

THE FIRST, SECOND, AND THIRD
OF A
SERIES OF LECTURES,
ON THE
THEORY AND PRACTICE OF MUSIC,

DELIVERED AT THE SYDNEY COLLEGE, NEW SOUTH WALES,

Giving an Historical Account of the Origin, Rise, and Progress of the Science, from the earliest period up to the present time, with Progressive Exercises for improvement on the Piano-forte, Harmony, and Modulation; and for the cultivation of the Human Voice, from the first rudiments to the most refined and elaborate details of a perfect mastery of the art: forming a work of instruction for the pupil, and a work of reference for the master.

BY I. NATHAN,

MUSICAL HISTORIAN AND THEORIST TO HIS LATE REVERED MAJESTY, GEORGE IV.
PROFESSOR OF SINGING AND COMPOSER TO HER LATE ROYAL HIGHNESS, THE PRINCESS
CHARLOTTE OF WALES.

AUTHOR OF THE "HEBREW MELODIES," THE "MUSURGIA VOCALIS," &c.

ENTERED AT STATIONERS' HALL.]

[PRICE FIVE SHILLINGS.]

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TO

LADY MARY FITZ ROY,

THIS WORK

[BY PERMISSION]

IS RESPECTFULLY INSCRIBED,

BY

HER LADYSHIP'S

MOST OBEDIENT SERVANT,

THE AUTHOR.

P R E F A C E.

TULLY has wisely remarked, this earth is but an Inn, in which as travellers we are to lodge in our journey, hastening through time to eternity. This world is indeed only a passage to a better—and may truly be called the great laboratory for perfecting souls for the next; but, as a learned Judge has piously said, we must by well-spent time and industry, seek for glory, honor, and immortality, before we have the presumption to claim any right to the tree of life.* We are here—not like the Leviathan in the sea, to take our fill of sport and pleasure—but to perform certain duties for the benefit of others as well as for our own advantage; and, however short our sojourn here, our stay is long enough to enable us to live justly, and to make a proper use of the time our Heavenly Father has been pleased to afford us. Under these impressions, I venture to hope my time has not been improperly employed in writing for the benefit of the rising generation on the subject of music—that sweetest gift from heaven to cheer us through our earthly pilgrimage.†

* Music is one of the most beautiful and most glorious gifts of God.—*Luther*.

† Nature seems to have given us this gift for mitigating the pains of life.—*Quintilian*, lib. 1, cap. 2.

It is to me some source of satisfaction, after forty years' labour, and still finding myself but an infant in my effort to evolve the mysterious labyrinth of music, whose vast depth, like infinite space, is without end—to know that I have been the happy means of laying a

* Sir Matthew Hale's *Contemp.*, Moral and Divine, 1st part, p. 263.

† How the mind has been tranquillized and soothed by the influence of music, we have sufficient authority from Holy Writ:—1 Samuel, chap. xvi., and chap. x., verse 5.—2 Kings, chap. iii. For opinions on the general virtue of music, see

Bishop Horne, pages 5 and 11.

Dr. Comber's *Comment* on Psalm 93.

St. Chrysostom's *Commentary* on Psalm 401.

Dr. Becharde's *Preface* to Luther's *Colloquia Mensalia*, folio.

Dr. Gauden's, Bishop of Exeter, *Liturgy of the Church of England*, p. 35.

The Rev. Dr. Andrews' *Funeral Oration*, on the death of Jacob the

Organist, p. 5.

Sir W. Temple, vol. iii., p. 420.

Waxall's *Tour through France*.

Strabo, lib. i.

Herodotus (*Erato*).

Aulus Gellius, lib. iv., chap. 13.

Heracleides of Pontus, lib. xiv., p. 614.

Apuleius (*Florida*).

Jamblicus' *Life of Pythagoras*.

Athenæus, lib. iv., lib. v.

Plato's *Dialogues*, p. 789.

Livy, lib. ix., cap. 39.

Procopius *Cæsariensis de bello Vandali*, vol. i., lib. ii., p. 240,

edit. Paris, 1692.

Cicero, *Tuscul* iv., Horat. *Carm.*, lib. iv., od. xi.

Milton's *Paradise Lost*, book ii, 546.

Montesquieu's *Spirit of Laws*.

Aristotle's *Problems*.

Bruce's *Letter to Dr. Burney*.

Martinus Capella—Aristides—Homer.

Nieuwenyt—Polybius—Collier, Bode, &c., &c.

foundation in Australia for the cultivation of this glorious science; and if the rising taste for melody and harmony continue to make the rapid strides it has already done since my arrival in Sydney, and we have the good fortune to receive amongst us a few more voices equal in quality, intonation, and flexibility, to those of Messrs. F. and J. Howson, (the talented brothers of Madame Albertazzi,) we may soon calculate upon standing on an equal footing in every respect with our Mother Country in the production of musical entertainments.

The following anecdote may afford the reader some amusement, while it must at the same time tend to prove the great progress the Australians have of late years made in their musical taste:—

On my landing in Sydney, I was politely invited by the Clergy of St. Mary's Cathedral to give an Oratorio, which I did on the first opening of their magnificent organ. In the selection of music on that occasion, were performed two beautiful fugues,* one from Beethoven's Mass, in C, and the other from Mozart's 12th Mass. One part of the audience, who had only been accustomed to listen to simple melody, on hearing these scientific compositions, looked at each other with interesting wry faces, such as sucking babes make on the first taste of an olive. Another part of the assembly *whispered aloud*, in the seeming agony of those convulsed with certain symptoms of Cholera, "There, do you hear, they are all behind—they can't keep together; how they are scampering after each other—they are no musicians—they know nothing of time. Can he be Nathan, the composer of the Hebrew Melodies, Lord Byron's *protégé* and friend? No! he is no more that man, than he is Nathan, the prophet."—They looked "unutterable things," and judging from their looks, seemed to say,

"Why are you wandering here, I pray."

Since this epoch of doubt and suspicion, my orchestral arrangements—extemporaneous performances on the organ—the thirst for good music inspired by the constant introduction of works from classical authors—the variety of music composed in this Colony—together with the number of musicians made—and voices cultivated—and a few other striking coincidences of incontrovertible stubbornness concomitant with these efforts, all combine to identify me, as being no other person than myself, the acknowledged author of "*Dicky Dolus*," "*Billy Lackaday*," "*Skippity-whippity-nippity-hop*," and a few other trifling productions—who now has the honor to lay before you these Lectures on the Theory and Practice of Music, which the intellectual part of the Sydney College students listened to with "greedy ears."†

Adopting the maxim of Seneca (ep. 75), that a man does not seek a physician that is eloquent, but one that is able to cure his disease—I have, free from any display of high-sounding

* Fugue, derived from the latin *Fugio*, a flight, is when two, three, four, five, or more voices repeat a melody one after the other, at measured distances, that is, when they follow each other in succession at fixed periods of time, the leading voice continuing the melody without interruption before those that follow. The first voice, for instance, leads off some melody or determined succession of notes called the *subject*, at a fixed time after the first voice has commenced; the second voice repeats or leads off the same subject; then at another fixed time follows the third voice; then follows at another fixed time the 4th voice, &c., &c.—the leading voice still *flying* before those that follow. More will be said on this subject in its proper place.

† How far behind every civilized nation in the known world was the cultivation of music in Australia on my first arrival here, may be imagined by the following lamentable facts:—

Mr. Leggart, a first-rate oboe and clarinet performer, and the only musician in Sydney who was sufficiently versed in the theory of music to arrange orchestra parts correctly, and who had formerly filled the office of Military Band-master for upwards of 40 years, was, from the little encouragement he experienced in his profession, compelled to turn publican, and lately died in a small public-house in Sydney, leaving an amiable wife and family to deplore his loss.

Monsieur Gautrot, whose genius as a violinist we are not likely to meet again in Australia for at least half a century to come, was so little appreciated in this Colony, that he was compelled to emigrate to Van Diemen's Land, to satisfy the cravings of nature. This poor gentleman is now in Sydney, suffering from ill-health and broken spirits, at an advanced age, almost wanting the common necessities of life.

words to tickle the ear and strike the fancy, endeavoured to clear up all musical obscurities, and to give such information on every branch of the science in simple unvarnished language, as it is hoped will at once make way to the heart, and rest on the seat of the brain.

It is not necessary that every teacher of music, or that every pianist or vocalist, should be a composer; but it is essential that both singer and performer should possess sufficient knowledge of the laws of harmony, to avoid false and unclassical progressions, and to see at one comprehensive glance the composer's intentions.

It is not possible to excel in the execution of either vocal or instrumental music without a thorough acquaintance with the composer's meaning; and how is it possible to enter into his object, or into the ideas of any author, if we are ignorant of the language in which his sentiments are conveyed to us. They who grapple with things beyond their comprehension, must be perpetually involved in perplexities of the most disagreeable nature—hence it is no more than reasonable to expect that both vocal and instrumental performers should be well grounded in the first principles of harmony.

It is with this view that my endeavour, throughout these Lectures, has been to give a clear definition of every musical term: if in any single instance I have omitted to do so, the oversight will be remedied in future pages. The personal pronoun I, has been dispensed with, to avoid the semblance of egotism. The use of technical phrases has been strenuously avoided, but the import and proper application of many have been explained, in order that the Tyro may feel no embarrassment at accidentally meeting with them.

I have indulged in certain chromatic progressions of harmony to my arrangement of "God save the Queen," page 7, and I shall take the same freedom in the variety of harmony with which, in future pages, I intend to decorate the Diatonic Scale—to all these and other chromatic passages, proper references will be given in my Lecture on Thorough-bass, concurring in opinion with Bishop Lowth, that "beside shewing what is right, the matter may be further explained by pointing out what is wrong."

Any subject or point that may not appear satisfactorily cleared up in the present publication, will be fully illustrated in the 4th, 5th, and 6th Lectures, my desire being that of imparting information and instruction progressively, without overloading the memory—which might tend to confuse the Tyro and entirely frustrate my object.

In conclusion, I have only to intimate, that the work, consisting of six-and-twenty Lectures, will be complete in eight parts, which will form a good sized Royal Quarto Volume, embracing every branch of the science to perfect the singer and performer; and with the sincere wish that its contents may prove sufficiently entertaining and instructive to induce the reader to exclaim with the German, "Happy the man who has gained sufficient knowledge to see how much more he has yet to learn,"

I have the honor to subscribe myself,

Yours obediently,

105, Hunter-street, Sydney, N. S. W.
October, 1846.

I. NATHAN.

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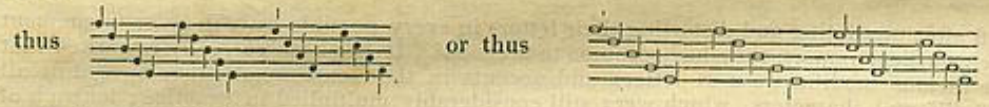
In the year 1650, we find the first of four lines in general use. In the year 1650, we find the first of four lines in general use. In the year 1650, we find the first of four lines in general use.

LECTURES
ON THE
THEORY AND PRACTICE OF MUSIC.

LECTURE THE FIRST,

Delivered on Wednesday, the 17th July, 1844, by Mr. Nathan, at the Sydney College.

Five parallel lines, one above the other, thus  are termed a staff, on the lines and spaces of which are placed our musical notes. These notes are characters, which represent the degrees of gravity or acuteness to be given to each sound.* They are white or black signatures thus . o; they have stems occasionally attached to them, which may run upwards or downwards, as fancy or convenience directs, without affecting their import,



In the Jesuits' Library, at Messina, Kircher affirms that he found a Greek MS. of Hymns above 700 years old, wherein some Hymns were written on a staff of eight lines, marked at the beginning with eight Greek letters; notes were placed only on the lines, and not on the spaces between. This account of Kircher is confirmed by Vincenzo Galileo,†

The virginal of Queen Elizabeth, now in the Fitz-William Museum, at Cambridge, has a staff of six lines.

