alteration, when ascending, and descending, may be understood thus; the eighth requires that the preceding 7th shall contain a part of its vibration, by being but a semitone lower; the 6th then, in consequence, cannot be more than two semitones under the 7th.—In the *descending minor modes*, the 7th, 6th, 5th, 4th, 3d, and 2d, have the same steps of succession, as the 5th, 4th, 3d, 2d, 1st, and 7th in the *related descending minor mode*.

A—Minor.



C—Major.



Obs. 2d. By modern writers on music, the terms *pitch*, *key*, *tone*, *major key*, *minor key*, *major mode* and *minor mode* are frequently used as synonymous terms, all which have reference to the diatonic scale, or order of the octave in question.

ST. ANN'S. D-Major.

5 3 6 5 8—7 8 5 8 5 6	A-Major.	7 8	D-Major.	3&7 8 6 2 7	B-Mi. F*Ma.	3 8 5	D-Major.	5 6 7 8 9 8 7 8,
1—4 3 6 5—1 7 7 6	D-Major.	5 1	A-major.	8&5 3 4 2 5	D-Major.	1 6 1	B-Mi. F*Ma.	1 4 3 4 5 1

Observation 1st. In the preceding example, all the interening, chromatic, and enharmonic notes are purposely omitted, (excepting in two bars of the air.) The circumstance of other supposed notes, as well as the case of the several peculiar, diatonic changes, implies the following questions; 1st, How to know, which notes, in a part, or harmony, are the pure diatonic ones, and 2d, How to know, when the octave or pitch is changed.

Neither of those two points can be precisely comprehended, but by good musical scholars.

In the course of this work, the questions will be solved, as far as can, consistently, be wished.

The commencing student, in music, will avoid many alarms, hindrances, and disappointments by noticing, 1st, not to engage in a science of so sublime and extensive a nature, without adequate, natural gifts and talents; 2d, not to consult books, nor persons, from whence no plain, and scientific information can be obtained; and, 3dly, to be contented with gradual acquisitions

The terms, *sharp key* and *flat key*, are rather improper, causing, in many instances, obscurity and false ideas.—The word *mode* is, in all modern treatises, still used only for the above purposes, and never applied for the specific differences of the time.

Obs. 3d. The diatonic scale always determines the state of an octave, or the pitch in question. Every part, in that octave, may, by way of modulation, undergo an alteration in its order, in the octave, thus, e. g. the rising, or falling 5th, to the pitch may be changed into a pitch note, in which case, the whole octave is changed into another, but perfect similar octave.

The means, and purposes, of such exchanges, are contained in the chromatic, and enharmonic principles, which, when having effected their peculiar intents, are immediately guided into the great purpose of harmony, by receiving a diatonic form and process.

SECTION 4.

THE *diatonic form* indicates, that a note has such a degree, relative to the preceding, and succeeding note, either in the same part, or in the other conjuncted parts, as to hold a certain respective place in that pitch of the composition, which is then prevailing.

and improvements, which, in course of additions and experience, will amount to a handsome stock, and hence render ample satisfaction to the student, who has been persevering, well tutored, and naturally well qualified for music.

SECTION 5.

THE *diatonic process*, is, either by octaves, or by fifths, which, when reversed, make a process by fourths, or by thirds, which, when reversed, make a process by sixths, or by seconds, sevenths, and ninths.

Observation. The rules, for the use and choice of the diatonic processes, are contained in the established rules for the preparations, and resolutions of chords—those, again are continually varied, and regulated by the circumstances of the accented and unaccented places in the composition; and by the various nature of the three different species of counter point.

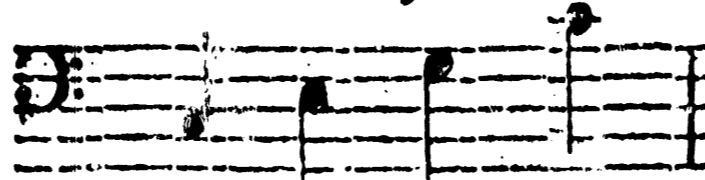
SECTION

SECTION 6.

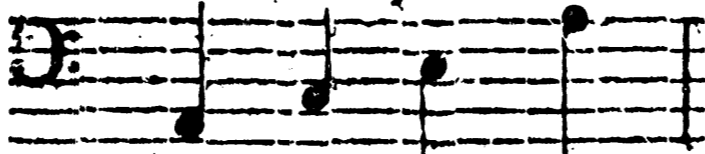
THE diatonic pitches, of each modus, are exhibited in the following *table*, which shows their different marks, their generation by rising, and falling 5ths, and what minor mode is the nearest related to a major mode; or vice versa.

The T A B L E.

C-Major.



A-Major.



Generation by rising fifths.

Generation by falling fifths.

<p>No. 1. G-Major. E-Minor.</p>	<p>No. 2. D-Major. B-Minor.</p>
<p>No. 3. A-Major. F-Minor.</p>	<p>No. 4. E-Major. C-Minor.</p>
<p>No. 5. B-Minor. G-Minor.</p>	

<p>No. 1. F-Major. D-Minor.</p>	<p>No. 2. Bb-Major. G-Minor.</p>
<p>No. 3. Eb-Major. C-Minor.</p>	<p>No. 4. Ab-Major. F-Minor.</p>
<p>No. 5. Db-Major. Eb-Minor.</p>	<p>No. 6. Gb-Major. Eb-Minor.</p>

Observation. Of the above mentioned pitches, those marked with five sharps, or with five or six flats, are but seldom used in modern compositions; the nearest higher or lower pitches answering an equally convenient purpose, both for the voice and instrument.

SECTION 7.

IN the octave, the 1st, and 8th, are called the *Key Note*, or the *Tone*, or the *principal*; the 5th, is called the *Governing Note*; and the *major seventh* is called the *Leading Note*.

Observation.

Observation. The 3rd is called the *governing note*, because it is that bass note, on which cadences, or stops, in musical sentences, are prepared; and the 7th is called the *leading note*, because the major 7th leads the ear and voice in upon the key note.

CHAPTER III.

Of the CHROMATIC INTERVALS.

SECTION I.

CHROMATIC consists in a succession, or continuation of melody, that proceeds by semitones, as well in descending as ascending, which produces a surprising effect in harmony.

The greatest part of these semitones, not being in a diatonic form and process, causes at every instant, some discords, which suspend, or interrupt a conclusion, without altering the diatonic order, in the other part or parts.

Observation. Chromatic is a Greek word, which signifies *coloured*. Rousseau, mentions, that the ancient, Greek composers, marked all their chromatic passages with a remarkable colour.

SECTION 2.

CHROMATIC Intervals can be used, either descending, or ascending, or descending and ascending together, as may be seen in the three following tables.

TABLE I.

1 mo.
2 do.
Medio.
Basso.
Fundam.

TABLE II.

Fundamental Bass,

TABLE III.

Fundamental Bass,

Observation.

Observation 1^a. Chromatic is chiefly used in minor keys; its cramped effects are more perceived in descending, than in ascending, because, then the *leading notes*, (or 7ths) instead of being resolved into the key notes, (or 8ths) become successively *governing notes*, (or 5ths) as may be seen on the 1st table, where

C*	in the 1mo.	is succeeded by	F*	in the 2 do.
C \sharp	-	-	F \sharp	-
B	-	-	E	-
B \flat	-	-	E \flat	-
A	-	-	D	-

Further,

F*	in the 2 do.	is the governing note to	B	in the 1 mo.
F \sharp	-	-	B \flat	-
E	-	-	A	-
D	-	-	G	-

Obs. 2^d. In *chromatic*, the upper part, or parts, proceed by as many semitones, as possible, each of which makes the third, the seventh, or sometimes the false fifth, to the fundamental bass note.

Obs. 3^d. The ascending chromatic, by passing its leading note the right way, coincides more with the diatonic, and fundamental harmony; but the descending produces more plaintive, solemn and surprising effects.

Obs. 4th. All semitones, used in chromatic, in minor keys, consist but in the sixth and seventh note of the key; the leading note, in the minor keys, being flatted a semitone, in order to descend, and the sixth sharped a semitone in order to ascend.

SECTION 3.

CHROMATIC may be practised in major keys, upon the *major third* to a *governing note*, which, afterwards, becomes a *seventh* to another *governing note*.

Example of CHROMATIC in MAJOR KEYS-

The musical notation consists of five staves, each representing a different voice part. The staves are labeled on the left as '1 mo.', '2 do.', 'Medio.', 'Baso.', and 'Fundam. Bas.'. Each staff shows a sequence of notes with chromatic alterations (sharps and flats) and asterisks, illustrating the chromatic process in major keys. The notes are connected by slurs, and some are marked with asterisks to indicate specific chromatic changes.

Observation. The bass note B is not a true fundamental, bass-note, it being a sharp fourth to the preceding F. Its chord is, also, rather enharmonic, than chromatic. But, to support the following, chromatic succession, in the *major key*, it was necessary to make this exception.

SECTION 4.

AS the pitch, in the chromatic, is changed upon every produced note, great care must be taken to observe the proper limits. Rousseau observes, that, in giving an octave a chromatic form, it is safest to place the ascending, chromatic successions between the 5th and the 8th of the octave; and the descending ones between the 5th and the 1st,

CHAPTER IV.

Of the ENHARMONIC INTERVALS.

SECTION 1.

AN extent of ten semitones, divided into three succeeding, minor thirds, as F, A \flat or G*, B, D, produce, when sounding the aforesaid notes together, a dissonant chord, in which three, of the notes, are always resolved on a succeeding semitone. This conjunction, of intervals, is called the *enharmonic chord*, and is marked, in thorough bass, 7, or $\overset{6*}{-5-}$ or $\overset{4*}{b}$ or 2*.

Observation. In modern, refined treatises on music, each of the 12 semitones, is considered divisible into two parts. There are organs, on which every key is divided in two parts, of which, either one, or both together may be sounded. It is also a fact, that those divisions are strictly observed on other instruments, as the violin, &c, on which, e. g. a different stop is appropriated for D*, than for B \flat , &c.

Modern writers divide semitones into *major semitones*, which contain the whole quantum of a common semitone; and into *minor semitones*, which contain only the half quantum.

Upon this principle they define *Diatonic*, a process by tones and semitones; *Chromatic*, a process by semitones, which are, alternately, minor and major semitones; *Enharmonic*, in which, the process is by more minor, than major semitones.

It may be proper here to observe, that, since such divisions of semitones imply great difficulty in vocal performance, and since the keyed instruments in general, as well as the various kinds of wind instruments, without being constructed upon the principle of subdivided semitones, will admit a genuine performance of either a diatonic, chromatic, or an enharmonic process; it may be thought more plain and safe, in any process, by semitones, to notice well the place of preparation and resolution.

A judicious finger, who, after having toned e. g. the note G, has to produce the next semitone above, will discriminate, whether that note is G*, or A \flat : in the first case his imagination induces his organs to a rising, that makes an addition to the preceding note; in the last case, he abstracts from that degree he was used to give A, or the whole tone above G.

In the first case, the vibration, of the produced semitone, originates in G; in the last, in A. Thus, in course of natural exertion and habit, the attentive, and judicious finger's performance will perfectly correspond with the nicest calculations, derived from the principles of subdivided semitones.

SECTION 2.

THE real nature of the enharmonic chord is, that its octave is divided into four minor thirds. This equal division, produces a multiplicity of the most delicate resolutions; of which, neither

the diatonic, nor chromatic form of the octave admits any chance.

Observation. By dividing an octave into three major thirds, as C, E, G*, B*, no finished, regular resolution can be obtained. (By a regular resolution is meant a diatonic, consonant chord, that originates from a preceding preparation of dissonances) but by dividing an octave into four minor thirds, and, of them, to promote three succeeding thirds, into such new vibrations, as they, by a natural succession of sounds, can receive, it will appear, by the following table, that one, and the same, individual, enharmonic chord, contains 12 different, proper resolutions. N. B. Allowing that a septima, minor chord, when consisting of a major, and two succeeding, minor thirds, is frequently introduced, in good compositions, as a species of closing cadence, or a chord, from which you may proceed, without resolving it.

SECTION 3.

TABLE of the 12 Resolutions of one Enharmonic Chord.

Observation 1st. The practice is, 1st, to consider that note of the chord, which is the lowest, as the *leading note*; 2d, to notice, that the new, produced *key note* is to be, either of a minor mode, or of a major mode, or of a major mode with an addition of a minor seventh.

Obs. 2d. Of the 12 resolutions, contained in the enharmonic chord, three have the same marks of sharps, or flats.

Obs. 3d. The preparing moments, in the enharmonic chord, are always in a minor mode, as far as the state of intervals, then allows and requires marks of a mode.

Obs. 4th. From the above table, it is evident, that the enharmonic chord is a diminished, septima chord; and that this chord, by inversion, becomes the chord of $\begin{matrix} 6^* \\ -5- \\ \flat \end{matrix}$, or of $\begin{matrix} 4^* \\ -5- \\ \flat \end{matrix}$, or of $\begin{matrix} 2^* \\ -5- \\ \flat \end{matrix}$.

Obs. 5th. There is another species of enharmonic music, i. e. when, in contrary motion of two semitones, that are distant by a whole tone, the lower is sharped, and the higher flatted.

This kind of process is rather chromatic; the intention in such process is, that the second and seventh in their meeting, may join in the key note by half degrees.

Obs. 6th. The *enharmonic* is but seldom used in any large continuation, its great purposes and success being rather problematical, both to composers and performers. The famous Rameau attempted in a large and masterly enharmonic composition, to express the terrors of nature when convulsed by an earthquake. But he never could have it well performed, and therefore changed it into a diatonic and chromatic form. Rousseau presumes, that the best time and place, for the enharmonic, is in the performance of an Obligato recitativo.

CHAPTER V.

ON BASS.

SECTION I.

NO music, whatever, can be good without its proper Bass.

Observation 1st. Any composition, intended for a vocal solo, or duetto, has, at least, its supposed bass. The best vocal solos, in modern composition, are accompanied by the whole orchestra.

The word *Solo* contains no exceptions from the strict rules of harmony; for any kind of building must have a foundation. To compose is to give to a melody (that, may be called the product of imagination and genius) a diatonic, a chromatic, or an enharmonic form and process; the rules and reasons of which are contained in the particular nature and steps, either of an exhibited, or a supposed bass.

Obs. 2d. A bass solo cannot, on any account, be considered exceptionable from the strictest rules of modulation and harmony.

Every bass note supposes its chord, which is, either a preparing or a resolving one.

All bass solos have additional restrictions, that they may correspond with an idiomatical propriety of lower sounds, and that they may produce that effect upon the supposed harmony, which originates only from a good, and just bass.

SECTION 2.

THE Bass is either fundamental, or continued.

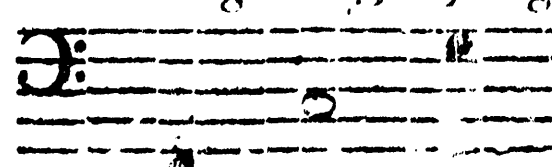
Observation. It may lead to a better understanding of this important object, to notice, that, in any chord, or conjunction of intervals, that note, in general, is the fundamental bass, which characterises the tone, or pitch; and that such bass notes, as take the common chord, or the chord of the seventh, are called fundamental bass notes: and farther, that any bass note in the octave, which must receive a sixth and third without a fifth, is not a fundamental, bass note; and, consequently, that the apparent, lowest note, in harmony, is not always the fundamental note.

SECTION 3.

THE fundamental bass notes are, either, the key note, or its rising fifth, or its falling fifth, with these observations, that when the rising fifth is the fundamental, bass note, and consequently, has a *major third*, and a fifth, the falling fifth of the pitch shall be added, or the pitch will be changed.

For similar reasons shall the falling fifth to the key note, when used as a fundamental note, receive a great sixth, in addition to its major third and fifth.

Observation: 1st. Any one of the 12 established semitones, with its rising and falling fifths, as, e. g.:

 exhibits three fifth points, of which the rising, and falling ones, by the rules of the fundamental bass, serve to continue the given pitch, which two fifth points, by the diatonic, established steps, will easily become new, and different pitches.

Obs. 2d. From the preceding, it plainly appears, that the fundamental bass, differs widely from the diatonic bass, though operating upon the same principle, with respect to natural vibrations on the rising fifth, fourth and major third.

Rouffeau observes, that, in the steps of fundamental bass, there are three, correct, and practicable methods, viz. 1st, to ascend, or descend, in the bass, by thirds or sixths; 2^d, by fourths, or fifths; and 3^d, to rise diatonically, as from the fourth to the fifth of the pitch. (N. B. Under the prescribed restrictions.) He, at the same time, strictly forbids ever to let the fundamental bass descend diatonically, viz. by tone, or semitone, except where there should happen to be two sequent perfect chords, that had an actual, or supposed rest between them.

Obs. 3d. Any note, in a bass, that is not one of the three fifth points, in a pitch, or not accompanied, as mentioned, are, either, not fundamental notes, or the pitch is changed.

Obs. 4th. In the moment, when the pitch is actually changing, by proper discording preparations, the three fifth points of the former pitch are, consequently, no longer in their prior state; therefore a new rising, and falling fifth point must be applied, on a corresponding, prescribed method.

Obs. 5th. The purposes of the fundamental bass are to direct the judgment of the composer, or performer, to the sense and limits of a regular harmony, which never can be good, without its proper, fundamental bass, either adjoined, or supposed.

Obs. 6th. The purposes, of good harmony, do not always require, that the fundamental bass should be exhibited, or performed, but only that it be known, and justly supposed, by the composer, or performer.

Obs. 7th. Let it be observed, that the fundamental bass chord of $\frac{6}{5}$, the 6th being a great 6th, is intended and fitted to preserve the pitch, because being thus framed, it contains two of the fifth points of the pitch. The usual chord of $\frac{6}{5}$, in which the 6th is a small 6th, has quite different, and contrary effects.

SECTION 4.

THE Continued Bass is an inversion of the chords of the fundamental bass notes; thus, say that the Fundamental Bass was C. E. G. the continued bass to the chord may by inversion be E. G. C. or G. C. E. farther, say that the Fundamental Bass was G. B. D. F. the Continued Bass may be made up from either of the three other notes in that chord, in consistency with the due preparations and resolutions, &c.

Observation

Observation 1st. A bass may be excellent, though it be not a fundamental bass, but no bass is good, that is not, by inversion, one of the notes, contained in the chords of the fundamental bass notes; which chords are, either plain, common chords, viz. the 1st, 3d, and 5th; or the septima minor chord, as G, B, D, F, or chord of the 6th and 5th, when the falling 5th to the pitch note happens to be the fundamental, bass note, in which case, the chord is the diatonic 4th of the pitch, with its major 3d, its 5th, and great 6th.

Obs. 2d. The continued bass notes have a diatonic process, either rising, or falling. It is of consequence, to notice, particularly, the three following rules;

A.) Any bass note, which has the chord of a false 5th, and, consequently, is a leading note, shall rise to the next note.

C.

Continued Bass.

Fundamental Bass.

B.) Any bass note, which has the chord of tritone, or sharp 4th, shall descend to the next note.

Continued Bass.

Fundamental Bass.

C.) For the chord of the descending, diatonic 2d, such a continued bass note, is used, as will admit of a descending syncopation, by which, the dissonance is increased, and its succeeding resolutions made the sweeter.

C

Diatonic Bass.

Continued Bass.

Fundam. Bass.

CHAPTER VI,

ON CHORDS.

SECTION I.

A CHORD is a Conjunction of different Intervals.

Observation 1st. As *Melody* signifies a succession of single intervals, in the air of any of the parts, in a composition, and as *Harmony* denotes the state and effect of those several airs, when united, it follows, that the chords contain the means and purposes, as well for melody, as for harmony.

Obs. 2d. As *Modulation* means, that all consonances and dissonances, in a melody, and harmony, succeed, in a manner suitable for producing pleasure, it hence follows, that all chords are, either consonant or dissonant chords; the last are frequently called preparations to the consonant chords, which are then considered as resolutions.

SECTION 2.

TABLES of the *Fundamental Chords* made use of in Harmony.

The *Common Chord* with its derivatives.

Observation. In this chord, the third is changeable, whether the key be major or minor.

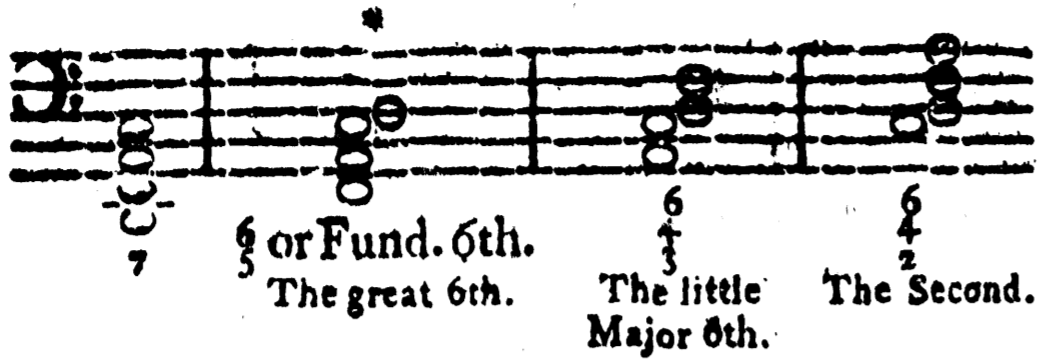
The *Governing Chord* with its derivatives.

7 -5- or 6 6/4 6/2
The false 5th. The little Major 6th. The tritone or sharp 4th.

Observation. In this chord neither of the intervals must be altered.

The

The Septima Chord, with its derivatives.

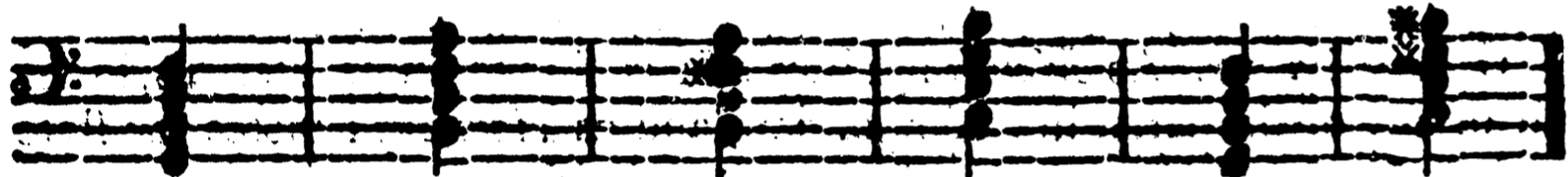


Observation 1st. In this chord, the 3d, or 5th, or 7th, may be altered, agreeably with the nature of the key, or the syncopating purposes in the chromatic process, &c.

Obs. 2d. This Chord, in its function, as a fundamental chord, is called the Undergoverning Chord, the fundamental note being then the diatonic fourth.

Obs. 3d. The septima chord differs from the governing chord, with respect to their several qualifications and functions, in fundamental bass.

Obs. 4th. The septima chord appears in compositions under various alterations.



1 Major 3d. and 2 Minor 3ds. 2 Minor 3ds. and 1 Major 3d. 1 Minor 3d. and 1 Major 3d. 1 Minor 3d. and 1 Major 3d. 1 Minor 3d. and 1 Major 3d. 3 Minor 3ds. 3 Major 3ds.

Obs. 5th. All kinds of septima chords may be used in harmony, excepting a septima chord in which the first 3d is minor, and the 7th major, (as C, E♭ G, B.) Farther, a septima chord that has the false 5th and a major 7th, is likewise inconsistent with the principles of harmony, and inadmissible.

SECTION 3.

TABLES of Supposed Chords made use of in Harmony.

Observation. Supposing an addition of the descending 5th to the fundamental note of the governing chord, the new chord will be (e. g. in C) C—G, B, D, F. or a 1st, 5th, 7th, 9th, and 11th, (alias 4th.) The supposed, additional, descending 5th to the governing note, is corresponding with the vibrations of the prevailing pitch. This new chord, by supposition, is called *septima superflua*, and is marked in thorough bass, *7, over that note, which is used as a supposed, falling 5th, from the governing note.

The establishers of musical principles, make farther use of another supposed bass, namely a falling third, from the governing note; the new chord will then be (e. g. in C) E—G, B, D, F. The last supposed chord, is called the chord of the 9th, and marked thus over the supposed bass. This last mode of supposition can be applied either to the governing note,

or any bass note in the pitch, that bears a septima chord. By suppositions the chord is enriched with various dissonances of which such may be dropped, as cannot share in the succeeding resolution. Observe farther, that if the supposed, fundamental, bass note is performed, it must either be sounded above the supposer, because it will not else have a sufficient vibration, or the supposer must be omitted.

The Chords of the Ninth.



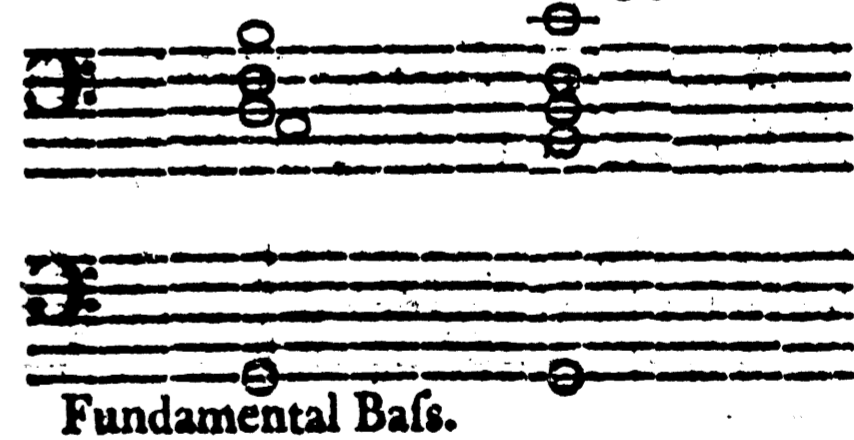
When Inverted the Chord, of 5/2,

The Chord of the 4th and 5/2.



This Chord is an Inversion, of the following 9th.

The Chord of 7/4



SECTION 4.

THE use of the preceding tables is merely to show, that all possible chords originate, by inversion, from the three fundamental chords, which belong to the pitch; and that even the supposed chords cannot be excepted from this rule, their functions being either in a *retarding operation* of a preceding discord, to which then the governing note was the fundamental bass; or in an *anticipating operation* of a succeeding concord, to which the key note is the fundamental bass.

SECTION 5.

THE diminished ♯, or enharmonic chord is, by the best writers, called a mixture of the governing, and *undergoverning chord*, in a minor key; hence the difficulty of ascertaining, precisely, the fundamental bass note; this must, however, be the governing note, which then is a chord of septima minor, with the addition of a flat 9th, which 9th becomes the 5th in the chord of resolution.

SECTION 6.

THOROUGH Bass, in its simple signification, denotes that a bass note, with its marked, or supposed, additional notes, contains all what then belongs to the harmony.

Observation 1st. Thorough Bass, in a scientific sense, signifies the knowledge of the chords, the proportion of conjoined intervals, and the mode and time for preparing, and resolving such conjunctions.

Obs. 2d. Thorough Bass, farther considered as a science, denotes a habitual knowledge of what is meant and supposed by cyphers, set under a bass. This again implies the knowledge of affixing the right cyphers to the bass, from a score of musical parts; or, from a cyphered bass to appropriate the right notes in the score.

Obs. 3d. Thorough Bass, considered as an art, denotes that the cyphers affixed to the bass, are skillfully executed on any instrument, on which chords may be taken.

SECTION 7.

TABLES of the different chords, used in Thorough Bass, as expressed by figures.

N. B. Any Bass note, to which no cypher is set, has a common chord, viz. its major, or minor third, its diatonic fifth, and its 8th. When a ♯ is set to a bass note, the sharp concerns the third of that chord. When a ♭ is set against a bass note, that flat concerns the third of that chord. And when a ♮ is set to a bass note, that natural concerns the third of that chord.

With the chord of the	is used the	different way of figuring.
6th,	3 and 8	
Great 6th.	3 and 5	6 5

Observations.

A. In this chord, the intervals are diatonic.

B. This chord is the *fundamental septima chord*, in its first inversion, and is, generally, called the great 6th. It is accompanied with a 3d and 5th, but its intervals are changeable. N. B. This chord is distinguished from the chord of the additional sixth, *sixte ajoutee*.

(Vide infra Cha. 8. Sec. 3. Obs. 2.)

With the chord of the	is used the	different way of figuring.
6	8	
4		
6	3	-5-
5		
4	6	6
3		4 3

Observations.

C. In this chord the intervals have their diatonic degrees.

D. In this chord the 3d is minor, the 5th false, and the 6th minor. It is the *fundamental governing chord*, in its first inversion. It is always to be applied to the leading note, resolved into a common chord, on the key note; which common chord is frequently succeeded by another common chord, in the next higher pitch.

EXAMPLE.



E. In this chord the 3d is minor, the 4th diatonic, and the 6th major.

It is the *second inversion* of the *fundamental governing chord*. Its purpose is to produce the common chord on the next descending bass note.

It is applied to the descending 2d, and descending 6th. In the last case, the 6th in the chord must be sharpened, that it may become a just leading note to the succeeding chord, which, though being the diatonic 5th, is yet, actually, by its established accompaniments, a new key note, for that moment.

N. B. This chord, when applied to the diatonic 6th, is the medium of raising the harmony from its present key, to the next related, higher key, as from C to G, &c.

The preceding chord is called the *major 6th*, in distinction from the *minor 6th*, also figured 6, but which

With the chord of the	is used the	different way of figuring.
4 2	6	6 2 or 4 or 4* 2
7	3 and 5	7 or 7 3 5

Observations.

is the second *inversion* of the *fundamental, septima chord*, and which is resolved into a common chord, on the same bass note.

F. This chord has a diatonic 2d, the tritone, or sharp 4th, and a great 6th. It is the third *inversion* of the *governing chord*. It is always to be applied to the descending, diatonic 4th, and to be resolved into the chord of the 6th, on the diatonic 3d; hence, it is the medium of leading the harmony from the higher, to the next related lower pitch; as from G to C, or from C to F, &c.

This chord is to be distinguished, particularly from another chord, which is also marked $\frac{6}{2}$, and which is the third *inversion* of the *septima chord*, where there is no tritone, and in which the 6th is a *minor* 6th, and for which reason, its resolution is on the same bass note.