The staff of five lines which we now use, placing notes on both lines and spaces, is said to be the invention of Guido Aretino, a Monk of Arezzo, in Tuscany, who flourished about the year 1022; but Vossius declares it was the practice of the Egyptians long before Guido's time. We have not, however, the slightest shadow of proof that the staff of five lines was used either by Guido or by any of his predecessors, but we have sufficient grounds for giving credit to Guido for the invention of the staff of four lines.

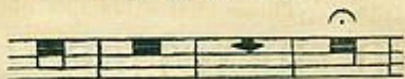
* As we shall often have occasion to speak of *acuteness* and *gravity* of sound, it is, we presume, understood that a note can neither be considered acute nor grave, until it be compared with another; thus if two or more sounds differing in pitch are heard together, that which is the higher or shriller sound will be the acute note, and that which is the lower or deeper sound will be the grave note.
† Dial. Della Mus. Ant. e Mod. p. 36.

In the eleventh century, we find the staff of four lines in general use. In 1550, John Marbeck, Organist of Windsor, published on a staff of four lines, the whole of the Cathedral Service, including prayers, responses, &c., with the following singular title page:

"The Booke of common praier noted"

1550.

"Imprinted by Richard Grafton, printer to the King's Majestie, cum privilegio ad imprimendum solum. In this booke is conteyned so muche of the order of common praier as is to be sung in Churches, wherein are used only these iiii sortes of notes:



From this and other proofs traced up to the Eighteenth Century, that the staff of four lines was in general use, and also from the positive fact that the whole of the ancient chaunts of the Catholic Church have been carefully handed down to us on a staff of four lines only, we may at once come to the conclusion that the staff of five lines is of modern invention. It is generally believed that the fifth line was added to the staff of four lines at the end of St. Lewis's reign.

Time has so enveloped in obscurity the real origin of music and of musical improvements, and every author, from his zeal in his arduous endeavour to trace the origin, is so eager to give his own belief and opinion, on points beyond his search, that in his anxiety to throw a light on the subject, he often makes darkness more visible:—we shall therefore confine ourselves to facts only that can be adduced from well authenticated grounds.

The ancient Greeks had no other characters for symbols of sound than the twenty-four letters of their alphabet, and in order to multiply these characters to express the various sounds in music, some were written in small letters, others in capital; then they were placed horizontally, inverted, doubled, lengthened, turned to the right or to the left—thus the letter π assumed, not five, as Dr. Burney has quoted, but twelve different forms. Example:



and after mutilating and distorting their letters in every possible way, in order to augment their musical import, they had recourse to accents.* It has been correctly remarked that the various modifications of letters and accents in the Greek notation, composed in all 120 different characters, which were still considerably multiplied in practice; for each of these characters serving many purposes in the vocal as well as instrumental tablature or *gamut*, and being changed and varied according to the different modes and genera, as the names of our notes are changed by different *keys* and *clefs*—these 120 Greek characters produced 1,620 notes. From this prodigious combination of notation, it may be easily imagined that the study of ancient music became very difficult; hence it was that Plato recommended the study of three years, merely to learn its rudiments, which may in this age of improvement be perfectly understood in three months.

M. Burette,† who agrees with the calculation made by Malcolm, Dr. Burney, and others, that the ancient Greeks had no less than 1,620 characters for symbols of sound, justly remarks, that it is astonishing that the ancient Greeks with all their genius, during the many ages in which music was cultivated by them, never invented a shorter and more

* Meibomius, in his notes on Euclid, has given the seven modes of Ptolemy's scales in these Greek letters. Alypius gives us fifteen different modes in these Greek characters, which may be seen in Meibomius's translation of the seven Greek authors.

The Abate Martini, during his visit to the Greek Isles, for the purpose of ascertaining the style of music practised there, that he might judge whether any of the miraculous powers attributed to it by their ancestors still remained, procured an extract from a tract upon music of the modern Greeks, written by Lampadius; in which tract there were upwards of fifty characters, amongst which are to be found most of those musical terms given by Du Cange, from a MS. treatise on the ecclesiastical music of the Greeks. Glass. Med. et. Inf. Græcitat. Fabricius (Bibl. Græc. vol. ii., p. 208, 264, and 568), likewise speaks of a MS. in the Selden Collection, at Oxford, and of another in the Jesuits' Library, at Louvain, in which there are explanations of the notes used by the modern Greeks.

† Mem. de Litter. tom. v. p. 182. — Burette.

commodious way of expressing sounds in writing than by 1,620 characters,* and that they never thought of simplifying their tablature by making the same characters serve for both the voice and instrument. It must here be observed that the symbols of notes used for the voice were different from those used for musical instruments.

In the first ages of Christianity, this obscure mode of ancient Greek notation by letters was thrown aside, and John Damascenus invented new characters, which he accommodated to the Greek ecclesiastical tones. These characters did not like ours merely express single sounds, but all the *intervals* used in melody, as *semitones*, *major* and *minor thirds*, &c.,† of which we shall speak when we treat on *intervals*.

In the primitive state of the *gamut* of Guido, before he invented the staff of four lines, he also represented musical sounds by letters of the alphabet only, by beginning with capitals for the first octave (eight notes), small letters for the second octave, and double letters for the third octave, just as St. Gregory had done in naming the notes called the *Gregorian*.

Hence it appears that we are in reality indebted to St. Gregory for abolishing the Greek complicated symbols of sound, and substituting the Roman letters instead. We are, however, still more indebted to modern contrivance in removing all perplexities, by retaining only the first seven letters of the alphabet for naming the seven notes we now use to express all we can possibly desire in melody and harmony—and it has been aptly remarked that these seven notes represent all that charming variety of harmony which the world admires—and though a man should compose an hundred thousand songs, tunes, or divisions, yet these seven notes still are the foundation on which he builds; so that to every lesson, song, or division, they must be repeated.

Having thus far traced, as well as historical facts will admit, the origin of the staff and notes, we will now touch on the use of *clefs* and their origin.

Clef is a character placed on a line at the beginning of a staff, from which position all the notes of that staff derive their names—some authors write *cliff*, others *cleff*, *cliave*, *cleave*, or *clave*—this is of no importance: the word is derived from the Latin (*clavis*), a key, in which sense we look upon a *clef*, as the *key* that opens to us the name and pitch (with respect to acuteness or gravity) of every note in music.

There are three different clefs, the Treble or *G* clef, the Tenor or *C* clef, and the Bass or *F* clef.

Clefs were originally nothing more than letters placed opposite to notes of the same name—when every line had a letter marked for a clef. The Treble or *G* clef for instance, is a corruption of the compound letters *G* and *S*, meaning *G* or *Sol*, *sol* being a term equivalent to the letter *G*, and of which we shall have occasion hereafter to speak.

The Tenor or *C* clef now in use, has become disguised into its present shape or form from the letter *C*, and the Bass clef is merely a mutilation of the letter *F*, which originally had a semi-circle attached to it, to distinguish the line on which it was intended to be placed.

These facts may be traced by referring to "A Book of Psalmody," by the Rev. John Chetham, published in the year 1745; also to Dr. Pepusch's 'Treatise on

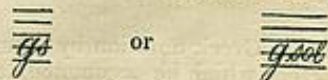
* Alpini, who wrote a treatise to explain these characters, makes the number 1,040.

† Instit. Harm. 4ta parte, cap. viii.—Zarlino.

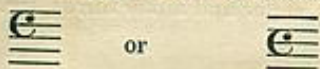
Harmony, Rameau's Treatise, Turner's Essay, &c. Let us now examine these clefs.

"Look here, upon this picture, and on this;
The counterfeit presentment of two brothers,"

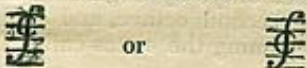
This was the Treble or G clef.



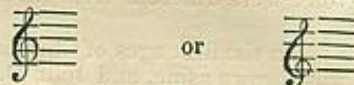
This was the Tenor or C clef.



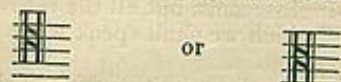
This was the Bass or F clef.



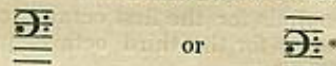
This now is the Treble or G clef.



This now is the Tenor or C clef.



This now is the the Bass or F clef.



The Treble or G clef was sometimes placed on the first line of a staff and sometimes on the second line; when situated on the first line it denoted the music of that staff to be for the voices of trebles or sopranos—and when situated on the second line of the staff, the music was for some acute instrument, such as the violin, flute, or oboe; but on whatever line that clef was placed, the note on that same line became G, which was the guide or pitch for acuteness or gravity for every other note of the staff. Of late years, however, in England in particular, this Treble clef is always situated on the second line of the staff, and consequently used both for vocal and instrumental music.



Now, this Treble or G clef being the *key* to every other note on the same staff—the second line being G, it follows as a matter of course that the very next note below the second line must be F, and the first note below F must be E, and so on—it also follows as a matter of course that the very next note above the G line must be A, the note above A must be B, and so on—the Tyro bearing in mind that as we only use the first seven letters of the alphabet, he must after G commence again from A to name the notes as they ascend.

The staff for example having five lines, there must necessarily be four spaces between those five lines, which enables us to write nine notes: five on the lines and four on the spaces. The notes on the lines will be E, G, B, D, and F.






The notes on the four spaces, F, A, C, E.







When more notes than the staff contains are required, we gain *two*, by placing one note above the staff, which will be G  and one note below, which will be D 

More notes may be gained, if required, by adding a small line either above or below

* Before the Bass clef assumed its present appearance, it took this  and this  form—as may be observed in all musical works published about the year 1740—to wit Tansur's Elements on Music, the Rev. John Chetham's Book on Psalmody, &c.

Notes may be gained on this staff as we gained them on the Treble staff, by adding a note above the staff, which will be B  and by adding a note below the staff which

will be F.  More notes may be gained, if required, after the same fashion as they were gained on the Treble staff, by adding short lines both above and below the staff. Let a note for instance be placed on a small line above the Bass staff and it will be C. 

Place the note above that small line and it will be D.  If a note be placed on a small line below the staff it will be E, and if we place it below that small line it will necessarily be D.  In the like manner by adding extra small lines, more notes may be gained both above and below the staff.

Example of all the notes used in the Bass, shewing how extra small lines* may be employed to increase the number of notes.



Notes still higher or lower may be gained at will and pleasure by the introduction of extra small lines (ledger lines); but very few composers write above A, if even so high in

the Bass clef, because that identical note  corresponding in pitch with the sound of A on the second space of the Treble staff, it is usual to employ the Treble clef on such occasions in the following manner  to avoid confusion,

which too many *ledger* lines might otherwise create.

The Bass clef is employed, as already stated, for deep, low, and grave sounds, in opposition to the Treble—for deep toned male voices, likewise for such instruments as the bassoon, double-bass, violoncello, trombone, serpent, ophiocleide, the lower tones of the piano-forte, of an organ, &c.