G. The *governing chord* exhibits a *septima chord*; viz. a major 3d, a diatonic 5th, and a minor 7th. This chord, when inverted, contains the abovementioned, three chords, viz. $\frac{6}{3}$ or -5-, $\frac{6}{4}$, and $\frac{6}{2}$, which four chords comprehend the most essential contrivances, in modulation.

The *fundamental, septima chord*, in which the third is a minor one, and which chord, in its first inversion, is the *undergoverning chord*, produces, in its other inversions, such chords, as have changeable modulations, because their intervals are changeable. The use of the *septima chord*, and its inversions, and in short, of any

With the chord of the	is used the	different way of figuring.
9	3 and 5	

Observations.

species of *septima chord*, in which the 3d, 5th, and 7th, are not of such proportions, as in the governing chord, is appropriated to the fluctuating circumstances of the minor mode, or the chromatic, and enharmonic process, with this observation, that the *septima chord* and its derivations are not to be used, where the governing chord, and its derivations can effect the purposes of harmony.

It is a fact, that the solid, depending, most natural, and pleasing steps in modulation, or change of pitches, originate from a *septima chord*, framed like the governing chord, and from the inversions of such a chord; thus e. g. in the key of C, by giving to the *septima chord* D, F, A, C, a major third, that chord becomes a governing chord to a new pitch, viz. the key of G. Thus also, by giving the common chord of C an addition of the minor 7th to C, that chord becomes a governing chord to a new pitch, viz. F, &c.

N. B. When the chord of the 6th follows the chord of the 7th, then the 5th in the chord of the 7th must be omitted.

H. In this chord the *third* is arbitrary, either major, or minor, the 5th is diatonic, and the 9th is a tone above the 8th.

This chord is generally resolved into a common chord, on the same bass note, and sometimes into the chord of the 6th, on the third bass note above.

Hence its preparation is, either with a 3d and 5th, or with a 3d & 6th.

With the chord of the	is used the	different way of figuring.
7 2	4	4 or 7 2 4
4	5 and 2	5 4
5	another 2d. or another 5th, or a 7th, or a 4th.	5

Observations.

It is called a *supposed chord*, because it originates from a bass note, that is a supposed addition to the note of the governing chord.

I. This chord consists of a diatonic 2d, a minor third, and a tritone.

It is called an inversion of the 9th chord, when the 5th in the 9th chord is quinta falsa, and the third minor.

The chord of 7² is used and resolved on the key note: but its fundamental bass, is in the *governing chord* of the key note.

K. This chord consists of a diatonic 4th, 5th, and 8th, and is always resolved into a common chord, on the same bass note.

This chord is also called the chord of the 11th, being the eleventh point in the governing chord; when giving to its fundamental note, its supposed bass, on the falling 5th.

In the chord of the 4th or 11th, are all three fifth points of the key to the common chord, into which it is resolved. Hence, is absolute power of making the ear anticipate its resolution.

Its fundamental bass is in the governing chord.

L. This chord is nothing but an inversion of the preceding chord.

It has a diatonic 2d and 5th. It is always made upon a bass note that descends by 2 semitones, and is resolved into the chord of 6th. Its fundamental bass is in the governing chord; when this chord has an additional 7th, that 7th is major;

With the chord of the	is used the	different way of figuring.
9 4	5	
9 7	3	

Observations.

and when it has an additional 4th, that 4th is a diatonic one.

M. This chord is the same as the chord of the 4th, with this observation, that the additional 8th in the 4th is, in this chord, omitted; and the diatonic 9th taken, in its place.

It is always resolved into a common chord, on the same bass note; i. e. the chord, $\frac{5}{4}$, when resolved, is $\frac{8}{3}$.

Its fundamental bass is in the governing chord. The chord of $\frac{9}{4}$, is frequently a repetition of the chord of $\frac{5}{4}$.

N. The 3d of this chord may be either major or minor. The 7th likewise may be either major or minor.

The 9th is a tone higher than the 8th.

The chord of $\frac{9}{7}$ is resolved into $\frac{8}{3}$ on the same bass.

Whenever this chord is used its 9th and 7th were prepared in a preceding chord.

Its fundamental bass is in the governing chord, the fundamental bass, to its resolution, is in the common chord of its pitch, as is the case with all chords of sixths.

SECTION 8.

A TABLE of all the chords, which may accompany each note in a Major, and Minor Mode.

Major of C.

The diagram shows a series of musical staves representing chords for the Major of C mode. Above each staff are numerical figures: 3 6 4, 4 7 2, 9 3 6, 7 3 6, 6 4 3, 6 6 4, 6 5 4, 6 5 6 7, 3 6 4, 6 5 7. Below the staves are labels for intervals: 1st, 2d, 3d, 4th, 5th, 6th, 7th. At the bottom right, the word 'Minor' is written.

Minor of A.

1st, 2d, 3d, 4th, 5th, 6th, 7th.

SECTION 9.

TABLES of the established accompaniments for a diatonic bass, in the ascending, or descending Major Mode.

SECTION 10.

TABLE of the established accompaniments for a diatonic bass, in the ascending, or descending Minor Mode.

APPENDIX to CHAP. 6th.

IN the preceding, and more especially in the 2d Section on the head of the *septima chord*, and in Section 3d, in the observation on suppositions, remain certain appearances of problematical obscurity, which might in some degree perplex the reader.

The editors of this work could not presume to offer their opinion on those points in any other way, than in an appendix to what they have compiled from the works, mentioned in the introduction.

They have attempted an explanation in the following observations, which they humbly present to the perusal and judgment of the reader.

Observation 1st. It is evident, that the *governing chord*, and the *septima chord*, are widely different in their qualifications, inversions, derivations,

and purposes of harmony. The governing chord, by having a major third, has a leading note, which, whenever sounded, contains a natural anticipation, of the *key note*; and the septima, to the governing chord, is the falling 5th to the key note. Thus the *governing chord* contains the two 5th points, and the leading note of the pitch.

This chord, either in its fundamental state, or in any of its inversions, firmly governs, and announces the pitch, because in its resolution (excepting when used as a temporary close, or partly finished cadence) the 7th falls by a semitone, and the 3d rises by a semitone, which, in conjunction with the remaining, fundamental note, gives the common chord of the pitch.

Neither of these qualifications are found in the *septima chord*, or any of its inversions.

In Section 2. Chap. vi. the three, exhibited, fundamental chords, viz. the *common chord*, the *governing chord*, and the *septima chord*, are appropriated for the key of C major; granting, therefore, that, in that pitch, no other note, than the 5th, or G, can be the fundamental note to the governing chord; it remains yet, to ascertain, precisely, why the fundamental, *septima chord*, is set on D, or the 2d, of the pitch, when it is evident that in the same key there may be four other *septima chords*.

To this it may be answered:

1. That the fundamental, *septima chord*, must be laid on such a bass note, as that its chord, and its resolutions may guard against the loss of the pitch, which is the main object in all fundamental chords.
2. That such a *septima chord* (the intervals of which, as mentioned above, can be altered) may, whenever its third is altered to a major third, or a leading note, become a governing chord to a related pitch of the key, in which it was, before, a *septima chord*; and, when ever its third is again flatted, return to its prior function in the preceding key.
3. That, in the pitch of C, the *septima chords* of E, F, A, B, have not the aforesaid qualifications.
4. That in the pitch of C, the note D, being the diatonic second, has, next to the governing note and leading note, the nearest access of resolution in C; that the said D, in its function, as a *septima chord*, contains two 5th points of the pitch, viz. F and C, in addition to its anticipated, falling 5th point G, which is the third 5th point, in the pitch of C.
5. That the transactions, with the fundamental chords, tend, perpetually, through all possible changes of modulation, either, to the preservation of the pitch, or to a just construction of a new pitch.
6. That in the general course of the change of pitches, the rising, or falling 5th point, to the preceding key note, will become the new key note; that in the first case, the preceding governing chord will then be the common chord, and the preceding *septima chord* will have a sharp third, or leading note, and then be the governing chord; and the second to the

new pitch, will then be the *septima chord*; and that when the *falling 5th point of a key shall be the new key*, the preceding common chord receives an additional minor 7th by which it becomes the new governing note, &c.

7. That whenever a new related pitch is, either directly, or indirectly introduced (and even on the most sudden and unprepared transition) the composer must, in his harmony, strictly notice the moment and period of the new pitch, that the three fundamental chords, and their inversions may be made to operate, consistently, as long as that pitch continues.

Obs. 2d. Suppositions, in a science, are painful to the arduous student, but yet a number of the rudiments, in any science, are partly suppositions; e. g. our eye measures distances by arithmetical suppositions; in a similar manner, our ear, or voice measures musical sounds, and if it be done with judgment, that judgment originated from memory, or imagination, and not from reason.

In all dissonant chords, originating from a supposed bass, there is a majority of sounds tending, amid the strife of vibrations, into a resolution, which is a perfect, consonant chord, or a chord, in which all vibrations are reciprocally natural and harmonious.

If then a 9th or a 4th (which is the same as the 11th) should receive a fundamental bass, and that bass should correspond with the fundamental principles of the strictest rectitude in the pitch, it could not be done by raising such a 9th or 11th on, either, the *governing, or septima chord*, because their 9th, and 11th belong to other pitches, hence it could only be done on the *common chord* of the pitch.

Farther, since a *fundamental, common chord* shall not, in reality, contain any dissonance, it was contrived, that it should be done by supposition, viz. that the bass note of the governing chord should sink either into the 3d, or the key note of the pitch, of which two ways, the last is the modern, and most natural.

The effect of this supposition, under the governing chord, is not alone to produce the 9th and 11th, but also, at the same time, to produce all three 5th points of the pitch, by which the resolution, required, must appear.

CHAPTER VII.

OF COUNTERPOINT.

SECTION I.

COUNTERPOINT signifies, partly, that the different notes, which are comprehended in a chord, are distributed into different instrumental, or vocal parts, agreeably with the idiomatical propriety of the parts, which are operating in higher or lower

octaves, and partly that the motions of the parts, which contain the spreaded notes of the chord, are so directed, as to avoid any false inversions, or forbidden successions.

SECTION 2.

THE motion of *counterpoint* in general (and more especially when considered between the two principal parts in a harmony, e. g. the air and the bass) are, either 1st *oblique*, i. e. when one part repeats the same note, or holds on, while the other moves upward, or downward, from one note to another; or 2dly, *direct*, or *similar*, i. e. when both parts move the same way; or 3dly, *contrary*, i. e. when one part moves upward, while the other moves downward.

Observation 1st. By the tables in Chap. vi. Section 9, it is evident, that to a bass, continuing on the same note, numerous, oblique motions can be safely produced; the case may be inverted, by judiciously distributing, in the bass and other parts, the notes, which are comprehended in the chords of the quoted example, and by giving to one of the upper parts that note, which, in the first case, was taken by the bass.

Obs. 2d. In the *direct, or similar motion* of counterpoint, it is absolutely forbidden to go from a perfect, or imperfect consonant chord, to another perfect or imperfect consonant chord, because by such progressions, the wrong succession of 5ths or 8ths, either open, or hidden, would be produced; the last may be discovered by the intermediate notes, contained within the spaces, as may be seen in the following example:

Hidden 5ths.

Hidden 8ths.



Obs. 3d. Following 5ths and 8ths, and, in general, two consonant chords, of the same kind, immediately following one after the other, as two unisons, two octaves, two 5ths, or two 4ths, are entirely to be avoided, not alone because the ear would be cloyed by such immediate repetition of similar, consonant chords, but, principally, because such repetitions contain as many unprepared, and unfinished steps in the harmony, which never intends sameness, but a principled modulation.

N. B. In a score of several parts, the forbidden successions, either open, or hidden, are frequently not suspected by the unsutored composer, which

is owing to a prejudice, that forbidden successions are to be examined, either in the connection of the bass, and air only, or in the connection of two adjoining parts, as treble with counter, and counter with tenor.

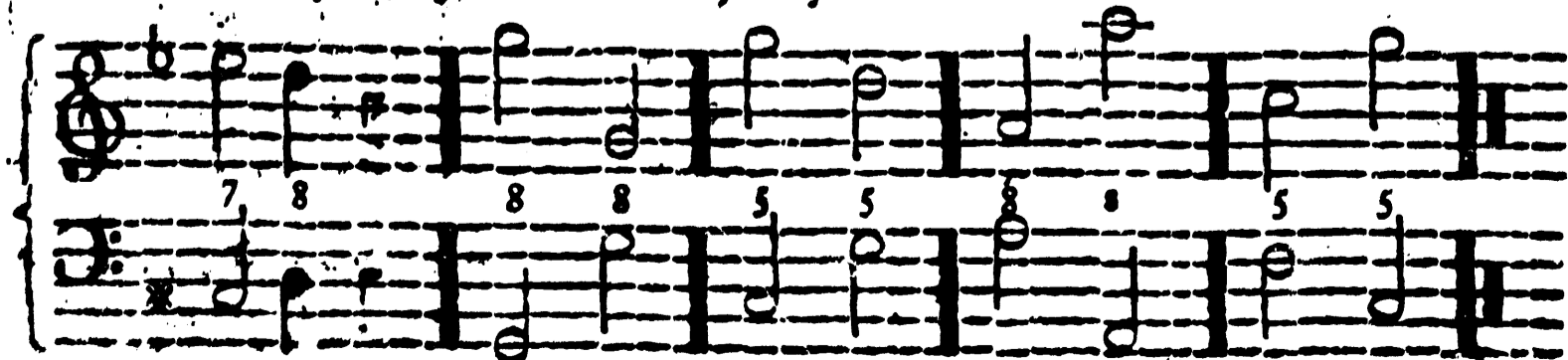
Thus prejudice may beget errors, which afterward involve both genius and judgment in complete darkness.



In the above score, the second bass note has its 5th in the counter, and the third bass note has its 5th in the treble, consequently the three first chords in the score, contain three following 5ths. The case is the same with the two last chords, in the third bar.

Obs. 4th. Yet let it be observed, that the case is different, when all parts move in unison, or octaves. This is frequently and justly done, in good compositions, to introduce a good subject the more conspicuously. Nor is it then absolutely necessary, that all parts should move in unison, or octaves, as may be proved from excellent modern compositions, in which, while some parts are moving in unison, or octaves, other parts are engaged in solos, or fuges, &c. But it is to be noticed they never contain any of the forbidden, open, or hidden successions.

Obs. 5th. The *contrary motion*, either ascending, or descending, implies, from its nature, greater freedoms in composition; the intervals being in a continuing state of preparation and resolution. Thus, in contrary motion, a descending, flatted second, in the upper part, may meet a sharped seventh in the lower part, and their resolution perfectly coalesce in the unison or octave. Thus in contrary motion, even the forbidden successions, (more especially the 5ths and 8ths) may be allowable.



Obs. 6th. In any of the motions, the process, by degrees, is more agreeable, than to move by leaps.

The choice of simple intervals is very important; thus, it is preferable to place the 5ths and 8ths in the bass, and the 3ds and 6ths in the upper parts.

In a chord, which has the tritone, and which, being inverted, would be the false 5th, it may be noticed, that the tritone seems to convey keen ideas, and that its inversion, viz. the false 5th, has a certain softness. The common chord is majestic; the 6th is more pleasing and melodious; the sixth and fourth seem to require something.

In general, the superfluous intervals will serve in a bold and fierce subject, and the diminished in the tender and plaintive.