A good bass is the foundation of harmony, the firm basis of the whole superstructure of composition, the very prop and nourishment of melody, like unto a root that sendeth forth most agreeable and luxuriant foliage; for the root or trunk, is the fundamental bass, the chords derived from it are the branches, and the variety of melody, which springs from them, in number, resembles the leaves

It may here be worthy of remark, that our national air, "God save the Queen," owes its beauty and popularity not to any claim to merit which the melody possesses, but to the

* These additional lines are technically called *ledger* or *leger* lines, "short or light lines."

majestic harmony produced by various rich and masterly Bases, added time after time by scientific theorists. It is a stubborn fact, that the most beautiful melody ever composed may be entirely destroyed by performing it with an unclassical bass; and it has also been proved beyond doubt, that a melody may be so disguised by a change of bass, and dress of harmony, differing from what the ear has been habituated to, that singers at the very time of singing the music, will scarcely recognise the same melody, although they may have been accustomed to hear it from their infancy. A striking instance of this fact occurs in the Opera of "Merry Freaks in Troublous Times," composed in this colony (Sydney), in the plot of which King Charles II., quits England for the Continent. On his departure, "God save the King" is performed, during the slow falling of the curtain; but to express the lament of the Loyalists at losing their beloved Monarch, the composer has given his own bass, which admits of harmony in the *minor mode* from beginning to end, whilst at the same time the pure melody is performed as written in the major mode. Now, strange as it may appear, every person who has heard this national air in its present state at my own private residence (pardon my speaking here in the first person), has expressed his admiration of the melody, exclaiming, "How beautifully plaintive! It is familiar to my ear—yet I cannot recollect where I heard it before. Pray, Mr. Nathan, what is it?" "God save the Queen." "So it is." And here it is for the curious:

From the Opera of "Merry Freaks in Troublous Times."

Arranged by L. NATHAN.

Slow
and
Plaintive.

We shall now, to avoid the charge of egotism, drop that self same personal pronoun *I*, and return to where *we* left off.

The *Bass clef* in old compositions was also placed on the *third line* of the staff, and distinguished by the appellation of *Barytone clef*,* used for the voices



of men, whose compass did not extend so high in pitch as a Tenor, nor so low as a Bass; but as this clef is now out of date and fashion, we need not perplex the Tyro by further acquaintance with it, than the knowledge that such was formerly the case.



* Baritone, from *Basso* (grave) and *Tono* (tone.)

The *Tenor* or *C* clef is employed for such sounds as lie between *Treble* and *Bass*; the word is from the latin (*teneo*) *I hold*. In olden times, the *Tenor*, either in glees or instrumental music, was considered the prime part, and *held*, that is *sustained*, the subject of the air; and, notwithstanding the principal part is now given to the *Treble*, the *Tenor* still retains its original name.

Dr. Busby is of opinion, and he is borne out by other authors, that the practice now of giving the air to the *Soprano* or *Treble*, had its rise in the theatre, and followed the introduction of *evirati* into musical performances; since which, it has been universally adopted.*

The *Tenor* clef is, in all modern music, situated on the third or on the fourth line of a staff, all notes of the staff according to the situation of the *Tenor* clef, deriving their names as in former instances. If it should be on the fourth line, the note on that line will be

 and if on the third line, the note on that third line must also be C  both corresponding in pitch with the sound of C below the staff of the *Treble*

 or with C above the staff of the *Bass*  When the *Tenor* clef is stationed on the fourth line, it denotes the staff to be intended for a male voice, higher as to pitch than a *Bass* voice. When this clef is situated on the third line of a staff, it is called the *counter-tenor* clef, and signifies the staff to be for male voices, higher in pitch than a *tenor* voice. This clef is also employed for the *Viola* or *Tenor Violin*.

Example of all the notes on the *Tenor* staff:



Example of all the notes on the *Counter-tenor* staff:



We must not perplex the *Tyro* with too much information on the subject of clefs, yet it may be well for him to know what was the usage of former days; in case he should chance to fall upon music of old writers.

Some years ago the *Tenor* or *C* clef was frequently placed on the first line of a staff, and often on the second line—the notes in both instances deriving their names accordingly, C being always the name of the note of that line whereon the clef was placed.

When this C clef was stationed on the first line of a staff, it was called the *Soprano*

* *Evirati* is an epithet applied to those male singers among the Italians who, from the peculiar acuteness of their voices, are capable of singing *Soprano* parts.

or *canto clef*, and used for the voices of boys, and for female voices. In Italy and in Germany, this clef was, until very lately, in general use for the voice and piano-forte—the Treble clef being reserved for the violin, flute, &c.

When this C clef was situated on the second line of a staff, it was called the *mezzo soprano clef*, and employed for the voices of females and boys of lower compass in respect to pitch than the *soprano* or *canto clef*, both of which are now obsolete. The *mezzo soprano clef* was used in Purcell's time for the viola or instrumental tenor. It was also in general use in France until the middle of the last century.

In 1672, Thomas Salmon, A. M., of Trinity College, Oxford, republished a work proposing to do away with the perplexity of different clefs, by expressing all sorts of music for the voice, violin, flute, organ, &c., by one universal character—but musicians set their faces against it.

Of late years, however, it has been an object with singers to attain by practice so many notes both above and below their natural compass of voice, that many of the clefs formerly in use have (in England in particular) now become quite obsolete. The good and evil arising from it are obvious; the tyro finds immediate intricacies removed, by not having so many clefs to attend to, but the singer possessing a good voice, and ambitious of attaining notes beyond his reach, like the fable of the Frog and the Ox, injures what he possessed by emulating what he can never attain.

It were devoutly to be wished, for the benefit of the acoustic as well as the optical faculties of the community at large, that singers, who are desirous of extending their compass of voice beyond its limits, (by twisting their mouths, where nature never intended they should ramble, in search of notes even more difficult to attain than those of the Bank of England) could view themselves or cast a glance towards their auditors at the moment of their exertions; they would then be spared the pain "of seeing *pleasure* through another man's eyes."

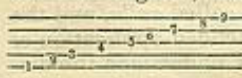
Composers of the present day, to obviate this mischief, and prevent torture and downright murder, generally adapt their vocal music to the accommodation of all singers, by placing additional notes above such passages as require an extensive compass of voice to execute them.

It may now be grateful to the tyro to learn that out of *eight* clefs used in former days, we have but *four* for modern use, namely:

TREBLE, TENOR, COUNTER-TENOR, AND BASS.

Having for the present said our say relative to the use of clefs, let us by way of clearly understanding each other, take a short view of the past.

Five parallel lines drawn over each other, form what is called a *staff* or *stave*, which has nine degrees, namely, five lines and four spaces, counting from the bottom upwards.

 On these lines and spaces of the staff are placed the notes of music (round white or black characters, symbols of sound) which are only seven in number, and named (according to their position on the staff) after the first seven letters of our alphabet. Should a melody or tune exceed these seven, the same series of letters is repeated. The different degrees of these notes as regards acuteness or gravity of sound, that is high or low, deep or shrill in pitch, depend on certain marks representing certain letters called clefs, which are placed at the beginning of the staff as already explained.

Before we proceed any further, it may be advisable to make ourselves acquainted with the meaning of a few technical terms, which we cannot refrain from using occasionally, such as *degrees*, *intervals*, *key note*, &c.

The term *degree* in reference to the nine *degrees* applied to the five lines and four spaces of the staff, has been sufficiently explained; we will not therefore question the tyro's capacity to understand that a melody is said to move by regular *degrees* when the notes rise or fall from a line to the space next to it, or *vice versa* from a space to the line next to it.



This lit-tle song moves by re-gu-lar *de-grees* on the staff thus far; but now it moves by skips by skips.

Nor can we doubt his ability to comprehend that two or more notes situated on one particular line or space of the staff are said to be of the same *degree*.



My fa-ther and mother both walk'd by *de-grees*, till they walk'd in their gar-den to gather green peas.

Now comes a nice distinction—where it is rendered necessary to extend the signification of the term *degree* by comprehending with it the term *interval*, which cannot be avoided in the following instance—we have for example clearly shewn that two or more notes stationed on one particular line or space of a staff, are all of one and the same *degree*; yet two notes of the same *degree* may produce two different sounds as to pitch, in reference to acuteness or gravity, thereby forming a *distance* or *interval*. Let us by way of

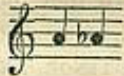
illustration take A and A sharp*



They are both of one and the same *degree*

on the staff, but they produce two different sounds, varying in pitch; in the like manner a difference of pitch exists between A and A flat,† although they also are both of one and

the same *degree* on the staff



Now, it is this difference of two sounds in

respect to acute and grave, which constitutes an *interval*.

Interval—the distance or space between two extremes, either in time or place. The term is derived from the Latin *intervallum*, which, as Isidore has it, signifies the space "inter fossam per murum," *between the ditch and the wall*; others maintain, that the stakes or piles, driven into the ground in the ancient Roman bulwarks, were called *valla*, and the interstices or vacancy between them *intervalla*; but in the present extended application of the word it signifies any space; thus in music by the term *interval* is understood the distance between different notes or degrees of sound—that is the distance between two sounds differing in pitch, in relation to their proportions as to acuteness and gravity of sound. For instance, every sound having its own absolute tune, by comparing two or more sounds we shall find them either equal or unequal in the degree of tune; those of the same pitch, that is, equal in the degree of tune, are termed *unisons*.

* A sharp raises the note it precedes half a tone—the character is written thus #

† A flat lowers the note it precedes half a tone—the character is written thus b. The pitch of any note may thus be elevated or depressed, by placing before it one of these *sharps* or *flats*.

accommodated: a melody or song, for instance, may begin in one key and be led out of that key into another; but a regular piece of music must not only return to the first key from which it had wandered, but those other keys too must have a particular connection with the first; in fact, the key note (the master key) of every composition must always be kept in view. Hoyle, page 72, in his endeavour to impress upon the mind of his reader, the great importance of the key note, observes that, as in an oration there is a subject, that is, some principal person or thing to which the discourse is referred, and which is always kept in view, that nothing unnatural or foreign to the subject may be brought in; so in every regular piece of music, there is one sound, that is the key note, which regulates all the rest; there may be various keys to which the different parts of the piece belong, but then they must all be under the influence of the first and principal key, and have a sensible connection with it, and that principal key is what we call the *key note* or *Tonic*.

It has been said by able writers (no doubt hastily) that every well arranged or regular musical piece will not only commence with the key note but also conclude with it—and that the last chord or the last bass note of a composition will always determine the key; this must not be taken as a general rule, because a song may commence in a major key and finish in its relative minor, and *vice versa*, as the two following examples will verify,

First commencing in the key of D and concluding in the minor relative B:

MODERATO.

Miss Dick-ens and I A du-et did try, In the ma-jor key of D. It

PIANO-FORTE.

mo--du-la-ted a-bove as sta-ted and closed in the mi-nor of B.

The black keys take their names from the white keys immediately preceding them; for instance, the first black key above C is C sharp; the first black key above D is D sharp; the first black key above F is F sharp; the first black key above G is G sharp; and the first black key above A is A sharp.

Now, all these identical black keys, thus called sharps in the ascending scale, are called flats in the descending scale, and take their names accordingly from the white keys; for instance, the first black key *below* B is B flat; the first black key below A is A flat; the first black key below G is G flat; the first black key below E is E flat; and the first black key below D is D flat.

It is thus clear that the same identical black key which is C sharp in the ascending scale, becomes D flat in the descending scale; by the same rule D sharp is made E flat; F sharp G flat; G sharp A flat; and A sharp is made B flat.

This mode of making the same black key answer for both sharp and flat, is a mere matter of convenience, for in reality a sharp is not flat, nor is a flat sharp, any more than sweet is sour or than sour is sweet.

In former days the black keys now used for both sharps and flats were slit in two, one half was for the sharp and the other half to express the flat; by this means the true intonation to D sharp and E flat was separately and distinctly produced; but the difficulty of a plump fat finger touching with accuracy that half of the black key which was intended to be touched, became so very perplexing, that to prevent the discordant sound caused by an occasional accident of both the sharp and flat being pressed down at one and the same time together—it was thought advisable to unite the two sounds by sharpening the one and flattening the other by equal proportions, so that by the very nice and delicately fair division of the sharp and flat, those once two separate sounds become one, and are consequently now made either sharp or flat as musical spelling may require. It is this and other trifling accommodations or adjustments in departing from true intonation for convenience, which renders the tuning of a piano-forte obscure and difficult.