Obs. 7th. In sounding conjoined intervals, the highest is most perceived; hence, in the performance of several vocal parts, that, which contains the *air*, is naturally to be performed by the finest, or highest voices. This rule is strictly intended, and observed in all modern, European compositions, and performances; and generally at the following rate, viz. a sufficient proportion of treble voices sing the *air*, or leading part, which is considered as the *primo*; a similar proportion of voices between bass and alto sing the *tenor*, which is considered as the *secundo*; a similar proportion of men's voices perform the counter, which is considered as the *medio*, between treble and tenor; and a double proportion to the primo is engaged in performing the bass; thus allow in a piece of four parts,

- 4 voices for the primo.
- 1 - - for the medio.
- 4 - - for the secundo.
- 8 - - for the bass.

In performances of two, or three parts, care must be taken to comprehend the intended arrangement of the composer, if no direction for choice of parts is mentioned.

A number of pieces, in the Locke Hospital collection, and other similar publications, though exhibited in three parts, were designed as duettos, for *two trebles*, or *two tenors*; and sometimes for *treble to the primo*, and for *tenor to the secundo*. The bass, being cyphered, is intended for an instrument. Such pieces, in their present arrangement, cannot have the intended effect, if performed as choruses, more especially, when the tenor voices take the primo, and the treble voices the secundo.

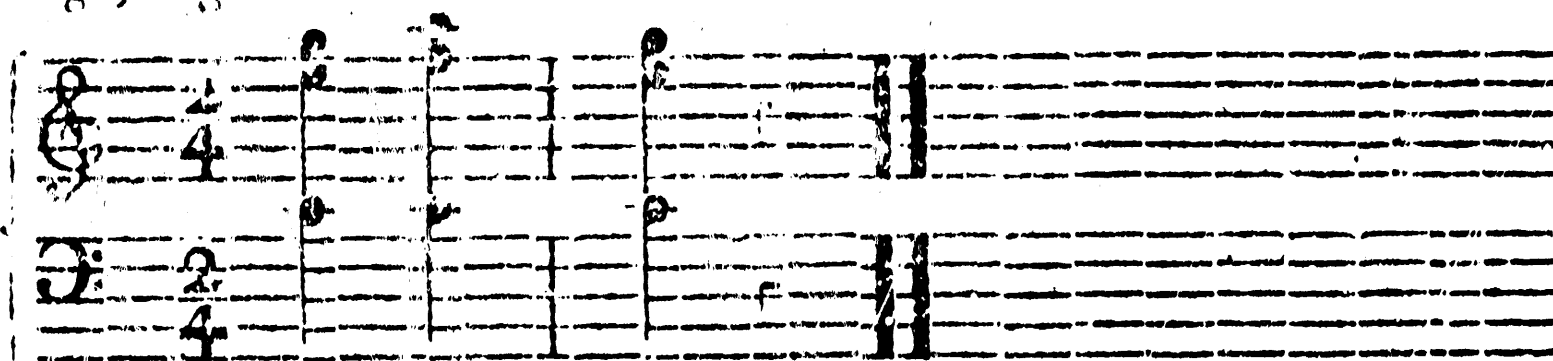
CHAPTER VIII.

OF CADENCES.

SECTION 1.

CADENCE signifies the resolution of any preceding, either actual, or supposed dissonance.

Observation 1st. Supposed dissonance is such a conjunction of intervals, as, (though being really consonant intervals, yet from their peculiar situation, with respect to accenting, and succeeding conjunction of intervals) are proved to want more finishing, before the ear can realize, or enjoy their design, e. g.



In this example, A. F, in the upper part, make a supposed dissonance, in connection with the following G, E.

There is a similar example in the well known Hallelujah Chorus, by Handel, in the last bar but one. Yet let it be observed, that his fundamental bass, in that bar in the original, is the same note, as the bass note, in the succeeding bar, and that his treble, or primo, continuing on the 8th in both bars, causes the most harmonious effect from that singular mode of closing.

Obs. 2d. All cadences are made by preparations, and resolutions. Their fundamental bass notes are the notes of the governing, and common chord to their resolution, which must strictly be the case, even when the dissonance is retarded, through a multiplicity of chromatic excursions, or the different inversions of the governing chord.

SECTION 2.

IT is an established rule that the resolution of dissonances is to be on the accented places, or moments of a musical period. (Vide Part 2d. Chap. 1st. Sec. 2d.) This does not prevent the beginning, and the continuing of dissonances on the accented places, but it only signifies, that they should not be resolved on an unaccented place.

Observation. The importance of the preceding rule, as it in general affects the merit and effect of all just modulation, ought, in a special view, to caution vocal performers against two common erroneous habits, viz. of believing, that an accented place, or moment in a musical period, should re-

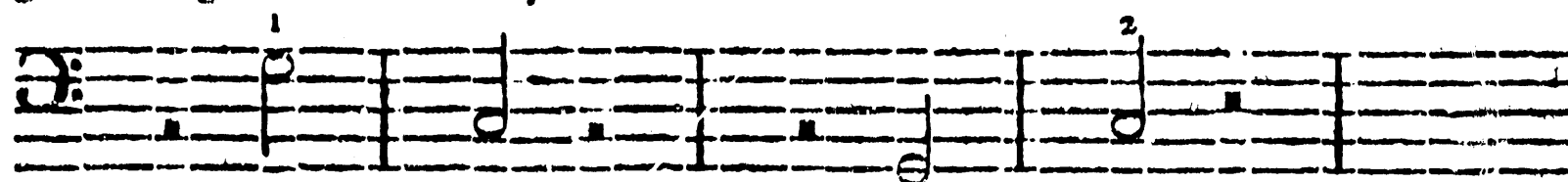
ceive an additional strength, or degree of expression; and of presuming to give a peculiar strength, or length, to an occasional word, without the composer's express direction. Such errors originate from a want of knowledge, and have a tendency to perpetuate the fatal habit of *beating* time, instead of *keeping* it.

(Vide Part 2d. Chap. i. Sec. 3. Obs. 8. and Chap. ii. Sec. 1. Obs. 3.)

SECTION 3.

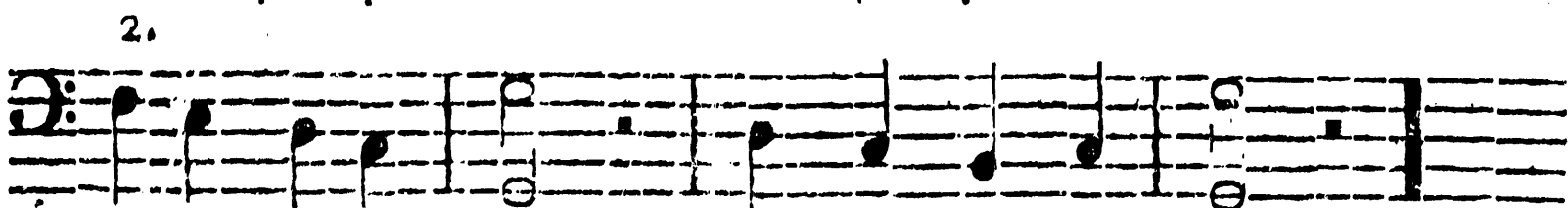
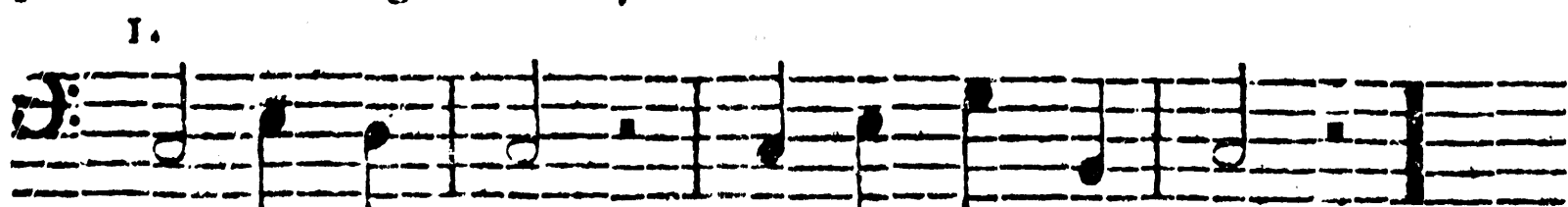
THERE are different kinds of Cadences.

1. The *Whole Cadence* signifies that the bass descends, or rises from the governing note to the key note.



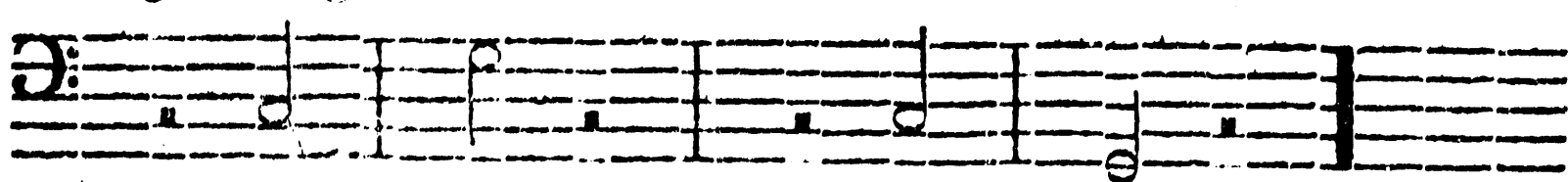
Observation 1st. Agreeably with the word *cadence* (which originally signifies a fall) as well as with the effect on the ear, the first, of the above examples, exhibits the whole cadence, in its most perfect state.

Obs. 2d. In the above example, the governing note is exhibited, as being the principal note for the *perfect, whole cadence*; yet the notes, of the major 3d and 5th, in the governing chord, are, and may be used, as proper bass notes, in the case of a whole closing cadence. It must however be noticed that those two notes frequently precede the key note, for the purpose of introducing a new key note.



N. B. The note C, being on an unaccented place, cannot make a closing cadence to the preceding notes, but introduces the following, half cadence.

2. The *half cadence* signifies that the bass rises, or falls from the key note to the governing note.

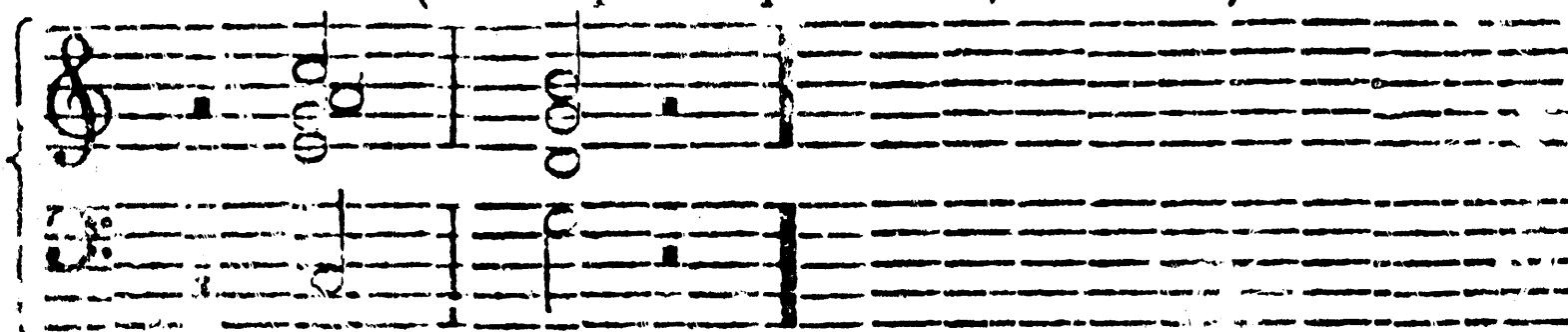


Obs. 3d. Cadences in music are similar to stops, in speaking, or writing. They are terminations, either of a part, or of the whole piece of music, as stops are of a part, or of the whole sentence. The half cadences are like commas, and semicolons, after which more is expected to follow; but after a whole cadence, we are sensible of a conclusion.

When, e. g. in the key of C, a cadence is made by the rising of the bass from C to G, the key then undergoes a modulation into another, related key; which modulation is an accidental, temporary circumstance in the harmony, and which may be continued, and succeeded by farther, similar modulations; but the original pitch must finally be reintroduced, and the last comma of the period will close with a whole cadence, or with a governing bass note falling, or rising to the key note.

Obs. 4th. When the key note of the bass is succeeded by the governing note, for making a half cadence, it is announced by giving to the chord of the key note, an addition of a great 6th. This chord is called the *additional 6th* (Sixte ajoutee) in distinction from the chord of the fundamental, great 6th, which, though of a similar construction, is used in a different case.

(Vide supra Chap. vi. Sec. 7. Letter B.)



Obs. 5th. The examples, applied in this chapter, exhibit the fundamental bass notes. By realizing the consistent inversions of the fundamental chords, (Vide supra, Chap. vi.) the judicious reader will comprehend the nature of any occurring cadence, comma, or punctum, in the musical period, even in the midst of their numerous changes, or those different appearances, they may derive from the nature of the freedom of a continued bass. In fact, the right, composed cadences are equally as well felt, as comprehended.

3. The *interrupted cadence* takes place, when the dissonance, which appeared ready for resolution, is retarded, or succeeded by a new dissonance.



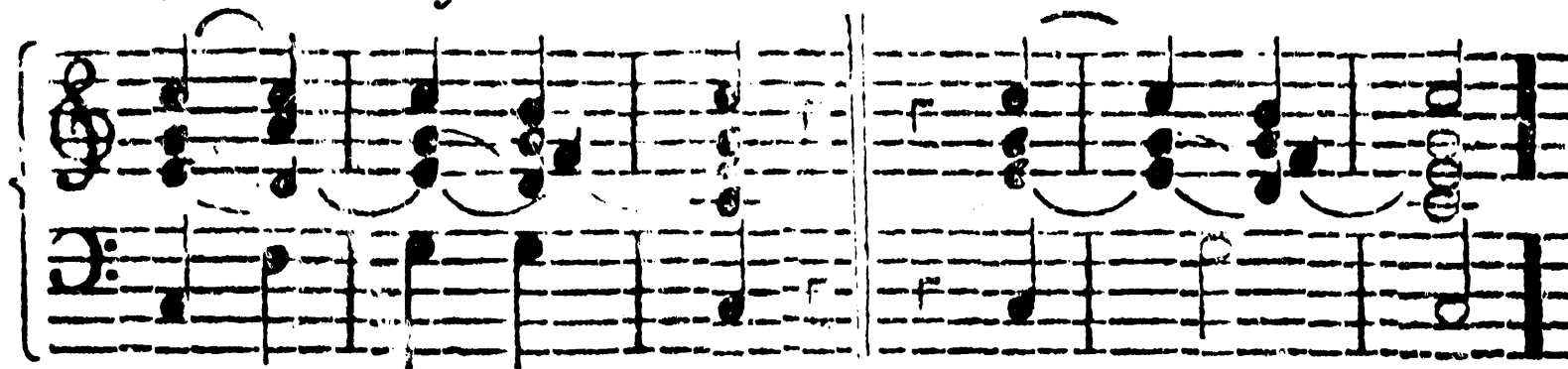
Obs. 6th. The interrupted cadences give an additional taste in the expression, they, also, like the half cadences, may answer to the marks of interrogation and admiration in writing.

Obs. 7th. The chord of the minor 7th is frequently set on an accented place, and is left there, without undergoing a farther resolution, and is often succeeded by a rest, or a particular, expressive continuance, after which the suspended time, and subject is reassured. This chord, by bear-

ing its dissonance, viz. the minor 7th, in the highest part, has the effect of being perceived as a medium between two related pitches, for which reason, it may, at times, be used with service, as mentioned. This chord, when thus used, is actually a half cadence, and the musical period is suspended, or interrupted. When the said chord is to undergo a process of resolution, its dissonance must rise, or fall a half tone.

SECTION 4.

In the *Act of Cadence*, (more especially in final cadences) there are generally three moments, viz. the *preparation*, the *dissonance*, and the *resolution*.



Observation 1st. The preparation of a cadence includes two chords, viz. the chord preceding the dissonance, and the chord of the dissonance. In the first of these chords there must always be a consonance, that is prolonged in the chord of the dissonance, and by the direction of the slur, continued as one sound.

It is from this rule that the nature of syncopation originates. (Vide Part 2d. Chap. i. Sec. 3.) The bass notes of these two chords, must have a fundamental process, viz. rising or falling by 4ths or 5ths, or rising, but not falling by a diatonic degree. By observing these rules, the dissonance introduced, is more tolerable, to the ear, and the thread of modulation preserved.

Obs. 2d. By *anticipation*, a note is brought upon the unaccented part of the bar, in such a manner, as that it has not yet its right harmony, but, by keeping on, it acquires it upon the next accented part of the bar, the other part also moving, to make that note harmony. Anticipation may be, either rising, or falling; and the upper parts, or the bass may, either of them, anticipate.



Obs.

Obs. 3d. Retardation signifies, that the dissonance is set on an accented part of the bar, and followed by a consonance, on the next unaccented part, but not yet resolved.

No. 1.

No. 2.

No. 3.

Obs. 4th. Supposed division of notes means, that several notes might rise, or fall in a diatonic succession, *in one part* of a harmony, while another part holds on, upon one note. The general rule is, that when the subdivided notes are of equal length (*Vide Part 2d. Ch. i. Sec. 2. Obs.*) those, which meet on the accented place, bear the chords, and the others are considered as passing notes.

Obs. 5th. From the preceding observations, it may be comprehended, how the two parts, of the *act of cadence*, viz. the preparation and the dis-

sonance, are indispensably connected with the principles of accenting, and with the process of the fundamental basis. This is farther corroborated by the meaning of the third part, in the act of cadence, viz. the resolution.

Obs. 6th. The resolution of a cadence signifies, that the part, or parts, which bore the dissonance, rise, or fall diatonically, on an accented place, into a conjunction with the other parts, by which a perfect consonant chord is produced.

Obs. 7th. When a dissonance is to receive its resolution, by rising diatonically, it is called the *major dissonance*; but when it is resolved by descending diatonically, it is called the *minor dissonance*. A *major dissonance*, sometimes signifies a superfluous interval, and a *minor dissonance* a diminished interval.

SECTION 5.

WHAT has been mentioned, in the preceding sections in this chapter, has reference to all those cadences, which imply the continual principles and process of modulation, in harmony at large. From those, the cadences, made use of, for expression and performance, must be distinguished; which cadences are, in general, indicated, either by appoggiaturas, or a character, marked ω , called a *hold*.

Observation 1st. Appoggiaturas are small, additional notes, which, as the bar is full without them, shall receive their length from that note, against which they are placed, and which note is then called the principal note.

There are two kinds of appoggiaturas, viz.

1. The *common appoggiatura*, i. e. when the principal note is succeeded by another, or makes the last note in the bar. The rule is then to divide the length of the principal with the appoggiatura.



2. The *large appoggiatura*, i. e. when a dot, or rest follows the principal note. The rule is then to make the appoggiatura as large as the whole principal, and fill the place of the dot, or rest, with the sound of the principal.



Obs. 2d. When the character ω , called the hold, or cadence, is set over a note, it either simply dictates a close of the period, or it indicates, that the measure shall be suspended, so as to give room for a peculiar expression.

Obs. 3d. When the mark ω , (signifying a suspension of the measure) occurs in a vocal solo, the accompanying instruments wait, until the singer, by a remarkable leading note, announces that he is closing the suspended measure, and is ready to join with the instruments.

When the ω occurs in a vocal harmony, the leader of the principal part must direct its management, with these particular observations, that the marked note shall, during the suspended measure, be swelled, and then decreased by degrees, and that the period, succeeding the ω , shall always be *piano*, unless the composer has given express direction to the contrary.



PART II.

THEORETICO PRACTICAL OBSERVATIONS.

CHAPTER I.

Of TIME, ACCENTING, and SYNCOPATION.

SECTION I.

MEASURE notes, are certain notes, represented by cyphers, from which shall be comprehended the amount, the divisions, and accented, or unaccented parts in a bar. When the bars contain the amount of four crotchets, or four fourths, this species of time, formerly called common time, is indicated by the letter C by way of abbreviation.

When the bars measure two crotchets, the time is marked $\frac{2}{4}$. Time of three minims is marked $\frac{3}{4}$. Time of three crotchets is marked $\frac{3}{8}$. Time of three quavers is marked $\frac{3}{16}$. Double bars of the two last species are marked $\frac{2}{8}$ and $\frac{3}{16}$.

Observation 1st. Allowing, that bars of $\frac{4}{4}$ are double bars of $\frac{2}{4}$, and those of $\frac{6}{8}$ double bars of $\frac{3}{8}$ (i. e. that the three last parts, in such bars, shall be accented exactly as the three first parts in the bar, or as would be done in a new bar of three parts) it is plain, that all species of time may be divided into two classes, viz. time of an even number of parts, in the bar; and time of an odd number of parts of a bar. The first class is called *time at two, or equal time*, and has two species, marked C and $\frac{2}{4}$; the second class is called *time at three or unequal time*, and has three species, marked $\frac{3}{4}$, $\frac{3}{8}$ and $\frac{3}{16}$, and two *subspecies*, marked $\frac{6}{8}$ and $\frac{6}{16}$. The two last species are commonly called *compound time*, because, when such time is performed quick, it appears as if the bar consisted only of two parts; but on nearer examination, or by performing that kind of time slow, it will be evident that the method of accenting any species of time, at three, is strictly adopted in each half bar of a tune composed of the time of $\frac{6}{8}$ or $\frac{6}{16}$.

Obs. 2d. When a piece of music is said to be of time C, or $\frac{3}{4}$, or $\frac{3}{8}$, &c. it indicates only the number of parts, or divisions in the bars, and the consequent mode of accenting; but how quick, or slow, the piece is to be performed

must

must be determined from the nature of the subject, or from the signification of the technical terms prefixed to the piece.

SECTION 2.

ACCENT is the arithmetical order, by which the composer, or performer divides and arranges the contents of the bars.

Observation 1st. Depriving a composition of its bars, will immediately deface its designs, and even the performing the contents of the bars to the utmost nicety of their characteristic length and expression, will without the guide and sensation of accenting, have an insipid and tedious effect.

Obs. 2d. Any note or part of the bar, which is to be accented, shall not receive more length, or strength, than its character requires; nor must any note or part of the bar be performed shorter, or softer, because they were unaccented.

In a march of common time, the soldier's right foot moves to the first and third crotchets of the bar, but he is directed to make equally lengthy, and solid steps with the left foot, that moves to the second and fourth crotchet, or the unaccented places in the bar; yet he cannot march to any music, that is composed in time of three parts, in the bar, unless he takes a bar to a step. Good accenting implies a mysterious sympathy.

See a large auditorium, to which a sufficient number of capable performers deliver a good composition, there is a general engagement in the effects of the time, viz. motion of heads, beating of feet, and many persons, who know nothing of music, are precisely remarking, and distinguishing the accented, and unaccented moments in the composition. During all this continuing, accurate activity, the harmony in its reiterated frames, which are either squares, or triangles, exhibits a variety of slow and pompous, swift and bold, swelling and decreasing sounds; the contents of the bars, in the piece, are various, but the frame and the order of the bar is constant, as the effects on the hearers. That order and effect is accenting, but it is not expression, as is falsely supposed by many performers, who, being perhaps misled by such a wrong idea, frequently take the liberty, even in the middle of a vocal, musical period, to make stops on some particular occurring word. This they call accenting or expression; but if it be not the spoiling of a composition, it is at least to compose, and not to perform.

Example of the preceding Observations.



Obs. 3d. The arithmetical order to be observed in accenting, concerns either the parts of the bars, which may be called the *general accenting*, or individual notes, in one, or more parts, in the bar, which may be called the *special accenting*

In an arithmetical line of units, there is no other mean of distinction, but only in the succession, viz. that the beginning unit is the 1st, and the succeeding the 2d, &c. In all accented objects, the succession is calculated by pairs, of which the *first* is the beginning, and the *second* the succeeding; and when a bar, or an object to be accented, contains three parts, the same principle shall prevail, viz. that, after the first pair has been arranged, as mentioned, the third object is considered as the first of a new pair, as in the case of common time, but this first having no successor, a similar process is begun anew in the following bar, &c.

The first of the pair, is accented and the second unaccented, &c. hence in *common time*,

- the 1st and 3d part is accented, and
- the 2d and 4th, - - unaccented.
- In time of $\frac{1}{2}$, - - - { the 1st part of the bar is accented,
- the 2d, - - - unaccented.
- In time of $\frac{1}{2}$, $\frac{1}{4}$ and $\frac{1}{8}$, { the 1st part is - - accented,
- the 2d - - - unaccented,
- the 3d - - - accented.
- In time of $\frac{2}{4}$ and $\frac{3}{4}$, - { the 1st and 3d part is accented,
- the 2d - - - unaccented,
- the 4th and 6th - - accented,
- the 5th - - - unaccented.

Obs. 4th. *Special accenting* concerns individual notes among themselves, as being subdivisions of one, or more parts of the bar. Their accenting is also arranged by successions of pairs, and in every pair the first note is accented.

In pairing of notes, it must be noticed,

1. That

1. That if a part of the bar is subdivided, e. g. into four notes, those notes must not be paired promiscuously, as the 2d with the 3d, &c. but they shall be paired thus, the 1st with the 2d, the 3d with the 4th, &c.

2. That hence no subdivided note, belonging to one part of the bar, can be paired with a subdivided note, belonging to another part of the bar, excepting in the case of syncopation.

3. That when three subdivided notes occur, over which this mark $\overset{3}{\curvearrowright}$ is placed, they shall receive the same mode of accenting as a bar of three parts.

SECTION 3.

SYNCOPATION is an apparent exception in the general, or special accenting, and originates from this circumstance, that in a pair, (which, as prescribed, contains the accented order, or succession) the first found is, by a half, shorter than the second, and that the second contains the half of the regular length, belonging to the first; that, farther, the proportion of the second object, in the pair, is frequently finished in another following found, which irregular division of proportion may be continued through a number of chords.



Observation 1st. From the bindings, in the two first bars above, it may be noticed, that this was the only contrivance, by which the syncopation could be continued through several bars, without interruption, which is not the case in the 4th, 5th and 6th bars, where every bar begins with a fresh syncopation; hence the composition and performance of such bindings is strictly implied in the reasons and rules of syncopation.

Obs. 2d. The composer employs syncopation, either, merely, to give his air a peculiar energy and expression, (Vide infra. Table I.) or, from a reason for continuing a dissonant state, in one, or more parts of a harmony, while the other parts are in a state of resolution, by which the final, perfect, consonant state of the whole harmony is contrived, through a large compass of rich, gradual preparations. (Vide infra. Table II.)

This may be understood, by observing, that dissonances, (as mentioned in the Chap. on cadences) are naturally placed on the unaccented moments, in the period; and that, by thus mixing the accented, and unaccented moments, there is a chance for continuing dissonances, where they otherwise should not be continued.

T A B L E I.



T A B L E II.



Obs. 3d. The vocal performer must observe the same rules for syncopated notes, as for other prolonged notes. The accented order and succession, either in the *general*, or *special case*, does not imply any additional strength, or length to be given to the accented places, but only to direct the judgment of the performer of the contents of the bars, which contents, if possible, should be arranged by pairs, of which the beginning part is remarked as the 1st, and the succeeding part as the 2d; but when such a pair, or more pairs are included in one, continuing found, or when the syncopating purpose interferes with the common order of pairing, or accenting, the singer must perform the continued, and syncopated sounds, agreeably with their lengths, and other musical characters, without indicating, with the voice, any divisions, or discriminations. It is his advantage to mind and comprehend how the accented order, even under those
apparent

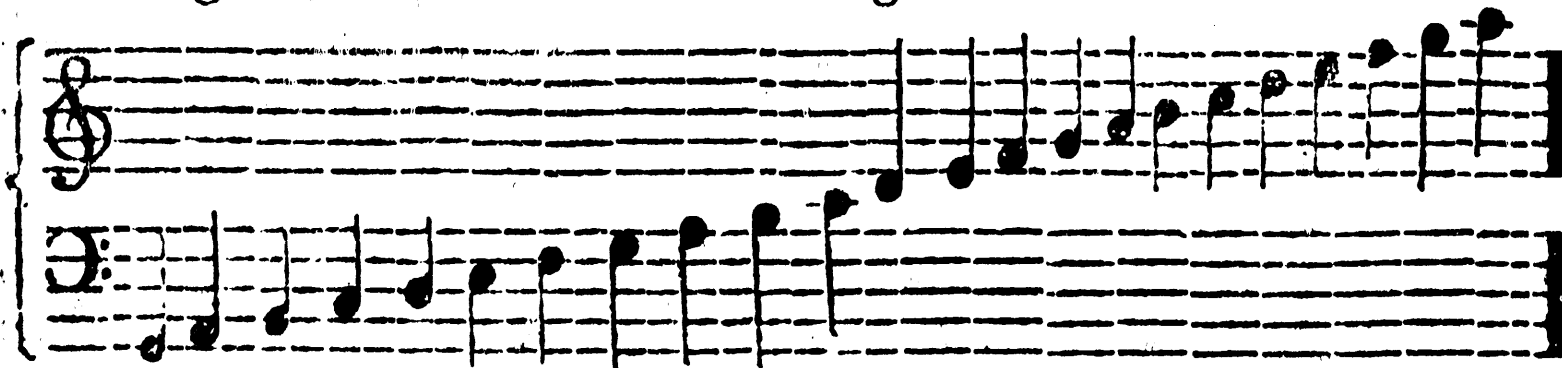
apparent exceptions, governs the spirit and effect of the harmony at large; but it is his duty to perform no more, nor less, than the contents of his own part, agreeably with the directions, and meaning of the composer.

CHAPTER II.

ON SINGING.

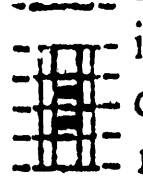
SECTION I.

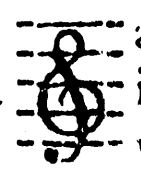
NATURE has divided voices into four different classes, which, in general, include three octaves and a few additional higher, or lower notes of the gamut.



Obs. 1st. Generally the bass compass is from bass G, 12 notes upward. the tenor compass, from bass C, 12 notes upward. the counter compass from middle B, 8 notes upward. the treble or principal } compass from middle D, 12 notes upward.

The *Bass Cliff* is thus marked  and called the F cliff, from being placed on F in the bass.

The *Counter Cliff*, marked thus  is called the C cliff, from the place of its mark. The counter C is the middle C, on the gamut.

The *Treble and Tenor Cliffs*, thus marked  are called the G cliffs, being placed on the line, which is called G, but

the tenor is an octave lower than the treble, and the G of its cliff is the same, as G in the fourth space in the bass.