Even at this period may be seen in London the Temple organ, which has the black keys between G and A and between D and E slit in two, to give the true intonation to G \sharp and A \flat D \sharp and E \flat .

As the introduction into these lectures, of musical technicalities cannot be avoided, it becomes an object to give definitions of their import; we will therefore say a few words on *tone*, before we close this, our first Lecture.

TONE, in Latin *Tonus*, and SOUND, in Latin *Sonus*, are both derived from the Greek *ἦχος*; and are terms indiscriminately spoken of in music as of one and the same signification, when they actually bear two distinct meanings. According to the learned author of the universal technological dictionary, *Tone* is a species of sound which is produced from certain bodies; a *sound* may be accidental; we may hear the *sounds* of waters or leaves, of animals or men: *tones* are those peculiar *sounds* which are made either to express a particular feeling, or to produce harmony; "a sheep," says Crabb, "will cry for its lost young in a *tone* of distress; an organ is so formed as to send forth the most solemn *tones*."

Tone is a term applied both to property and quality of *sound*; to property, whereby it comes under the relation of grave and acute, that is, the depression or elevation of the voice or any musical instrument. Thus when the voice ascends from A to B it is said to rise a *tone*, and *vice versa*, when the voice descends from B to A, it is said to fall a *tone*; but, when the voice ascends from A to A sharp, it is sharpened or elevated only *half a tone*; and, when the voice descends from A to A flat, it is flattened or depressed only *half a tone*.

Tone, when applied to quality of sound, may be taken in the following sense. In speaking of a musical instrument, we say it has a fine quality of *tone*. We speak of a sweet *toned* violin, a brilliant *toned* piano-forte, a clear mellow *toned* flute, or a rich full *toned* bugle. Singers possess various *toned* voices, such as a round *tone*, a full *tone*, a clear *tone*, a rich *tone*, a mellow *tone*, a liquid *tone*, a soft *tone*, a melodious *tone*, a melting *tone*, an enchanting *tone*, a thrilling *tone*, a mellifluous *tone*, a thin *tone*, a harsh *tone*, &c. Different persons have their peculiar qualities of *tone* also in conversation—there is a *squeaking tone*, a *whining tone*, a *plaintive tone*, a *mournful tone*, a *melancholy tone*, a *pathetic tone*, a *pensive tone*, a *tender tone*, a *pleasing tone*, a *disagreeable tone*, a *hollow tone*, and an *expressive tone*.

Tone is also a term used to signify a certain degree of distance from one sound to another, as regards the interval of a *major tone* or a *minor tone*, of which we shall speak more fully when we treat on harmony.

Tune being also derived, like *Tone*, from the Greek *ἁρμονία* has, as in the foregoing instance, been often misapplied in place of *tone*, and *vice versa*, *tone* in place of *tune*; but they are in reality words of separate and distinctly different meaning. A piano-forte or any other musical instrument may produce *delicious tones*, but those *tones* may be quite out of *tune*, for no musical instrument can be in *tune* until the strings or wires are slackened or drawn up to a certain tension, according to the established rule for *tuning*, and put into such a state as that the proper sounds may be produced; thus an instrument possessing rich *tones*, when in good *tune*, is said to produce *harmonious music*.

Tune is likewise an epithet applied to a diversity of measured notes, a succession of sounds put together in a manner agreeable to the ear, and conformable to the laws of musical rhythm, such as "Oh, the roast beef of old England," "Britons strike home," "Rule Britannia," "God save the Queen," and a few thousand other popular airs and songs. Hence the exclamation, "that's a glorious *tune*," a "splendid *tune*," a "pretty *tune*," a "lively *tune*," an "original *tune*," or a "common place *tune*."

[Here endeth our first Lecture.]

LECTURE THE SECOND.

DELIVERED AT THE SYDNEY COLLEGE, ON WEDNESDAY, 24th JULY, 1844,

BY I. NATHAN.

Gamut or scale, the first derived from the Greek (*Γαμμά*), the second from the Latin (*scala*), is a series of musical sounds, rising or falling, from any given sound towards acuteness or gravity, in a manner agreeable to the ear and conformable to rule.

There are three different *scales*, namely, *Diatonic*, *Chromatic*, and *Enharmonic*.

The *Diatonic scale* proceeds by *intervals* of tones and half tones.

The *Chromatic scale* proceeds by *intervals* of half tones only.

The *Enharmonic scale* proceeds by *intervals* called *quarter notes*.

We will now commence with the *Diatonic scale*, which is the most simple, the most natural, and the most useful of the three. The word *Diatonic* is derived from the Greek *Δια* (through), and *Τόνος* (a tone); in this sense the *Diatonic scale* is so called, because the greater number of *intervals* in that scale are tones.*

The *Diatonic scale* is formed by placing one half tone between every three whole tones, making five tones and two half tones in a scale from any given sound to its octave. Let us for example take C for the key note, the half tones will then naturally be met with (by referring to the white keys of the piano-forte) between the 3rd and 4th from C, which will be E and F; and between the 7th and 8th from C, which will be B and C; without the necessity of applying either sharps or flats; from C to D for instance, is an *interval* of a *tone*; from D to E is another *tone*; but from E to F is but half a *tone*;

From F to G is a *tone*, from G to A is a *tone*, from A to B is another *tone*, but from B to C is only half a *tone*.

Example



TOE. TON. HALF.

* It bears the name of scale, because it represents a kind of ladder, by means whereof the voice rises to acute or descends to grave, each of the syllables being as it were, one step of the ladder. (See Hoyle)

Example of the Diatonic Scale.



Now, suppose we take G for the key note, in that case if we did not by a sharp raise F in pitch half a tone, the scale would be imperfect, because although the 1st half tone will take place from the 3rd to the 4th, according to law, this will not be the case with the 2nd half tone, from the 7th to the 8th of the scale.

EXAMPLE.



But if we take F for the key note, we must (to make the first half tone fall according to law between the 3rd and 4th of the scale) flatten B.



Thus by the fixed situations of the tones and half tones in the Diatonic scale, we are enabled to prove why there are neither sharps nor flats in the key of C; why there must be one sharp in the key of G; why we must have two sharps in the key of D; three sharps in the key of A; four sharps in the key of E; five in the key of B, &c., &c. Why we must have two flats in the key of B flat; three flats in the key of E flat; four flats in the key of A flat; five flats in the key of D flat, and so on—and from which principle we are enabled to determine and to form a Diatonic scale to any key note we may fix upon.

We shall now give, by way of illustration, the Diatonic scale in a few different keys, and in the four clefs in use at the present time.

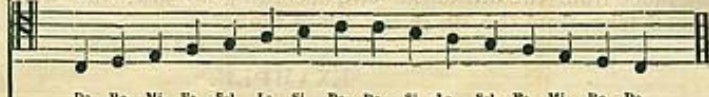
To the notes on all these four clefs we have applied the seven syllables now used in Italy, in France, and in Germany, instead of the seven letters of our alphabet. An historical account of their origin, &c., will be given in the course of these Lectures; for the present it may be sufficient to recommend exercising the voice to these syllables in preference to the letters of the alphabet. The singer will by so doing, greatly improve his *articulation* at the very time he must be improving his *intonation*.

* The Tyro will observe that C is here the key note; thus we say this scale is in the key of C, C being the principal note from which all the other notes of the scale are in a measure derived; and whatever note we take to build or form a *Diatonic* scale from, that note becomes the key note, as already explained. See pages 11, 12, and 13.

The Key of C or Do.

Treble
or
Soprano.Alto
or
Counter-tenor.

Tenor.



Basso.*



PIANO-FORTE.



The Key of G or Sol.

Treble†
or
Soprano.Alto
or
Counter-tenor.

Tenor.



Basso.‡



PIANO-FORTE.



* The Bass, Tenor, and Counter-tenor all begin alike on one and the same sound as to pitch. The C of the Counter-tenor corresponds, in pitch with the C in the Tenor, and the C in the Bass is also the same identical sound; but the Treble as to pitch is exactly one octave higher.
† Sharps or flats situated on the lines or spaces of a staff, immediately after the clef, affect every note of the same name throughout a movement, unless contradicted by naturals; thus the key of G having one sharp, that one sharp is written at the commencement, to save repetition.

‡ The intonation of the Bass, it will be observed is here just one octave below the Tenor and Counter-tenor, and the Treble just one octave above the Tenor.

The Key of D or RE.

Treble or Soprano.

Alto or Counter-tenor.

Tenor.

Bass.

PIANO-FORTE.

Re Mi Fa Sol Fa Si Do Re Re Do Si La Sol Fa Mi Re

Re Mi Fa Sol La Si Do Re Re Do Si La Sol Fa Mi Re

Re Mi Fa Sol La Si Do Re Re Do Si La Sol Fa Mi Re

Re Mi Fa Sol La Si Do Re Re Do Si La Sol Fa Mi Re

The Key of A or LA.

Treble or Soprano.

Alto or Counter-tenor.

Tenor.

Basso.

PIANO-FORTE.

La Si Do Re Mi Fa Sol La La Sol Fa Mi Re Do Si La

La Si Do Re Mi Fa Sol La La Sol Fa Mi Re Do Si La

La Si Do Re Mi Fa Sol La La Sol Fa Mi Re Do Si La

La Si Do Re Mi Fa Sol La La Sol Fa Mi Re Do Si La

The Key of E or M₁.

*Treble
or
Soprano.*



*Alto
or
Counter-tenor.*



Tenor.



Bass.



PIANO-FORTE.



The Key of B or Si.

*Treble
or
Soprano.*



*Alto
or
Counter-tenor.*



Tenor.



Basso.



PIANO-FORTE.



The Key of F# or FA#.

*Treble
or
Soprano.*



*Alto
or
Counter-tenor.*



Tenor.



Basso.



PIANO FORTE.



The Key of F or FA.

*Treble
or
Soprano.*



*Alto
or
Counter-tenor.*



Tenor.



Basso.



PIANO-FORTE.



The Key of B \flat or Si \flat .

Treble or Soprano.

Alto or Counter-tenor.

Tenor.

Basso.

PIANO-FORTE.

Si Do Re Mi Fa Sol La Si Si La Sol Fa Mi Re Do Si

Si Do Re Mi Fa Sol La Si Si La Sol Fa Mi Re Do Si

Si Do Re Mi Fa Sol La Si Si La Sol Fa Mi Re Do Si

Si Do Re Mi Fa Sol La Si Si La Sol Fa Mi Re Do Si

The Key of E \flat or Mi \flat .

Treble or Soprano.

Alto or Counter-tenor.

Tenor.

Basso.

PIANO-FORTE.

Mi Fa Sol La Si Do Re Mi Mi Re Do Si La Sol Fa Mi

Mi Fa Sol La Si Do Re Mi Mi Re Do Si La Sol Fa Mi

Mi Fa Sol La Si Do Re Mi Mi Re Do Si La Sol Fa Mi

Mi Fa Sol La Si Do Re Mi Mi Re Do Si La Sol Fa Mi

The Key of A \flat or LA \flat .

*Treble
or
Soprano.*



*Alto
or
Counter-tenor.*



Tenor.



Basso.



PIANO-FORTE.

The Key of D \flat or RE \flat .

*Treble
or
Soprano.*



*Alto
or
Counter-tenor.*



Tenor.



Basso.



PIANO-FORTE.



* We take it for granted that the Tyro will find no difficulty in filling up this Bass staff with the notes which have been omitted by us, more especially as he has the voice part for his guide.

PIANO-FORTE

Let us for example take the minor scale of A, by comparing which with the white keys of the piano-forte, it will be ascertained that the half-tones take place naturally without the assistance of *sharps* or *flats* from B to C (the 2nd and *third* from A), and from E to F (the 5th and 6th from A), according to rule.

TONE HALF TONE TONE TONE HALF TONE TONE TONE

There is an unaccountable difference among ancient writers in their definitions, divisions, and names of their *modes*. They agree that a *mode* is a certain system or constitution of sounds; and thence an octave, with all its intermediate sounds, is such a constitution; but the specific differences of *tones* or *modes*, some place in the manner of division, or order of their concinnous parts; and others merely in the relative acuteness or gravity of the whole. When a song extended to an octave, it was called a *perfect mode*; if less, an *imperfect mode*; if the *perfect mode* extended to two octaves, it was called the *mixed mode*. They had likewise their *modi melopoeici*, of which Aristides names the *Dithyrambic*, comic and tragic: which were called *modes* from their expressing the several motions and affections of the mind. Ancient *modes* had also their respective names from the several Greek provinces where they are supposed to have been invented. The *Doric mode* was a mixture of gravity and mirth, invented by Thamyris of Thrace. The *Phrygian mode* was adapted to the kindling of rage, invented by Marsyas the Phrygian. The *Lydian mode*, for funeral songs, was invented (from the authority of Pliny,) by Amphiion. The *Mixolydian mode* was invented by Sappho. The *Æolic*, *ionic*, and *Hypo-Doric*, by Philoxenus; the *Hypo-Lydian*, by Polymnestus, &c.

Now, if G be taken for the key note, we must by a flat lower B half a tone; likewise E, to make the tones and half tones take place in their proper situations.

EXAMPLE:



And if C be taken for the key note, B, E, and A, must be made flat, or we should have the scale in the *major mode* instead of the *minor*.

EXAMPLE:



It is a general custom, in the ascending minor scale, to substitute the *major seventh* for that of the *minor*, in consequence of its producing a more agreeable effect on the ear, by its closing better on the *Tonic*,* but the *minor seventh* resumes its situation in the descending scale.

EXAMPLE:



By thus introducing the major seventh into the minor scale, the distance from the 6th to the 7th (A \flat to B \natural) becomes a tone and a half, which is contrary to the law already laid down: namely, that the Diatonic scale shall proceed step by step by tones and half tones only. Some composers, therefore, as a salve to their consciences for indulging their ears with this irresistible *major seventh*, substitute *also* (but certainly not *likewise*†) the *major sixth* for that of the *minor*, which prevents the forbidden distance of more than a tone from one note to the other.

EXAMPLE:



By this line—and rule—measurement and over nice adherence to the very letter of the law in making the Diatonic scale move by *tones* and *half tones* only—the beauty, simplicity, and natural pathos of the minor scale is totally destroyed, for by this crude introduction of the *major sixth* the ascending scale is one half in the minor mode and the second half in the major mode. Tartini appears to have been the first theorist who had sufficient courage

* The major seventh is generally called the *leading note*, from its peculiar effect on the ear, seeming to lead as it were the ear to expect the note that follows. There are various epithets applied to the major seventh; some technically call it the *sensible note*, or *stimulating note*, and others the *pointer*, from its seeming to announce the note to follow.

† A natural preceding a note, restores that which was elevated by a sharp or depressed by a flat, to its original situation—the character thus.

‡ A pleader annoyed and irritated by the pithy and quaint replies of an adversary's witness, who in the course of his cross-examination had frequently made use of the terms *also* and *likewise*, sarcastically said to him, "Pray, Sir, what do you mean by repeating those words so often? Do they bear different meaning in your very learned estimation, and if so, will you enlighten us by your definition?" "I'll do my best," retorted the good humoured witness, and thus replied:—"There," pointing to an advocate of great celebrity in the Court, "sits a pleader, the gentleman next to him is a pleader *likewise*, you are a pleader *also* but not *likewise*."

to burst asunder the fetters of custom and tread out of the beaten track—for without the slightest compunction or remorse, he made no scruple in dispensing with this unwelcome *major sixth*, which he evidently looked upon as a disagreeable intruder, by his preferring the leap from A flat to B natural, the distance of a tone and a-half, which is called an interval of an extreme sharp second—and to our taste he displayed great judgment in so doing.

We need not as yet enter into controversy respecting the propriety or impropriety of thus depriving the once acknowledged notes in a scale of their birthright, by introducing foreigners in their places; and, moreover, since this very conscientiously-prudent, squeamishly-scrupulous, introduction of the *major sixth* to countenance the *major seventh*, chiefly regards certain laws in harmony, when the Diatonic scale is the bass on which a melody is founded, and not when the melody is a Diatonic scale founded on a bass, the vocal student will (without the *major sixth* as a useless attendant, to intrude in a situation already ably filled) receive the *major seventh* into the ascending minor scale as a visitor that may be detained or discarded at will and pleasure in the descending scale. We shall now on this system give an example of the *minor* scale in thirteen different keys, to the four clefs, as we did in the major mode.

The Key of L_A or A MINOR—the relative to C Major.*

*Treble
or
Soprano.*

*Alto
or
Counter-tenor.*

Tenor.

Basso.

PIANO-FORTE.

La Si Do Re Mi Fa Sol La La Sol Fa Mi Re Do Si La

La Si Do Re Mi Fa Sol La La Sol Fa Mi Re Do Si La

La Si Do Re Mi Fa Sol La La Sol Fa Mi Re Do Si La

La Si Do Re Mi Fa Sol La La Sol Fa Mi Re Do Si La

* The term *relative* will be fully explained hereafter.

The Key of *Mi* or *E* MINOR—relative to *G* Major.

Treble
or
Soprano.

Alto
or
Counter-tenor.

Tenor.

Bass.

PIANO-FORTE.

Mi Fa Sol La Si Do Re Mi Mi Re Do Si La Sol Fa Mi

Mi Fa Sol La Si Do Re Mi Mi Re Do Si La Sol Fa Mi

Mi Fa Sol La Si Do Re Mi Mi Re Do Si La Sol Fa Mi

Mi Fa Sol La Si Do Re Mi Mi Re Do Si La Sol Fa Mi

The Key of *Si* or *B* MINOR—relative to *D* Major.

Treble
or
Soprano.

Alto
or
Counter-tenor.

Tenor.

Basso.

PIANO-FORTE.

Si Do Re Mi Fa Sol La Si Si La Sol Fa Mi Re Do Si

Si Do Re Mi Fa Sol La Si Si La Sol Fa Mi Re Do Si

Si Do Re Mi Fa Sol La Si Si La Sol Fa Mi Re Do Si

Si Do Re Mi Fa Sol La Si Si La Sol Fa Mi Re Do Si

The Key of F \sharp or F \sharp Minor—relative to A Major.Treble
or
Soprano.Alto
or
Counter-tenor.

Tenor.



Basso.



PIANO-FORTE.

The Key of D \sharp or C \sharp Minor—relative to E Major.Treble
or
Soprano.Alto
or
Counter-tenor.

Tenor.



Basso.



PIANO-FORTE.



* In our second paragraph, page 13, we stated that some of the white keys of the Piano-forte are occasionally employed for both sharp and flat notes. Here then is a case in point: There is not any black key between the two white keys E and F, consequently we elevate the sound of E half a tone by striking F—and we depress the sound of F half a tone by striking E; thus E sharp in the above instance is expressed by striking F natural.

† B sharp is expressed by striking C natural.

The Key of SOL or G # MINOR—relative to B Major.

Treble or Soprano.

Alto or Counter-tenor.

Tenor.

Basso.

PIANO-FORTE.

The Key of RE or D # MINOR—relative to F # Major.

Treble or Soprano.

Alto or Counter-tenor.

Tenor.

Basso.

PIANO-FORTE.

* The Tyro will, as in a former instance (see page 24), fill up the notes omitted in the Tenor and Bass staves.

† It here becomes necessary to state that besides *sharps* and *flats*, we have also *double sharps* and *double flats*. A *double sharp*, the character thus \times raises the note it precedes one whole tone, consequently a double sharp placed before F raises that note to G natural. By the same rule a double flat, the character thus $\flat\flat$ lowers the note it precedes one whole tone. A double flat therefore placed before B will lower that note to A natural, and so on.

‡ In this instance we usually place a natural before the sharp, because F having just before been elevated, by a *double sharp*, one whole tone, the natural takes off the double sharp, and the sharp intimates that the note is still to be raised half a tone only. Of late years, however, composers do not adhere to this rule, they consider that a sharp placed before the note is sufficient to imply that it is no longer affected by the double sharp. We have therefore omitted the natural, to conform with modern practice.

The Key of RE or D MINOR—relative of F Major.

Treble or Soprano.

Alto or Counter-tenor.

Tenor.

Bass.

PIANO-FORTE.

Re Mi Fa Sol La Si Do Re Re Do Si La Sol Fa Mi Re

Re Mi Fa Sol La Si Do Re Re Do Si La Sol Fa Mi Re

Re Mi Fa Sol La Si Do Re Re Do Si La Sol Fa Mi Re

Re Mi Fa Sol La Si Do Re Re Do Si La Sol Fa Mi Re

The Key of SOL or G MINOR—relative to B \flat Major.

Treble or Soprano.

Alto or Counter-tenor.

Tenor.

Basso.

PIANO-FORTE.

Sol La Si Do Re Mi Fa Sol Sol Fa Mi Re Do Si La Sol

Sol La Si Do Re Mi Fa Sol Sol Fa Mi Re Do Si La Sol

Sol La Si Do Re Mi Fa Sol Sol Fa Mi Re Do Si La Sol

Sol La Si Do Re Mi Fa Sol Sol Fa Mi Re Do Si La Sol

The Key of Do or C MINOR—relative to E \flat Major.Treble
or
Soprano.Alto
or
Counter-tenor.

Tenor.



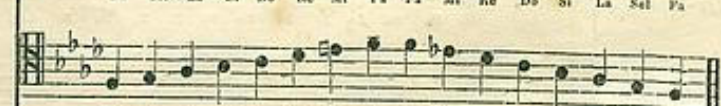
Basso.



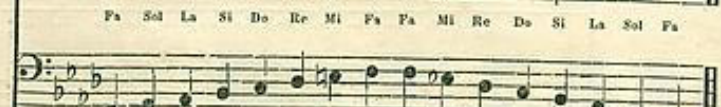
PIANO-FORTE.

The Key of Fa or F MINOR—relative to A \flat Major.Treble
or
Soprano.Alto
or
Counter-tenor.

Tenor.



Basso.



PIANO-FORTE.



The Key of S_1 or B_1 Minor—relative to D_1 Major.

Treble
or
Soprano.



Alto
or
Counter-tenor.



Tenor.



Basso.



PIANO-FORTE.

The Key of M_1 or E_1 Minor—relative to G_1 Major.

Treble
or
Soprano.



Alto
or
Counter-tenor.



Tenor.



Basso.