Obs. 2d. Notwithstanding that a number of excellent voices, in their respective compasses, can, with ease, produce higher, or lower sounds, than those, above mentioned, it is yet advisable, in compositions of sacred music, to notice, the above prescribed limits, more especially, as the exhibited compass of all four parts is sufficiently adequate to the purposes of harmony.

Obs. 3d. No instrument can produce true, and good tones, without it is fitted and tuned. The part set for a *bass viol*, or *tenor violin*, is not to

be played by the primo violin, &c. which rule is the same in the inverted case.

The good instrumental performer produces the sounds and periods of his part, without any of his own alterations, or additions. It is enough for him to produce the notes in their true tone, and length, in their right, accented, or unaccented order, and with that emphasis, or expression, which they shall receive from the particular directions of the composer. The leader of an orchestra beats the time, but generally only in the beginning, or when the time changes, or when a difficult passage might imply a danger of losing it. Learners and bad performers, only, beat the time, from the simple reason that their exertions are labour and not music. The good, instrumental performer avoids affected gesticulations, or motions of the body, as being out of his province, and no object to the hearers. These remarks the vocal performer should notice as friendly, and reasonable hints.

SECTION 2.

TO sound a note with the voice is to give it a peculiar degree, relative to other higher, or lower sounds.

(Vide Part I. Chap. i. and ii.)

Observation. By repeated exertions and habit, any capable voice can sound all kind of intervals at sight; but to obtain that habit, it is necessary to observe, that the vocal division of tone, and half tones can never be precise, without the produced sound is, either by the ear, or imagination, brought forth, as some species of natural vibration, either, to a founded, or supposed note; thus, even dissonances, in the octave, become natural vibrations. The 2d is a 5th to the 5th of the pitch, in the next lower octave; e. g. in the key of G, A is a 5th to D, which is the 5th of the pitch. The 9th is an octave to the 2d, or a 5th to the 5th of the pitch. The major 7th is a major 3d to the 5th of the pitch. The minor 7th is a minor 3d to the 5th of the pitch. The *tritone*, or *sharp 4th* is, either, the 4th to the pitch, which, by being sharpened, becomes a major 7th of a new related pitch, in which case, it vibrates a major 3d to the 2d of the former pitch; or, it makes a sharp 4th to the 4th of the pitch, in which case, it may be taken a major 3d to the 5th of the pitch. In either case, the sharp 4th is simply to be considered as a *major 3d* to the 2d of the given note.

The *inverted tritone*, which makes the false 5th, changes the pitch into the next related lower pitch, in course, the false 5th is a minor 3d to the 2d of the new produced pitch.

The minor 7th, has generally the effect of changing the pitch into the next related lower one.

SECTION

SECTION 3.

ALL relative degrees, by which notes are founded, are natural vibrations, which, in general, or at least with but few exceptions, originate from the *key note* or the fifth of the pitch.

Observation 1st. Daily experience proves that *all true sounding of notes depends*, 1st, on an imaginary reference to a certain pitch, or octave, which is so called, because, it contains eight parts, and because, when rising by the established degrees (Vide Part I. Chap. ii. Sec. 3.) the eighth part has the same sound as the first in the pitch; and 2dly, on attending to the moment, when the pitch is changed, which, if not indicated openly, by prefixed *♯*s or *♭*s, may always be discovered in a harmony, by some of the following circumstances viz.

A. If the 4th of the octave be sharpened in one of the parts, then that 4th becomes the major 7th, to a new octave, in which the 5th of the former pitch is now the key note, and, the moment, the sharp, mentioned, is removed, the former octave, or pitch is again prevailing.

B. If the major 7th is flatted in one of the parts, then that 7th becomes the 4th of a new octave, in which the 4th of the former pitch is now the key note; and when the flat, mentioned, is removed, the former octave again prevails.

N. B. By flatting a major 7th, the produced note makes the false 5th to the major 3d of the former pitch; this chord, as well as the chord of the sharp 4th, is of the utmost importance in composition, for the purpose of changing the pitch gently.

C. When, in a harmony, the 2d is taken, in conjunction with the key note, either, as a 2d, or as a minor 7th, the present octave is changing into another octave, in which the 5th of the former pitch is now the key note.

D. The three preceding remarks are applicable to octaves of a major mode. In the minor mode, the changes of the octave are various, sudden, and less characteristic. The essential marks, which a vocal performer may notice, are, that when, in any part of the harmony, the 3d of the octave is a major third; the minor octave is simply changed into a major octave; that when, in any part of the harmony, the 7th of the octave has a *♯*, or is flatted, the octave is changed into its related, major octave; (Vide Part I. Chap. ii. Sec. 6.) that when, in any part of the harmony, the ascending 4th or 6th is sharpened, the minor octave is changed into another octave, either major or minor, in which the 5th of the prior octave then becomes the key note; that also the 4th, of a *minor octave*, may become the key note of another *minor*, or *major* octave, if the key note and minor 7th of the prior octave are taken in conjunction, and more especially, if at the same time, the 3d of the prior octave is sharpened.

E. When, in one of the parts of a harmony, of a major octave, the 3d is flatted, the major octave is simply changed into a minor octave.

F. When, in one of the parts of a harmony of a major octave, the 5th is sharpened, that 5th becomes the rising 7th to a minor octave, in which the 6th of the prior octave is now the key note, and the pitch is the related minor octave to the prior, major octave.

Obs. 2d. To obtain a proper habit of sounding the degrees of the octave, it is necessary for beginners to practise the natural vibrations in that course and order, which they derive from nature. Thus, the first attempt should be to sound a true octave, which is the most perfect of all natural vibrations, or consonances. Next to the octave the 5th either rising, or falling, has a peculiar tendency to assist the imagination of the singer, in a number of leaping intervals, in which the idea of dividing by tones, or semitones, might be doubtful.

(Of the farther course and order of natural vibrations, vide supra. Part I. Chap. i. Sec. 4.)

Obs. 3d. The preceding principles, which are laid down as the groundwork in present European schools, will be the more acceptable to American musical students, as they are, not alone, the only scientific and depending means to produce the desired effect, but as they also lead their perusers to notice the peculiar transactions, reasons, and merits in the harmony.

Obs. 4th. Formerly it was the method to name eight parts of the octave by four syllables, in the following order, viz.

1st,	2d,	3d,	4th,	5th,	6th,	7th,	8th.
Fa,	Sol,	La,	Fa,	Sol,	La,	Mi.	Fa.

The ancient gamut contained, originally, a tetrachord, or four notes, viz. B, C, D, E, afterwards the number of notes was gradually augmented, yet no improvement was attempted toward comprehending, or allowing the division of the sounds into semitones. When the augmentation reached the compass of an octave, the prior habit of using the tetrachord still continued; in other words, the octave was divided into two tetrachords,

as from Fa to Fa.

1st, and 4th.

and from Sol to Fa.

5th, and 8th.

During a number of ages, through which the principles of harmony, or composition gradually arrived at their present improvement and superiority, the necessity and advantage of dividing the octave into thirteen equal semitones, being a gradual, and consequently a difficult acquisition, could only by degrees prevail against prejudices, and the former supposed advantages of dividing the octave by tetrachords, without any idea of there be-

ing other semitones, in the octave, than only la, - fa. and mi - fa.

3d, - 4th, 7th, - 8th.

In the 2d Edition of a treatise on harmony, (said to be written by Dr. Pepusch) printed in London 1731, the following paradox is given in the 3d and 4th pages. "The keys are the octave of C, D, E, F, G, A, and are distinguished into sharp and flat keys, being so called from their thirds being naturally sharp or flat. The sharp keys are C, G and F, and the flat keys are A, D and E. A seventh species of octave, which begins from B, cannot be considered as a key, it not having a true 5th, as the others have, and if in order to use it, we sharpen F to give it a true 5th, we in effect do but transpose the key of E a fifth lower, or a fifth higher."

Since the principle of allowing thirteen, possible semitones, in any octave, became an unexceptionable standard in composition, the former supposed advantages, of the tetrachorded octave, were mistrusted, and that method of solfeggio was finally left out, as false and insufficient.

N. B. Those, who are yet in favour of the old machine, might change their opinion from the painful conviction, that they never can sing, any part of a composition, where the octave, or pitch is changing, unless they learn it habitually by hearing it sung, or played.

The case is, simply, that if justice shall be done to the principle and intention of fa, sol, a, fa, sol, la, mi, no change of the octave can be duly noticed, or effected; e. g. in the key of C, its 4th is F, and both notes are called fa; but if F is accidentally sharpened, the singer yet calls it fa, and the master calls it fa; or else the falsity of the principle would be revealed; hence, that note must receive a doubtful and erroneous performance. But the just gifts of nature are great, and the sprightly pupil will, by a good ear, frequently rectify a number of errors, contracted from false principles.

Obs. 5th. In the newer method of denominating the different parts of an octave, either by seven different syllables, letters, or cyphers, the essential improvement, viz. of dividing the octave into thirteen semitones, and of knowing when, and where one of those semitones, in a harmony, is taking its rank or place, as a characteristic part, in a new octave, is not, from those seven characters, so conspicuous as might be wished, yet one advantage is certainly obtained, viz. that of having seven different characters for seven different objects in the octave.

In the German schools, the notes are named by seven different letters, viz. C, D, E, F, G, H, &c. The Italian schools make use of seven syllables, viz. do, re, mi, fa, sol, la, si. The French adopt the same method, excepting that in the place of do, they use the syllable ut.

The fact is, that the German method implies a chance for sounding notes belonging to different octaves: Thus when F is sharpened, they call it Fis, and always sound it in the same relation to G, as E is sounded to F. In general, they give the letter of any sharpened note, an addition of the

E

syllable is. Their H, when flatted, is called B, yet they use the letter b, as a direction for flating any note, whatever. The Italian, and French method is, in common schools, only used for comprehending the state of an octave; but the moment, that the octave changes, (of which they, by an habitual acquaintance with good compositions, are always in a due state of anticipation) the named, seven syllables are immediately skipped into a respective order of a new octave.

An additional circumstance to be noticed is, that the masters of the above mentioned schools generally understand music; and that a part of the tuition implies an instrumental assistance.

In several, European schools, the pupils are immediately taught to sound intervals by cyphers, which denote their order in the octave. But even that excellent mode implies a deficiency, in case of the diminished, or superfluous intervals.

Obs. 6th. When a singing school can receive no instrumental assistance, or such advantages, as are derived from frequently hearing and comprehending good performances of excellent compositions, it must be confessed, that neither of the before mentioned methods can, without sacrificing much time, answer the main purpose, viz. to comprehend steadily the right state of the octave.

APPENDIX to CHAP. 2d.

N. B. The following Sections, and Observations, correspond with reason and experience, and are, with few alterations, adopted at present, by a number of singing societies, in Europe; but, they being not directly compiled from the works, quoted in the introduction, it was thought best to insert them, as an Appendix to the chapter on singing.

SECTION I.

SINCE music contains 12 semitones, (Vide Part I. Chap. i. Sec. 1 and 2.) and since those semitones, by the rules of the diatonic scale, (Vide Part I. Chap. ii. Sec. 3.) are framed into seven different parts, which make the seven parts of an octave; since the principles of harmony require, that the original pitch, or octave should be frequently changed, and since these three important circumstances, essentially affect the success in singing, it is expedient, in any school, to adopt such means, or contrivances, as may consistently guide, and assist the judgment and habit of the scholar in an early period of his learning.

Observation 1st. It is an essential object to appropriate 12 different monosyllables for the 12 different semitones, and to choose such monosyllables, which, in case of flating, or sharpening, may readily convey to imagination a continued use of either of the seven letters C, D, E, F, G, A, B, by which the natural notes of the scale are named. (Vide infra the example succeeding the 2d Observation of the first Lesson.)

Obs

Obs. 2d. Another acquisition for beginners is, that they know thoroughly, by rote, what is meant by an octave, viz. the exact degrees, belonging to each part, in the octave, and the precise difference between a major, and minor mode.

(Vide Part I. Chap. ii.)

Obs. 3d. It is advantageous to notice, that the natural vibrations contain the reason, and means for founding any intervals, either consonance, or dissonance; that from obtaining a solid habit of founding natural vibrations, as 8ths, 5ths, 4ths, &c. originates the future ability, preciseness and confidence of the finger.

Obs. 4th. It is also advantageous to comprehend the convenience and consequences of the following table of inversions of intervals.

$\left. \begin{array}{l} \text{to rise} \\ \text{to fall} \end{array} \right\}$	by a 2d - - or	$\left. \begin{array}{l} \text{to fall} \\ \text{to rise} \end{array} \right\}$	by a 7th
$\left. \begin{array}{l} \text{to rise} \\ \text{to fall} \end{array} \right\}$	by a 3d major or	$\left. \begin{array}{l} \text{to fall} \\ \text{to rise} \end{array} \right\}$	by a great 6th.
$\left. \begin{array}{l} \text{to rise} \\ \text{to fall} \end{array} \right\}$	by a 3d minor or	$\left. \begin{array}{l} \text{to fall} \\ \text{to rise} \end{array} \right\}$	by a small 6th.
$\left. \begin{array}{l} \text{to rise} \\ \text{to fall} \end{array} \right\}$	by a 4th - - or	$\left. \begin{array}{l} \text{to fall} \\ \text{to rise} \end{array} \right\}$	by a 5th.

N.B. Since the intention, in the present appendix, is to communicate precedents of successful attempts, in good, European schools, it may be best to exhibit them in an order of progressive lessons.

LESSON I.

NOTES are figures, set down on a staff, or on additional lines, and spaces, above or below the staff. As they are differently situated, they will be differently named. Their difference, in duration, is known from their different shape.

According to the present, established principles, there are twelve different sounds, which are named by these seven letters, C, D, E, F, G, A, B. Those letters indicate all natural sounds of the scale, but whenever a note is sharped, or flatted, the mark, of sharp \sharp , or flat \flat , is simply added to the letter of the note: and when such a \sharp or \flat shall be removed, it is done by a natural \natural .

Observation 1st. The expression of *natural sounds* denotes only, that the eye cannot find any mark of \sharp or \flat , in the said notes. In fact, one note, in abstract, is not more natural than another, which may be proved from this, simple circumstance, that the notes, called *natural*, may be pitched one half, or one fourth part of a tone higher, or lower, ad libitum.

Obs. 2d. Sharps, flats, or naturals, prefixed to any musical period, prevail during that period. If a note bears an accidental \sharp , \flat , or \natural , that alteration shall be understood to remain during one bar, unless there be a direction to the contrary.

The 12 different sounds of the scale may be named, as follows:

C, cis, del, D, dis, del, E, F, fis, gel, G, gis, al, A, as, bel, B.

Observation 1st. When E is sharped, call it Es.

- - - B - - - Bes.
also, when F is flatted, call it Fel.
- - - C - - - Cel.

N. B. The notes, Es, Fel, Bes, Cel, frequently occur, (Vide Part I. Chap. i. Sec. 2. *Obs. 2.*) They serve to mark the true state in certain octaves, but they cannot be used as key notes, because they have other names and places, in the scale; viz. the 9th to the key of Fis cannot be F, but it must be Es; but, when this last note is the key, then it is called F, and E is the 7th.