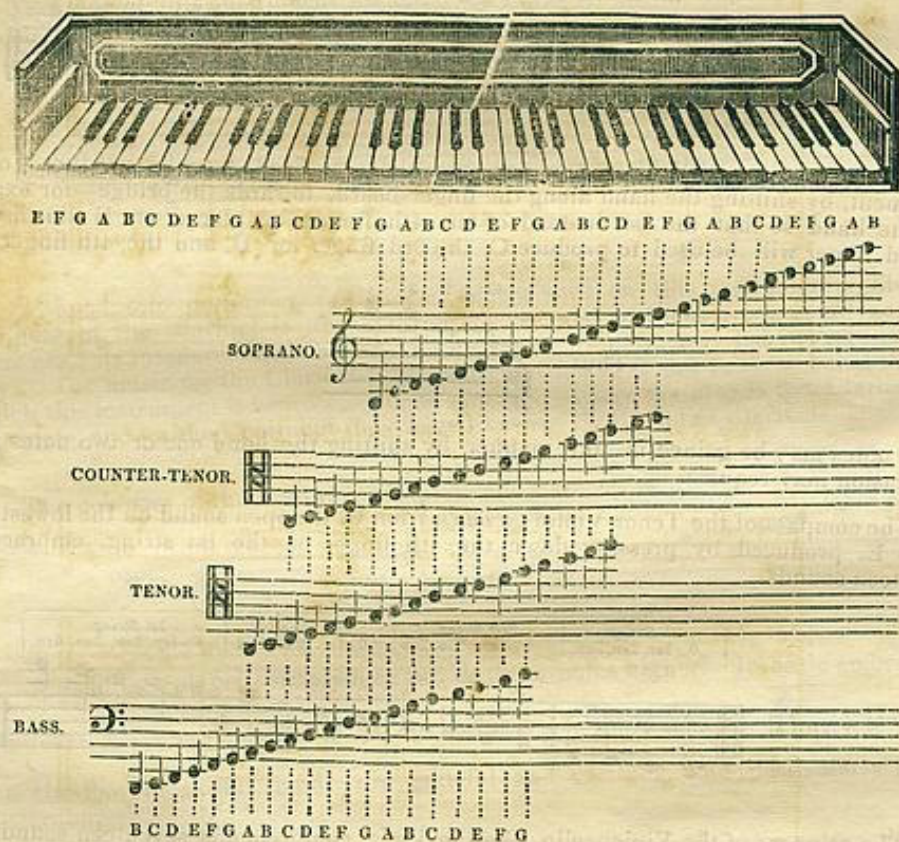
PIANO-FORTE.



We have thus far given a Piano-forte accompaniment to the whole of the six-and-twenty keys, in simple chords, without any variation in harmony, and without commenting on the theory of those chords. As we proceed with our Lectures, we shall make up for this want of variety, by the introduction of every possible combination of harmony with which the Diatonic scale may be treated; but we must still reserve all criticisms on the theory until we lecture on thorough-bass.

Should the Tyro feel any doubt or embarrassment in the endeavour to bring to his comprehension the true pitch of the different cleff notes in the foregoing illustration of the six and twenty Diatonic Scales, a reference to the following Piano-forte table will tend to remove every obscurity.

Example of the exact pitch of the four Cleff Notes :



We have hitherto made frequent use of the term *compass* without defining its musical import. The word from the French *compas*, has, in our English language (to the great confusion of foreigners) various significations—for instance, a small pocket dial, shewing the hour of the day, is called a *compass*; the same epithet is given to an instrument used by mariners; the cognomen is likewise given to an instrument used in surveying land; it is also the name of an instrument used by gunners. *Compass* again signifies to plot, to extend, to endeavour to effect, to environ or to surround; the expression has likewise reference to the extent or limit of anything either in length or breadth, thickness or shortness, all sides, round about, or from beginning to end; but in music its signification is confined to quantity only—that is, to the extent or range of keys, notes, or sounds

The compass of the Double Bass (*Basso*) is equal to the Violoncello, only its pitch is just one octave lower than the Violoncello—that is, its intonation is one octave below the written notes.

The compass of the Bassoon (*Fagotto*) comprehends three octaves, embracing in its scale every semitone.*



The tone of this instrument assimilating so much to that of the Hautboy or Oboe, is considered, and often rendered, its natural bass.

The Clarinet also comprehends three octaves.



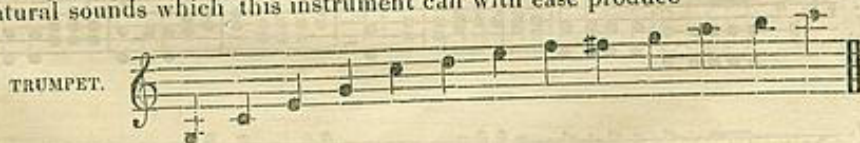
A good solo performer can ascend higher still on this instrument. Though the compass of the Clarinet is above three octaves, and includes every semitone within its extremes,† its intonation is defective—the performer consequently has not free choice in its keys. The music for the Clarinet is generally written in C and F, these being the keys in which this instrument is heard most to advantage. There are also B flat Clarinets and A Clarinets, and on the Continent they have likewise D, B, and G Clarinets.

The compass of the Hautboy, comprehends sixteen sounds.

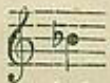


A good solo player can produce two or three notes higher. Its scale embraces all the semitones, between its extremes, except the sharp to the lowest C. The tones of the Hautboy in skilful hands, are grateful and soothing, and particularly effective in pastoral music.

The compass of the Trumpet (*Tromba*) is limited to particular notes; the following are the natural sounds which this instrument can with ease produce



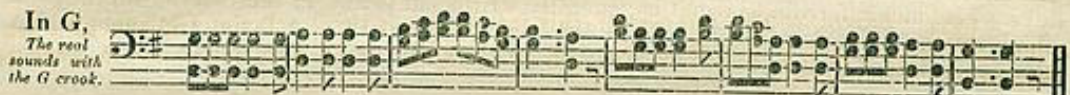
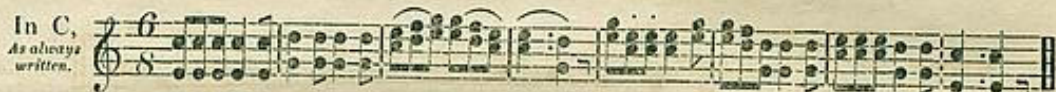
* By semitones we mean half-tones. The term *semitone* is a compound from the latin—*semi* from *semis*, a half and *tone* from *tonus*, as already defined in page 14. Thus *semitone* is a technical phrase for *half a tone*.
† The bottom and uppermost, first and last, that is the lowest and highest, deepest and shrillest, gravest and acutest notes of any scale, are the two extreme parts, and all sounds between these two extremes are without affectation termed the *intermediate parts*. So when we have but six notes in a scale, the highest and lowest notes are the two extremes, and the four notes between them are the intermediate notes.

A good solo performer can also produce B flat ; and, by aid of the modern invented slide, many other notes which could not formerly be produced.

Compass of the Horn:



The intervals of the Horn (*Corno*) are conformable to those of the Trumpet, except that its pitch is one octave lower. Whatever the key of a musical composition may be, the Horn parts are always written in the key of C, the pitch of the Horn being formed and determined by the application of different moveable crooks. This simple process to effect a change of pitch will at once accommodate the intonation of the Horn to any key. Hence composers have only to intimate the particular key in which the Horns are to perform, and by fixing on a crook the object is gained. As the following melody, known throughout the British empire, and by every Englishman in every part of the globe who has ever witnessed the charm of "Little Bo-peep," upon the smiling infant's ear, must fully illustrate:



A similar table, for the use of young composers, will be given in the course of these Lectures for the Clarinet and every other wind instrument.

Compass of the Trombone. Of this instrument there are three kinds, viz., Alto, Tenor, and Bass.



This powerfully sonorous instrument is particularly effective in chorusses—its tones are exciting, and capable of producing effects warlike grand, solemn or awful.

The regular compass of the Serpent is from thirteen to fourteen notes, from C up to B flat. The last note or two are not easily attained by young practitioners, but experienced hands can produce sounds still higher.



FLUTE (*Flauto*).—The compass of this instrument is three octaves, and can also produce all the intermediate semitones; the two highest notes are not easy to execute by young performers.



We must here conclude this, our second Lecture, and resume the subject in our next.

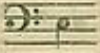
* Ses..... implies an octave higher, consequently all notes over which this signification extends, are to be performed one octave higher than written. This license prevents the unsightly use of extra lines so very high above the staff.


LECTURE THE THIRD,

DELIVERED AT THE SYDNEY COLLEGE, ON WEDNESDAY, 31ST JULY, 1844,

BY I. NATHAN.

We concluded our last Lecture discoursing on the compass of the different mechanical musical instruments, which subject we shall enlarge upon considerably, when we lecture on the science of part-writing, and orchestra arrangements. We shall now make a few observations on the compass of that best of all possible musical instruments—the human voice!

Madame Grassini, who could only command a scale of seven notes in singing, is said to have possessed but a small *compass* of voice; in fact her *compass* did not exceed seven notes.* Madame Catalani, on the contrary, had an extensive *compass* of voice, because it extended from E below the bass cleff note  up to F above the treble

 a *compass* of more than three octaves. She is thus said to have had a *compass* of three and twenty notes. We do not here include all the *semitones* between the extremes of her *compass*.

The average *compass*—that is the common range of sounds which the human voice is supposed by nature to command, is about thirteen notes of the Diatonic scale, which was formerly considered a fair *compass*. There are seven different qualities or species of voice, namely, the Soprano, Mezzo Soprano, Contralto, Counter-tenor, Tenor, Barytone, and Bass; the organization of these seven different voices is so wonderfully contrived by the bountiful wisdom of the Most High, that they each gradually rise in pitch one above the other, step by step, by regular degrees of two intervals, from the gravest to the most acute sound which the human voice can with ease possibly arrive at.

* Although the *compass* of Madame Grassini's delightful contralto voice was limited to only seven notes, her beautiful intonation, blended with sweet richness of tone and elegance of style, commanded general delight. After a few years absence on the Continent, where she had, by practice, extended her *compass* of seven notes to above two octaves, she re-appeared at the Italian Opera, in England, as *Prima Donna*, but she no longer invited the attention of the listener—her voice was now comparatively thin and feeble; thus by indiscriminately forcing her *compass*, her voice lost its richness, and with it public estimation.

Modern writers mention only six species of voice. They consider the *Contralto* and *Counter-tenor* equal in compass and quality of tone—but this is an erroneous opinion—there is a striking difference as well as a great distinction between the two both as regards quality and compass.

The following is a faithful table of the compass of each voice, according to its peculiar genus:—

The image displays six musical staves, each representing a different voice type. Each staff contains a scale of notes, typically starting on a middle C (C4) and extending upwards or downwards. The notes are labeled with solfège syllables: Do, Re, Mi, Fa, Sol, La, Si, Do, Re, Mi, Fa, Sol, La, Si, Do. The staves are labeled as follows:

- SOPRANO.** (Treble clef, C4 to C6)
- MEZZO-SOPRANO.** (Treble clef, C4 to C5)
- CONTRALTO.** (Treble clef, C4 to C5)
- COUNTER-TENOR.** (Bass clef, C4 to C5)
- TENOR.** (Bass clef, C4 to C5)
- BARYTONE.** (Bass clef, C4 to C5)
- BASS.** (Bass clef, C4 to C5)

Having given a correct scale of the compass of the different voices, we next recommend the student in the exercise of his voice, carefully to cultivate such tones only as may be commanded with comfort and ease—and to be satisfied with nature's perfect gift without straining to attain notes which from their impureness of quality, may not only excite sovereign contempt in the listener, but may also, in a physical point of view, prove fatal to the singer, by bringing on consumptions, inflammations, and other diseases of dangerous tendency—likely to result from overstraining the voice and organs of sound—facts sufficiently proved by Dr. Brassavoli, Dr. Ramazzini, Dr. Scheuck, Morgagni, Fallopius, M. Patissier, and many others of the faculty of modern date.

* We have here placed the F cleff upon the third line, merely to conform with ancient usage—when composers who wrote exclusively for Barytone voices, to signify their object, placed the cleff in that situation to distinguish it from the Bass.