Obs. 2d. Every one, of the 12 named semitones, is computed, as being a half tone higher, than the preceding, and as a half tone lower than the succeeding tone. Every one of them can be used as a key note, and receive its regular second, third, fourth, fifth, sixth, and seventh.

Obs. 3d. The idea of *tone* and *semitone* may be comprehended from the three following circumstances, viz.

1. By the established principles of sounds, any given sound belonging to the lowest, or highest octave, will be one of 12 named semitones.

2. Those 12 sounds are, in their immediate succession, called semitones, because every one of them receives an exact, and equal addition of sound, when rising, as when falling.

3. By the established principles of an octave, some of the eight parts, in the octave, make, in their succession, only one degree of the scale; these are called *semitones*, and some include two degrees of the scale, and are called *tones*.

The proportion of notes is known by their different shape. The rests, or marks of silence, signify a cessation of sound to last as long as the note, from which the rest has its name.

Notes: Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver.
Modern names: one whole, a half, a fourth, an eighth, a sixteenth, a two & thirtieth.

Rests: (various shapes)

Observation. The proportion of the bars, is known by various characters, prefixed to the staff, which may be comprehended from the lesson on time.

It is, however, necessary here to observe, that where the character C or C occurs, it signifies the amount of one C , or two C , or four C .

The character $\frac{3}{2}$ means three C , and $\frac{3}{4}$ denotes three C &c.

(Vide Part II. Chap. i. Sec. 1.)

LESSON 2.

To keep time is to give to the notes and rests their true length, and that order in the bar, which is established by the principles of accenting.

(Vide Part II. Chap. ii. Sec. 2.)

It is interesting, that scholars, at the earliest period of tuition, should

should habituate the eye to comprehend, readily, the contents of a bar, the amount of each part, and the precise arrangement of all occurring objects in the bars; and to judge whether those objects are concerned in the *general*, or *special* accenting. This arithmetical judgment can be performed without singing, and ought to be considered as a part of the groundwork, to precede any attempt with the voice.

Observation. When fingers comprehend what it is to *keep time*, they must afterward contract a habit of abstracting, entirely at the time of performance, their former methods, in the school, viz. to beat the time with the hand, or head, or to trouble the congregation with any uncouth appearance of affectation, or labour. In a difficult passage, or where the time changes, the leader may give a short direction with his hand.

LESSON 3.

AN Octave signifies THAT some one of the 12 mentioned pitches is appropriated as a principal sound in a musical period; THAT during that period, the principle sound is connected with seven other peculiar, framed sounds, called the *second, third, fourth, fifth, sixth, seventh and eighth*; THAT the principal note shall, during that period, steadily, through all possible, higher, or lower compasses of sound, be a half degree higher than its 7th, and two semitones lower than its 2d; that the *third* is the characteristic mark of the mode of the octave, and when containing two degrees of sound, more than the second, it declares the octave to be of a major mode, but, when it is only one degree higher, than the second, it shows that the mode is minor; that the *fourth* shall always be the 6th semitone in the octave; that the *fifth* shall always be the eighth semitone, in the octave, and is, next to the eighth, the most perfect, natural vibration from the *principal*; that the *sixth* is the 10th semitone, in a major octave, but generally one degree smaller in a minor octave; that the *seventh* is the 12th semitone in the major octave, but only the 11th in the descending minor; that the *eighth* is the same sound, as the principal, and that the *ninth, tenth, eleventh, &c.* are, with respect to their degrees, the same sounds, as the *second, third, fourth, &c.*

Observation 1st. The preceding definition should be fully comprehended and learned by rote, before any attempts are made with the voice. Whatever note is sounded, must be one of the eight parts in the octave; and if this be not precisely comprehended and realized, the performance can never be good.

Obs. 2d. There are four parts of an octave, which, when sounded in conjunction, produce the most perfect and consonant chord; and exhibit the octave, or key, in all its purity and power. Those parts are the *key note*, or *principal*, the *third*, the *fifth* and *eighth*.

The preceding conjunction of sounds is called the *common chord*, in whatever inversion it may occur.

When the *principal* is sounded in conjunction with its *fourth, sixth, and eighth*, the chord is called *sixth fourth*. This is the second, consonant chord, in the octave. When the *third* and *sixth* are taken with the *principal*, the chord is called the *sixth*. This chord, though consisting of consonant intervals, cannot be directly ranked among the

consonant chords of the octave, having always a tendency to change the mode from major to minor, or from minor to major.

When the *second, fourth, fifth, and seventh* of an octave are sounded, in conjunction, that great, dissonant chord is called the *governing chord*; its dissonances governing the ear and voice into a necessary resolution, which terminates in the common chord, in the following manner; the *seventh* resolves into its *eighth*, the *fifth* continues, the *fourth* resolves down on the *third*, and the *second* naturally descends on the *principal*.

Before any successful attempt can be made, in sounding the aforesaid chords, (which yet contain only the general state of the octave, abstracted from its changes) it is necessary to comprehend and practise the principles for tuning the voice.

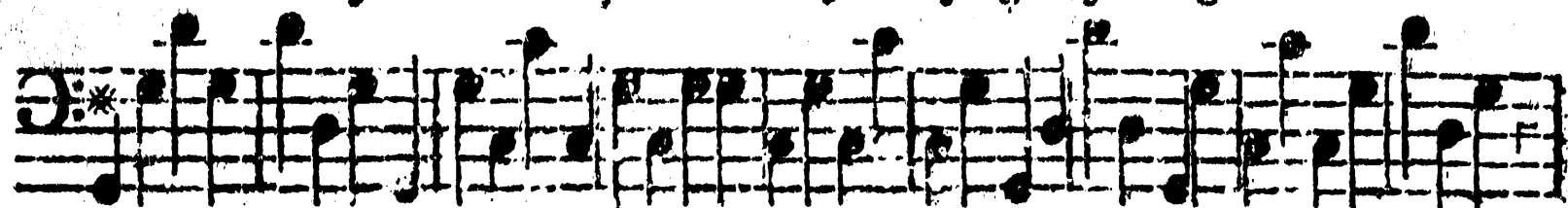
LESSON 4.

NO principle, for tuning the voice, can have the desired effect, without a persevering and correct practice. But no practice can be successful, if it be deficient in principles. The natural vibrations, of produced sounds, are the first patterns to be imitated, and are the only standard, by which the ear and voice can properly determine the degrees of sounds.

The first principal, natural vibrations, are 8ths and 5ths; those correspond, particularly, with the compass of basses; and it answers many purposes, in a school, to begin the practical part with the bass voices, as their progress and confidence will afterwards in course of natural vibrations, afford great assistance, in tuning the voices of the higher parts.

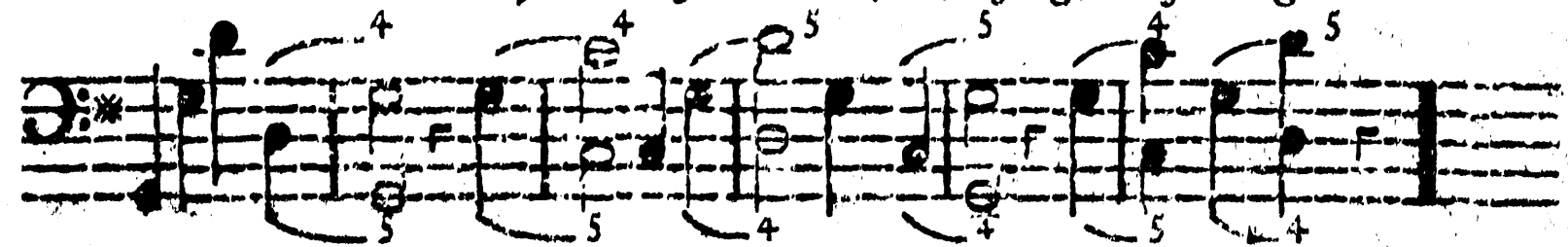
PRACTICES FOR THE BASS.

1st Practice by 8ths and 5ths rising or falling.



The above example contains these 5ths and 8ths, which naturally exist in the key of G, without the assistance of other intervals. Any given key has a rising, and falling 5th, which, during the period of that key, cannot rise, or fall to farther 5ths.

2d Practice by 8ths, 5ths and 4ths, rising, or falling.



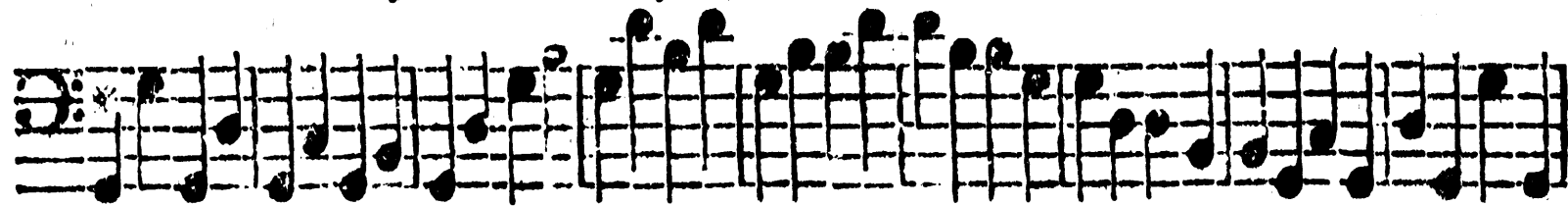
Observation 1st. A rising 4th is the 8th to the falling 5th of the given note.

A falling 4th is the 8th to the rising 5th of the given note.

Obs. 2d. In the key of G, C is the 4th, and D the 5th. By examining the scale, D appears to be one tone, or two semitones, higher than C, consequently a 5th is a whole tone higher than the fourth.

Obs. 3d. By practising a rising fifth and a rising fourth, successively, the ear or voice may contract a habit of distinguishing the extent of a tone, or two semitones.

3d Practice, by 8ths, 5ths, 4ths and 3ds.



Observation 1st. The interval of a rising 5th contains a major and a minor 3d, or a minor and a major third. In the *first case*, the chord is a major chord; and in the *last case*, the chord is a minor chord. The chord is then to be considered in the arrangement of the *key note* its *third* and *fifth*. Hence, such a *descending major chord*, contains a minor, and major third; and such a *descending, minor chord* contains a major, and minor third. The *third* is, for these reasons, considered as a vibrating medium, between a note and its 5th.

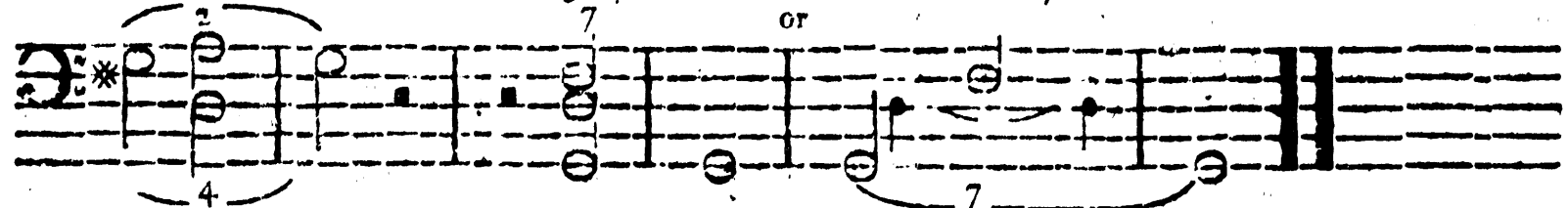
Obs. 2d. Any major, or minor, rising third is vibrated from the same note, which generates the vibration of the *fifth* and *fourth*, and *vice versa*. The practising of the rising major third, will depend upon a confidential habit of sounding the fifth and fourth, the rising third, being but a semitone lower than the fourth. Thus the interval of the fourth will not only guard against making the third too sharp, but will also apprise the finger of what is intended by a *distance of a semitone*, which will become an acquisition in the course of farther exertions.

The 4th Practice of 8ths, 5ths, 4ths, 3ds, and 6ths.



Observation. A rising, minor 6th is the rising 8th to the falling major 3d. A rising major 6th is the rising 8th to the falling minor 3d.

The 5th Practice of the 2d and 7th.



Observation 1st. A rising 2d, is the rising 5th to the falling 4th of the given note. A falling 2d, is the rising 4th to the falling 5th of the given note. A rising major 7th, is a 5th, and a major 3d to the given note.

Obs. 2d. In the preceding example, G is the key note, and A is the second. By the scale of sounds, A is a tone, or two semitones higher than G; consequently, a second is a tone higher than the key note.

Fis is the 12th semitone from G, and the next semitone under the octave G, consequently a major 7th is a half a tone lower than the 8th, or; in other words, the distance, between a major 7th and the 8th, is exactly the same, as between the major 3d and 4th.

Obs. 3d. In passing from Fis to G, the interval cannot be called a second, because a second is the distance of two semitones, it must in the above example, be called the resolving vibration of the major seventh.

When, in a diatonic octave, there is a succession of sounds by a semitone, it is either between the second and the major third, or between the major third and the fourth, or between the major seventh and the eighth, and the step between those sounds is denominated accordingly.

Obs. 4th. When the preceding practices have been duly comprehended and improved then it will be time to practise the rising and falling, gradual successions of the octave.

LESSON 5.

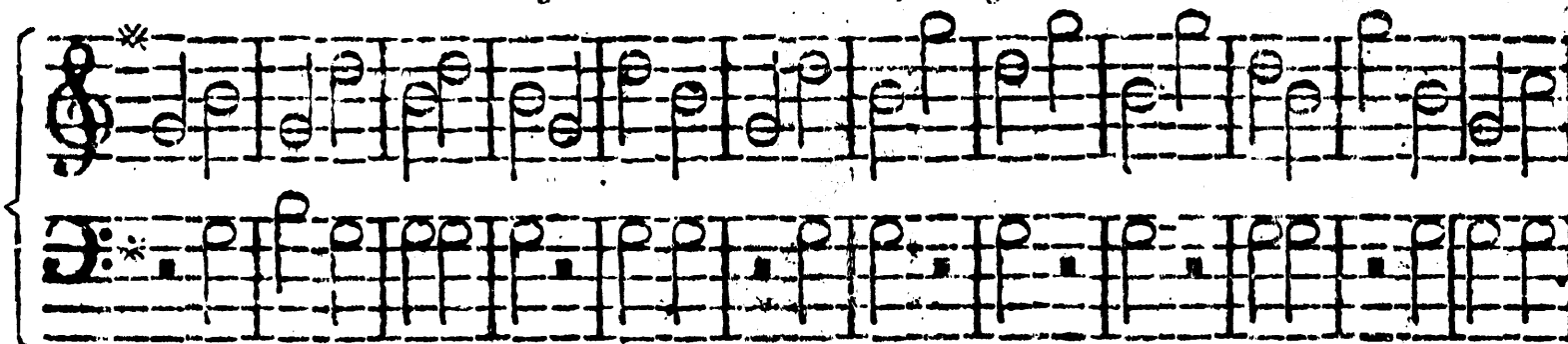
It is but seldom that octaves are used in the higher parts, yet they must be strictly comprehended, as the true generators of all fifths. The other intervals, mentioned in the preceding, five practices, should be separately practised with each of the higher voices, in conjunction with the bass voices, when the last have been sufficiently prepared.

1st Practice for TREBLE or TENOR on 5ths and 4ths.

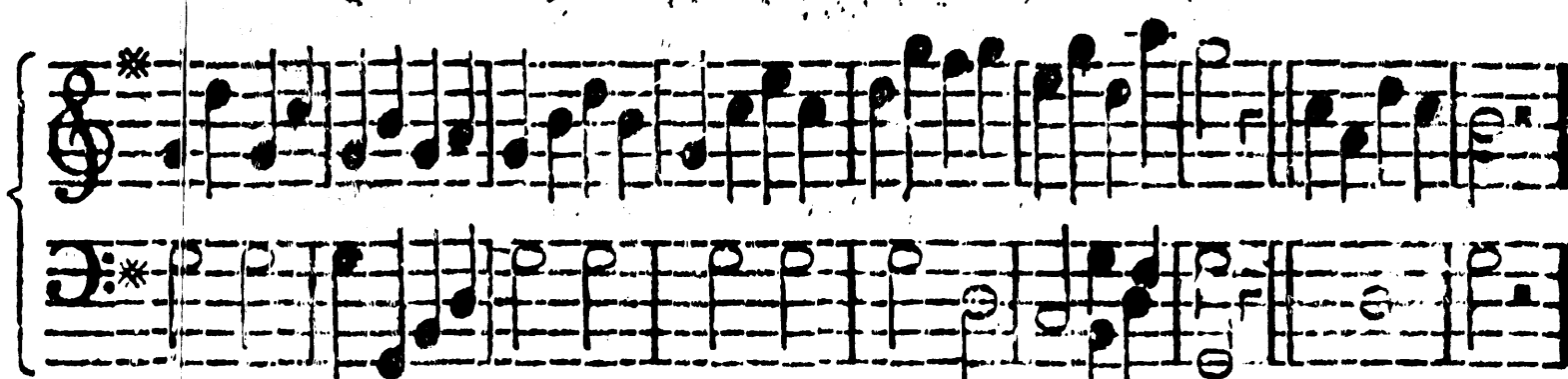


Observation. Let the higher voices be well informed of the course of vibration, by which, either 5ths or 4ths, are generated. Thus they will be early apprized of keeping tone with the bass, which is the generator of all the sounds in a harmony.

2d Practice for Treble or Tenor, on 3ds and 6ths.



3d Practice for Treble or Tenor, on the 2d and 7th.



Observation 1st. The compass and idiom of the counter being less than the other, high parts, the exhibited examples are sufficient for the tuning of that part.

Obs. 2d. When the higher parts are perfect in the preceding practices, they may begin with safety to practise the rising and falling, gradual successions of the octave, and finally all parts may, with advantage, rise and fall the octave together.

LESSON 6.

THE preceding practices concern the state of an octave, abstracted from its changes into other octaves, or pitches.

Before the attempting of the practice of the direct change of an octave, it may be useful to permit some practices on the principal chords of an octave. (Vide Lesson 3. Obs. 2.)

Treble.

Tenor.

LESSON 7.

AN octave may be changed into a higher, or lower octave, of a similar mode; as from major G to major D, or to major C, &c.

An octave may also be changed into an octave of another mode: This change has two species, viz. 1st, the octave may simply change its 3d, as from G major, to G minor, and vice versa; or 2dly, the mode is changing by its diatonic relation, (Vide Part I. Chap. ii. Sec. 6.) as from G major to E minor, and vice versa.

How to remark, when the harmony is changing its octave, has been fully explained. (Vide Part II. Chap. ii. Sec. 3. Obs. 1.) How to proceed, when the octave changes, may be comprehended from the following ideas.

There are three particular intervals, which principally serve for the changes of the octave, viz. the interval of the minor 7th, of the quinta falsa, and the sharp 4th. Since those intervals are not direct vibrations to either of the eight parts, in an octave, it is necessary to comprehend how the ear and voice may realize a confidence in their vibrations.

When a note is founded in conjunction with its major third and fifth, and minor 7th, as D, Fis, A, C, the chord is such a septima chord, as contains the three mentioned intervals, viz. from D up to C is a minor 7th, from Fis up to C is quinta falsa, the inversions of which, as from C up to Fis is a sharp fourth.

Of these three intervals the first is the most easy, being, either rising or falling, only an additional, minor third to the fifth of the chord.

The quinta falsa contains a distance of seven semitones, or two minor thirds, it is therefore, generally, either when rising, or falling, slipped through the middle semitone, or performed as an extent of two minor thirds.

The sharp fourth is an inverted interval, contained in the chord of the minor seventh. From its arrangement and operation in harmony, it always appears as the major third of the septima, minor chord, joined to the 7th of that chord; from that circumstance, it shall, when ascending, be vibrated as a second, and a major third, and, when descending, as a major third, and a second.

Observation. From the preceding lessons and examples it will appear plain, that any interval whatever, may be produced as a natural vibration, and that the finger, placing his imagination in the different prescribed positions may perform all kind of intervals either consonances or dissonances with equal confidence and success. This, being a fact, gives the pleasing conviction, that, allowing and comprehending the wondrous causes and connections of consonances and dissonances, it will finally prove, that in good music there can be no inharmonic sounds.



DICTIONARY of MUSICAL TERMS.

ADAGIO, a term used by the Italians for the 2d degree of slowness.

Ad libitum, as you please.

Affettuoso, } terms applied to a style of music,
Affetuoso, } intended to express affection.

These words, set alone over a tune, imply a slow movement, being frequently used with the terms *Largo*, or *Andante*.

Air, generally means what the ear realizes from a melody, or harmony. In a special sense it is the leading part.

Alla Breve, an Italian term for church music of four minims in a bar, to be performed quick.

Allegro, a brisk and sprightly movement; according to Rousseau it is the fourth degree in the movement.

Allegretto, not so quick as *allegro*.

Alto, signifies, in sacred music, a part between Tenor and Treble.

Amoroso, nearly the same as *affettuoso*.

Andante, is the third degree in the movements. It also frequently implies a distinct mode of performance.

Andantino, somewhat quicker than *andante*.

Anthem, a composition of different parts applied to sacred prose.

Appoggiatura. (Vide Chap. viii. Sec. 5.)

The reasons why such notes are not set down as they are played are contained in the purposes of thorough bass, viz. that transient and leading notes may be distinguished from the note, which shall receive the chords.

A tempo Giusto, is an Italian expression, denoting just the time, which means the idiomatical consistency of any of the degrees of the movements.

Bars, are lines intersecting the staves and containing the proportion of notes and rests, indicated by the measure note.

Bass, either vocal, or instrumental, is the lowest part in a harmony.

Beat, formerly meant such a proportion of the bar, as the measure note indicated. Hence the expression *to beat time*. Rousseau advised his countrymen to *keep*, rather than *beat time*.

Bemol, a term used by the Italians, French, and Germans, in the same sense as the English use the term *flat*.

Brace, indicates what number of parts move together.

Breve, is a note containing the value of two semibreves.

Canto, song. In a harmony of vocal parts, it denotes the leading part.

Cantata implies that the poem as well as the music has a historic and dramatic style, comprehending solos, recitatives, chorusses, &c.

Canto fermo plain song, all parts moving in the same time and proportion.

Chant, a species of psalmody, used in cathedrals, in which the composition of poetry and music is arranged for alternate *solo* strains, and responses in *choro*.

Cathedral, what belongs to the church.

Cathedral psalm tunes, were composed to favour the custom of reading every line singly, in which tunes the notes at the beginning and close of every line were doubly the length of the others.

Choro Grando, grand chorus.

Con, with.

Con Dolce, with sweetness.

Con Affettuoso, with affection.

Con Furia, with boldness.

Concertante, signifies that two, or more parts of a harmony are alternately engaged in the execution of the subject, while the other parts are only accompanying.

Crescendo, encreasing or swelling.

Da Capo or D C, close with the first strain.

Del Segno, from the sign.

Diapente, the fifth.

Diapason, the octave, or eighth.

Diminuendo, decreasing or softening the sound.

Dirge, a piece composed for funeral occasions.

Directa, a mark placed at the end of a staff, to direct the performer to the first note in the next staff.

Divoto, in a solemn and devout manner.

Doxology, a short strain of harmony, the subject of which is expressive of the Divine Glory, and is used in closing anthems, &c.

Duetto, a piece of music consisting of two parts.

Dur, a term signifying, in modern schools, the major mode.

Expressivo, expressively.

Figure $\overbrace{\quad}^3$, is a mark of diminution, and when set over or under any three notes, denotes that they are to have no more length than two notes of the same kind.

Forte, strong and loud.

Fortissimo, the superlative degree of the preceding word.

Fuge, is that kind of composition, in which a subject is successively repeated, or imitated in two, or more different parts.

Grave, } heavy. These words have refer-

Gravemente, } ence both to the style of the composition and the execution, and are frequently used instead of the term *Largo*.

Grizioso, graceful, frequently used with the term *Andante*.

Harpeggio, signifies that the notes of a chord are not taken in conjunction, but separately either from the

the lowest note upward, or from the highest note downward.

Interlude, instrumental passages introduced between the vocal passages.

Infra, below.

Largo, large, the slowest movement.

Larghetto, not so slow as *Largo*.

Ledger lines, and *spaces* are used when notes extend beyond the compass of the staff.

Legato, tyed or slurred, this term signifies a mode of performance, which shall be smooth, and not too distinct.

Lento,
Lentamente, } flow.

Mæstoso,
or
Mestoso, } with majesty.
Men, less.

Men Allegro, not so quick as *allegro*.

Mezza voce, is an Italian term indicating the natural degree of voice, between the piano and forte.

Moderato, is a term frequently used with *allegro*, denoting a degree between *andante* and *allegro*.

Mol, a term, which is used in modern schools in the same sense as we use the term *minor mode*.

Molto, much.

Movement, is that degree of quickness or slowness, which the bars receive from the signification of the terms, prefixed to the tune. Rousseau states five principal degrees, viz. *Largo*, *Adagio*, *Andante*, *Allegro*, *Presto*. The numerous subspecies are determined by the words *Poco* and *Molto*, or by substituting the diminutives of the above terms, as *Allegretto*, *Larghetto*, &c. The proportion of the intended quickness, or slowness, must be partly comprehended from the nature of the subject. Observing this, the performer may obtain a habitual certainty of the due proportions. By arithmetical calculations a demisemiquaver, in *Largo*, is equal in duration, to a minim in *Presto*, or a quaver in *Andante*, &c.

Non, not.

Non troppo presto, not too quick.

Obligato, vide *concertante*.

Oratorio, a collection of sacred vocal pieces composed in a dramatic style.

Overture is an instrumental strain, which introduces the succeeding subject.

Orchestra, the place, or band of musical performers.

Passionate, with effect.

Partition, vide *score*.

Pastorale, a composition of a tender style in the measure of $\frac{6}{4}$ or $\frac{6}{8}$.

Piano, soft.

Pianissimo, the superlative of *Piano*.

Piu, a little more.

Plaintive, mournfully, sometimes indicated by *Doloroso*, or *Lamentabile*.

Poco, a little less.

Pomposo, a pompous style.

Prelude, is the same in a small compass, as *overture* is in a larger.

Presto, the fifth degree in the movements.

Prestissimo, the superlative of *presto*.

Quartetto, music composed in four parts, in which each part is *concertante*.

Quintetto, music composed in five parts, in which each part is *concertante*.

Recitativo, denotes a prose composed for a solo voice, and accompanied in general only on an instrumental bass. The air in the *recitativo* is partly chanted, and partly simply pronounced in different, longer, or shorter commas. The notes are set down in proportions, corresponding with the measure of the bar. But the singer, though directed by those proportions, is yet at liberty to vary them agreeably with his feelings on the subject. There are two species of *Recitativo*, viz. the *Measured*, when the vocal periods are intermixed with instrumental strains; and the *Obligato*, when the vocal periods are proceeding without interludes, accompanied by the bass only, and at the singer's di-

rection of the measure. Generally, no *xs*, or *bs*, are prefixed to the last species; but the changes and resolutions, are continually indicated by accidental *xs*, *bs*, and *qs*. There is, in both species, a continuing preparation and resolution of all kinds of intervals and more especially of the chromatic and enharmonic.

Response, the answer, in Chants which is given to the solo part by the chorus.

Ripieno, full.


Rondeau, a tune in which the first strain is repeated.

Score, different parts connected with a brace which directs what number of parts move together.

Senza, without.

Senz organo, without the organ.

Siciliano is a composition of $\frac{6}{4}$ or $\frac{6}{8}$ to be performed slowly and gracefully.

Stur is such a mark  drawn over, or under any number of notes, designed for only one syllable. It is also used for the purposes of syncopation, vide *Chap. on Syncopation*. It is likewise used for a style of expression, the reverse of *Staccato*.

Soave, agreeable or pleasing.

Soprano, the highest part.

Spiritoso,
Spirituoso, } with spirit.
or *Con Spirito*.

Staccato, } the reverse of *Legato*. Notes, to be *Staccato*, } staccated, must not be slurred, but performed in a distinct manner.

Staff, five lines with their spaces whereon the notes are written.

Subito, quick.

Supra, above.

Symphony, as far as concerns sacred music, denotes the same as *overture*, *prelude* and *interlude*.

Tacet, be silent.

Tardo, slowly.

Tasto Solo, a term frequently set under a bass, which continues upon the same note, while the other

other parts move through the consonances and dissonances in that pitch.

Tempo, time.

Transition, has reference to the hidden notes, which are used for softening the consequences of a leap, and rendering it more graceful.

Transposition, is the changing of the pitch, but continuing the strain in its prior state.

Trill, or Shake, signifies that a solo part closes a cadence by an alternate, and quick repetition of the preparing note, and the note, which bears the dissonance. The shake begins on the preparing note, continues the length of the dissonant note,

and ends with a retardation of the note, which bears the consonance of the cadence.

Trio, a composition of three parts.

Triple, a term for the species of time comprehending three parts in a bar.

Unison, when two or more parts sound the same note of an octave.

Veloce, quick.

Vigorofo, with energy.

Viola, the instrument between the bass viol and the violin.

Violencello, the instrument on which the bass parts are played, called bass viol, the four strings of which when tuned are called C, G, D, A.

Vite, quick.

Vivace, in a lively style, and played quick, hence the term Allegro Vivace.

Volti, turn over.

Voluntary, an air played in the church without singing.

N. B. Words, defined in the work, are omitted in the Dictionary.

E R R A T A.

Page 4th in the music, 1st bass staff, 3d bar, for a pointed crotchet on B \flat , insert a pointed crotchet on A the 5th line.—Page 6th, 1st line, for *songs* read *song*.—Page 19 1st bass staff, 5th bar, for a crotchet on C \times , insert a crotchet on E, 3d space.—Page 20, 6th bar, in Treble and Tenor, for two quavers on D, C, in each part insert two quavers on E, D, an octave with the bass.—Page 31, second Tenor and Treble staves, 1st bar, insert a \times on G and C.—ibid. third bass staff, 1st bar, for a \flat on F insert a \flat on B, 2d line.—Page 33, 2d bass staff, last bar, for a semibreve on A, insert a semibreve on F, 4th line.—Page 46, 3d bass staff, 6th bar, for a quaver on C, insert a quaver on D, 3d line.—Page 48, 2d bass staff, 1st bar, for a \sharp on E, insert a \flat .—Page 59, 2d tenor staff, 6th bar, for a minim on C, insert a minim on D, 4th line.—Page 64, 3d bass staff, 6th bar, for a crotchet on C, insert a crotchet on B \flat , 2d line.—Page 68, 3d tenor staff, 7th bar, for a quaver on A, insert a crotchet.