Moreover, when we are by M. Dodard informed that a variation in one of the chief organs of the sound (the glottis), not exceeding the fifty-fourth part of a silk-worm's thread, or one three hundred and fifty-fourth part of a hair, will occasion a difference of tone, the student may easily form some judgment of the caution necessary to be observed in exercising the voice, which will render unnecessary any further advice from us as to the policy of avoiding violent exertions, for the purpose of endeavouring to extend a good compass.*

From the foregoing examples of the scales in the *major* and *minor modes*, it will easily be ascertained that every *major scale* has a corresponding *minor scale* formed, both as regards intonation and number, with the same identical *naturals*, *sharps*, or *flats*; now, it is from the affinity of these two scales to each other in this respect, that they are called relatives. For instance, the key of A minor is the relative to the key of C major, because both alike have neither sharps nor flats. By the same rule, the key of E minor is the relative to G major, because there is only one sharp in either the one or the other: thus the key of D major with two sharps, and the key of B minor with two sharps, are relatives. The keys of A major with three sharps, and F# minor with three sharps, are relatives. E major with four sharps, and C# minor with four sharps, are relatives. B major and G# minor, both having five sharps, are relatives. F# major and D# minor, both having six sharps, are relatives. F major and D minor, both having one flat, are relatives. Bb major and G minor, both having two flats, are relatives. Eb major and C minor, both having three flats, are relatives. Ab major and F minor, both having four flats, are relatives. Db major and Bb minor, both having five flats, are relatives. And Gb major and Eb minor, both having six flats, are identified as relatives.† There is a plaintive-wailing-quality in the minor mode which must at once distinguish it from the major mode, which is animating and bold, as may be heard in the example already given, and that which we are now about to give, for exercising the voice, in the thirteen major keys modulating into their thirteen relative minor keys.

Should the Tyro's ear not be sufficiently cultivated to detect the difference between the major and minor modes, he must trust to his sight, which cannot fail in indicating to his imagination a certain method of distinguishing the one from the other. Without dwelling on the law already laid down, that the half tones in the minor mode must take place between the second and third, and fifth and sixth of the scale—there are two visible guides for distinctly ascertaining the difference. The first peculiarity which at once characterises the minor from the major mode, is its third, which is one half tone nearer to the key note than the major third. The minor third, for instance, is only the distance of three semitones (half tones) from the key note; but the major third is four semitones distant from the key note, as the following example with the progressive intermediate intervals of semitones will illustrate.



* We here refer to our "Musurgia Vocalis," page 138, &c., for further information on the formation and building of the voice.

† The Hindoos, who consider music invented for the purpose of raising the mind by devotion to the felicity of the Divine nature, have since faithfully handed down by their ancestors in six *sastras*; where the whole science of harmony is personified in six *Ragas*, which we would call modes—to each of which is attached six *Raginis*, or minor modes, representing so many Princesses, with six wives to each. There once existed, say the Hindoos, a musical mode belonging to *Deives* or Cupid, the inflamer; but it is now lost, and a musician who attempted to restore it was consumed with fire from Heaven.

The following ludicrous account of the Hindoos, given in the Sanscrit language, of the origin of music may, by the curious, be considered interesting:—"The Supreme God," they say, "having created the world by the word of his mouth, formed a female deity named Bawaney, who, in an enthusiasm of joy and praise, brought forth three eggs. From these were produced three male deities, named Brimah, Vishnoo, and Sheerah. Brimah was endowed with the power of creating the things of this world, Vishnoo with that of cherishing them, and Sheerah with that of restraining and correcting them. Saraswatej, the wife of Brimah, presides over music, harmony, and eloquence; she is also said to be the inventress of the letters called *Doranas*, by which the Divine will was first promulgated among mankind. This goddess is supposed to have a number of inferior deities, called *Ragas* or *Raginis*, acting in subordination to her; they preside over each mode. The *Ragas* are accompanied with five *Raginis* or *Raginis*, female deities or nymphs of harmony; they have each eight sons or genii, and a distinct season is appointed for the music of each *Rag*, during which only it can be sung or played, and this at distinct and stated hours of the day or night. To Nared, the son of Brimah, is ascribed the invention of a fretted instrument named *Bene*.

The second peculiarity which characterises the minor mode, is the introduction of the major seventh in the ascending scale, and this major seventh will be sure to make its appearance in every tune or movement in the minor mode about the second or third bar, sometimes sooner, sometimes later. Now, in the following exercises for the voice, which commence in the key of C, it may be easily ascertained that the G sharp in the harmony of the last crotchet in the second bar, becomes the leading note or seventh to A minor, the already acknowledged relative to C major.

RELATIVES

The key of C major. The key of A minor.

VOICE.

Do Mi Sol Mi Do La Do Mi Do La

PIANO-FORTE.

RELATIVES

F major. D minor.

Fa La Do La Fa Re Fa La Fa Re

RELATIVES

B \flat major. G minor.

Si Re Fa Re Si Sol Si Re Si Sol

RELATIVES.

<p>E\flat major.</p>  <p>MI Sol SI Sol MI</p>	<p>C minor.</p>  <p>Do MI Sol MI Do</p>
--	--



RELATIVES.

<p>A\flat major.</p>  <p>La Do MI Do La</p>	<p>F minor.</p>  <p>Fa La Do La Fa</p>
--	---



RELATIVES.

<p>D\flat major.</p>  <p>Re Fa La Fa Re</p>	<p>B\flat minor.</p>  <p>Si Re Fa Re Si</p>
--	---



RELATIVES.

G \flat major. E \flat minor.

Sol Fa Re Si Sol Mi Sol Si Sol | Mi Sol Fa Mi

Sol..... Mi..... |Sol Fa Mi

RELATIVES.

F \sharp major. D \sharp minor.

Fa La Do La Fa Re Fa La Fa Re

Fa..... Re.....

RELATIVES.

B major. G \sharp minor.

Si Re Fa Re Si Sol Si Re Si Sol

Si..... Sol.....

* This modulation, turning six sharps into six flats, is effected by means of the *Enharmonic Diests*, of which we shall speak more fully when we lecture on the *Enharmonic Scale*.

E major. RELATIVES. C# minor.

Mi Sol Si Sol Mi
Do Mi Sol Mi Do

A major. RELATIVES. F# minor.

La Do Mi Do La
Fa La Do La Fa

D major. RELATIVES. B minor.

Re Fa La Fa Re
Si Re Fa Re Si

RELATIVES.

G major.

E minor

C, whence we started.

Whilst the pianist may benefit, both in theory and practice, by the foregoing progression of the major and minor triads,* the vocalist may likewise greatly facilitate his object in the cultivation of his voice, as regards improvement in *intonation*, *articulation*, *expression*, and *flexibility*. *Intonation* will be improved by sounding every note in correct tune—strictly attending at the same time to the swelling and dying of the voice, that is by gradually raising the voice in *power* from the softest possible sound, without departing from the true pitch of each note, and then as gradually depressing it to its original softness—and this should be done without any break, roughness, harshness, or inequality of tone. *Articulation* will be improved by attention to the distinct delivery of every syllable placed under each note, by the clear and articulate pronunciation of both vowel and consonant; for instance, when singing *Do*, it must not be pronounced so that it might be mistaken for *To*, which will be the case without particular attention, for both *D* and *T* are sounded by the same movement of the tongue; the only difference in the production of these two letters is in giving a strong expulsion of breath to *D*, and a suppressed

* *Triad*, in England called a *common chord*, is the harmony of three sounds heard together, consisting of a *fundamental note*—its 3rd and its 5th above thus: *Fundamental note* is an epithet applied to the lowest or gravest sound from which a chord is derived,

C, therefore, the lowest note in the foregoing chord, is the fundamental note, E its 3rd, and G its 5th; these three sounds form the *major triad*. On the same principle, A for the fundamental note C its 3rd, and E its 5th, thus give us the chord of the *minor triad*, as the foregoing exercise of all the major and minor triads will show.

style of breath to T. If any doubt on this point should be entertained by the Tyro, let him whisper D and it must sound T.* Having gained the correct articulation for the D, caution is necessary to retain the true sound of O, so that it may not be mistaken for any other vowel. This monosyllable is not pronounced like our English word *do*, but like the first syllable of the word *do-nor*, and care must be taken to preserve an unaltered position of the lips during the time the vowel is intended to be heard, for the slightest variation in the formation of the mouth would cause the *do* to sound somewhat like *do-oo*; care should also be observed not to depart from the true pitch of the note during the process of articulation. After *Do* comes *Re*; here we shall require the active tongue of a Spaniard or an Italian to *rattle* out the R in good style, whilst the formation of the mouth is not neglected for the vowel E. Next comes *Mi*, calling into play both lips for the consonant M, whilst the mouth is kept in a smiling form for the vowel I.† We now have the consonant F in *Fa*, which can only be correctly articulated by placing the upper teeth upon the under lip, and then throwing the mouth open to A as in *Father*. We have next to attend to the hissing sound of S in *Sol*, and the liquid sound of L in *La*, to complete a perfect acquaintance with the true manner of articulating all the seven syllables to the scale. *Expression*, an essential requisite in a singer, can be acquired by singing all the notes of the *triad* in the major and minor modes to one syllable as written, in a smooth, gliding manner, free from breaks, forming as it were one chain of linked sweetness, painting in the imagination some bold animating subject when singing in the major mode, and some pathetic plaintive subject when singing in the minor mode—making a language of sounds, that will speak and convey to the heart sentiments of joy or grief without the aid of words‡. In executing the *triads* in the major and minor modes, on one syllable, the singer is recommended to commence very softly, and swell gently to the second note, preserving as much as possible the quality of the first; then gradually decline so that the third note be soft, yet still retaining some portion of the colouring of the second; let the voice melt still softer on the fourth note, and conclude with a sound of distant softness, scarcely to be heard, “like the wind that hath died on the hill.” It is this beautifully clear blending or uniting one sound with another, free from the slightest break or roughness, swelling into full richness of power, without straining the voice, and dissolving by the same ratio into liquid softness, melting on the ear and stealing o’er the senses like a charm, which is the basis of expression.



Crescendo, from *crescere*, to increase, is the term used by the Italians for a gradual increase in strength of sound, and is often expressed by the following character < denoting that the voice or instrument is to increase in power as the figure widens. *Diminuendo*, from *diminuere*, is the term used to indicate a gradual decrease in strength, very often expressed by merely reversing the character for *crescendo* thus > signifying a gradual decrease of sound as the figure closes. When the two characters are thus joined $\text{<}>$ it implies a gradual increase and decrease of sound of the note or notes over which it may extend.§ After this explanation it is hoped the Tyro will understand the object of the character placed over the notes in the above Example, namely, that the singer will increase and decrease the power of his voice in proportion as the figure opens and closes.

* We shall not, it is hoped, be accused of arrogance, if we here refer the Tyro to our “Musurgia Vocalis,” page 106, chap. vii, where we have devoted several pages to the subject of articulation.

† The I in Italian is pronounced like our E; Mi therefore is pronounced *Mee*. E has the sound of our narrow A, as in *fable*, *table*, &c. Re thus becomes *Ra*, like our first syllable in *Ra-ven*. The Italian A is always broad—the A therefore in *La* and *Fa* must both have the same sound as our broad A in *Father*.

‡ See our “Musurgia Vocalis,” chap. 5, on Tone or Sound.

§ There are also other notifications for different degrees of soft and loud—the letter *p* or *piu*, for instance, is an abbreviation of the word *piano* (soft), implying the note or passage where the word or the abbreviation may be placed, to be sung or played *softly*. *PP*, or *Pianissimo*, the superlative of *Piano* as its signification denotes, namely, *very soft*.

The letter *f*, from the Italian term *Forte*, implies the note or passage over which it is placed to be sung or played *loudly*. *FF*, or *Fortissimo*, the superlative of *Forte*, as its signification indicates, *very loud*.

MF—abbreviated from *Mezzo-forte*—rather loud.

MP—abbreviated from *Mezzo-piano*—rather soft.

Just Published, by Ford, George-street, Sydney, and Cramer, Addison, and Beale,
Regent-street, London,

LEICHHARDT'S GRAVE,

AN ELEGIAC ODE,

On the once doubtful fate of the amiable and talented Naturalist, LEICHHARDT, whose life, there was reason to fear, had been sacrificed in the cause of Science, whilst endeavouring to find an overland route to PORT ESSINGTON.

OPINIONS OF THE PRESS:--

A possibility, though scarcely a hope, exists that Dr. Leichhardt may still be alive. In this case, should the Doctor return to Sydney, he will have the satisfaction of hearing his own requiem, chaunted in a style too, which as regards both the poetry and the music, would not be unworthy any of the famed poets and musicians of his own country. Every stanza has its own music, at once displaying variety of effect and unity of design.—*Weekly Register*, Sydney, Sept. 6, 1845.

LEICHHARDT'S GRAVE.—This exquisitely plaintive dirge is now within reach of all lovers of true harmony. Mr. Lynd has sung the requiem of the gentle Naturalist with a delicate pathos worthy the pen of the poet and the friend; whilst Mr. Nathan's investiture of the elegiac verse is rife with the rarest inspirations of that genius which rendered him so long a proud and all-prominent favourite amid the distinguished composers of the metropolis of the world. Whatever is touched by a man of genius is certain to be imbued with a portion of his brilliance, and in the present work, Mr. Nathan, it is evident, has given full scope to the riches of his luxuriant fancy. The harmony is enchanting, and, as if the composer were thoroughly imbued with the poet's fond imaginings, the melody is marked by deep and powerful tenderness, its plaintive strains varying with the varying character of the words, gliding, almost imperceptibly, from the sepulchral to the gentle wails of sorrow, whilst the accompaniment describes as it were the birds, the flowers, and other features of the imaginary bourn of the lost traveller's repose. This monody will, we doubt not, be classed with Nathan's proudest triumphs, and attain a circulation commensurate with its author's deservings. We trust, speedily, to hear it adequately performed.—*Australian Journal*, Sydney, September 9, 1845.

LEICHHARDT'S GRAVE.—Our readers will most of them remember some beautiful lines on the probable fate of poor Leichhardt, which appeared in the *HERALD* some weeks since; they have been set to music by Mr. Nathan in his best style, which we conceive to be saying no little of the composition. The melody, of course, in keeping with the words, is not lively, but pleasing—it consists of various movements, according with the spirit of the lines; and the effects are throughout enriched with most scientific and splendid combinations of harmony. The composition should certainly be placed in the library of every lover of good music.—*Herald*, Sydney, September 4, 1845.

Very appropriately has the composer illustrated the pathetic theme of the poet's muse. The first movement, *Recitante con dolore*, is a fine introduction to the subject, and prepares the ear for the sweet obligato accompaniment of the second movement, which breathes of flowing streams, and the feathered tribes of Northern Australia, whilst the melody, in the vocal part, expresses its feelings in a plaintive strain of melancholy. The composer has summoned all the resources of his art, in order to do full justice to his theme, and were we to attempt a description of each movement, our notice would swell into a treatise. We cannot, however, refrain from noticing his very scientific mode of treating the fourth and fifth movements. In the former, which is in 6-4 time, *legatissimo gustoso*, the whole of the harmony is a thorough bass arrangement, and classical dispersion of every variety of chords, but so disposed, that they may be performed by any piano-forte player, who has received six months good instruction. This movement, commencing in C minor, by skilful modulations, and by scientific and natural transitions, closes, by means of the extreme sharp sixth, in six sharps. In the latter movement *allegro non tanto*, in D, the composer has endeavoured to impart a more cheerful tone to the subject, to illustrate, as it were, hope smiling through tears. There is a singular passage in the melody which, commencing in D two sharps changes at the end of the eighth bar into E flat, an effect produced by what is termed the Enharmonic Diesis. We particularly recommend the mode of effecting this change to the study of young musicians. They need not be told, perhaps, that it is deemed irregular for an author to wander very far from his original key. In the present case he begins in C minor, which has three flats, its relative major E flat has three flats also; therefore in this passage, Nathan, instead of going into D sharp which has nine sharps, cleverly modulates, by the enharmonic change, into E flat, and finishes in that key. We cordially recommend this composition not only on account of its high merit as a classical Ode, but as a very scientific and graceful specimen of the musician's art.—*Examiner*, Sydney, September 6, 1845.

We have here a manly but feeling heart outpouring its grief in strains at once simple and affecting. Whilst, however, we fully sympathise with those who mourn the supposed fate of Leichhardt, we yet entertain a hope that their grief is premature, and that he may yet survive and enjoy the very unusual privilege of hearing his own funeral dirge.

Every one who peruses this Ode, will acknowledge that the lines possess a more than ordinary degree of merit; and the musician will as readily admit that every shade of sentiment expressed by the poet, has been adequately embodied (so to speak) by the composer. The practised eye will discover proofs of this in almost every line of the music. Witness the sombre character of the opening passage, "Ye who prepare,"—witness the harrowing effect produced on the word "murdered," at the end of the first line, second page—witness the sweetness of the *andantino* movement, "It shall be by a stream." And near the conclusion of the succeeding page, the musical student will find one of the finest passages in the entire composition, "When ye have made his narrow bed." The fine moving bass in this passage, played in a *marcato* style, gives it an air of grandeur, whilst the *legato* kept up in the right hand at the same time, preserves its mournful character. Those who seek for isolated beauties, will do well to look at the *imitation* on the fifth page, at the words, "But ye shall heed," and likewise the passage on the sixth page, at the words, "To sit at eve, &c.," where the extreme parts proceed by semitones in contrary motion. Indeed, we speak within bounds when we say, that Nathan has not written anything in this Colony equal to "Leichhardt's Grave;" and it is very doubtful whether any of his earlier productions excel it. We are aware that it would require Nathan's self to criticise Nathan's compositions as they deserve; but we could not refrain from thus briefly alluding to some of the many beauties in this composition. And we now dismiss the subject, on the express condition that every one of our readers, with the slightest pretensions to be considered musical, will immediately obtain a copy of this Ode, and test the accuracy of our observations.—*Australian*, September 20, 1845.

LEICHHARDT'S GRAVE.—We take some blame to ourselves for not having noticed this very classical production—as regards both the poetry and the music—long ere this. When Mr. Lynd's very elegant and touching lines first made their appearance, they deservedly attracted very general admiration, and the lovers of genius may look upon it as a singular piece of good fortune, that the setting of them to music fell into the hands of so distinguished a composer as Nathan. Both the poet and the musician were, we believe, intimate friends of Leichhardt, and to this circumstance, are we, in all

probability, indebted in some measure for the great ability which they have both evinced. Their heart was in their work, and hence arose the excellence of their performances. Of the music it is scarcely necessary that we should say anything, seeing that its reputation is already established. It is undoubtedly the finest piece of composition ever produced in the Colony, and we believe that Mr. Nathan himself values it higher than anything that he has done since the Hebrew Melodies. In scientific arrangement and adaptation to its subject, it equally excels, and yet its simplicity is so great that a very moderate share of musical knowledge is adequate to its performance. In these days of difficult and impossible Music, we look upon this as a high recommendation, and we feel no hesitation in saying, that this Ode is destined to enjoy an extensive and lasting reputation in the music and literature of the country.—*Atlas*, September 27, 1845.

THY GREETING HOME AGAIN,

A PEAN,

ON LEICHHARDT'S RETURN FROM PORT ESSINGTON.

MR. NATHAN'S NEW SONG.—We are happy to see Mr. Sylvester's beautiful lyric poem on the return of the Austral-
German traveller, aided in its fame by the musical powers of such a man as Nathan, a gentleman who acquired a solid
reputation as a votary of Apollo, in the great Metropolis of the world. The ideas of Sylvester required no aid, necessarily,
from sound; yet they are enriched by the sentimental melody of the kind-hearted veteran of music who ornaments the
society of Sydney as a first-rate man in the science of music. It is true we enjoy only his autumnal labours, which are
not plentiful, like blossoms; but the fruit is delicious and wholesome. The words of Sylvester glowed with right feeling—
the notes of Nathan are in delightful unison as the two sons of the Muses march together, conversing on the incidents of the
voyage. As long as poetry and music shall sway the sons and daughters of Australia, the glories of Leichhardt, as sung
by Sylvester and Nathan, will excite and delight.—*Australian*, June 30, 1846.

LYRICAL TO DR. LEICHHARDT ON HIS RETURN, BY E. K. S.—This beautiful effusion has been set to music by Mr.
Nathan, and we have much pleasure in bearing testimony to its excellence. The sentiments of the poet are faithfully and
touchingly represented by the musician. The composition is, as it were, a perfect landscape—all the objects, in their
appropriate light and shadow, are duly reflected. For ourselves, we view this effort of Mr. Nathan to be the most successful
he has made since his sojourn among us. In England this composition would meet a cordial reception. We trust that the
Australian community will not show less taste of the beautiful, nor less desire to encourage it.—*Atlas*, June 20, 1846.

"THY GREETING HOME AGAIN."—The beautiful poem by E. K. S., which appeared in our columns some time since, is
the subject of Mr. Nathan's music—and we do not know how in few words to convey to our readers a more correct idea of
the composition than by expressing our feeling, that never were poetry and music more worthy of each other. The har-
monies, and their adaptation, are rich and masterly. The composer has likewise displayed much management and skill in the
effects produced by changes of key and time. We strongly recommend it to the notice of our readers.—*Herald*, June 27.

THE LORD'S PRAYER,

Composed for one or four Voices, and respectfully inscribed to the Right Rev. WILLIAM GRANT BROUGHTON, D. D.,
Lord Bishop of Australia.

This is by far the best of Nathan's colonial productions, and will live with the Hebrew Melodies, even if all the rest
should be forgotten. The piece is arranged so that it may be sung either as a solo or quartetto. The melody is simple
and appropriate, and the harmony faultless.—*Weekly Register*, Sydney, October 18, 1845.

Probably, amid the infinity of the indefatigable Nathan's creations, there is none to surpass this, the latest offspring of
his teeming brain, "The Lord's Prayer." The mind half recoils as if there were profanity and impiety in the daring
attempt to set to music the inspired language of our Saviour and our Guide—and yet whilst listening to the tender, solemn
strains of this grand, this soul-subduing Anthem, we feel not only impressed by the beauty of its holiness, but amazed that
the light which inspired Mr. Nathan should never have illumined the minds of any of his great predecessors. Had Mr.
Nathan never before have written one note, this magnificent Anthem alone were sufficient to have handed down his name
to immortal fame. It is a brilliant gem of pure ecclesiastical music, and we have no doubt its spirit-moving harmonies
will thrill through the sacred aisles, not only of Australia, but the venerable Cathedral fanes of our "Parent Land."—
Australian, Sydney, October 23, 1845.

THE LORD'S PRAYER.—Mr. Nathan's beautiful arrangement of this prayer has reconciled many scruples which we had
to its being set to music at all; and we feel bound to confess that we have gone through it with considerable gratification.
There is much plaintive and expressive melody in it, blended with harmonies of the first order; and we hesitate not to say,
that we cannot call to recollection a sacred piece of modern composition that has pleased us more.—*Herald*, Oct. 13, 1845.

SIR WILFRED HE MOUNTED HIS WAR STEED TRUE,

(From the admired Play of "THE QUEEN'S LOVE.")

SIR WILFRED HE MOUNTED HIS WAR STEED TRUE.—This graceful Romance, set to music by Mr. Nathan, is a delightful
composition in A 6-8 time, and the Composer has given to the simple and characteristic melody such harmony as was
in general use in the Elizabethan day. For this historic reason he for example, at the end of the eleventh bar of the
melody, gives the *sixth* as it was accompanied in those days, and not the *extreme sharp sixth*, which is of comparatively
modern invention. The whole of the modulations and progressions are in perfect keeping with the style which, as an
historical musician, Mr. Nathan deemed appropriate to the *troupeurs* of Queen Anne's Court, and we must highly com-
pliment him on the taste evinced in its treatment.—*Examiner*, Sydney, October 4, 1845.

The little romance sung by Mrs. Ximenes in the early part of the "Queen's Love," ought to become a great favorite,
and we would seriously recommend the composer, in the midst of his many publications, to favor the public with "Sir
Wilfred he mounted his War Steed True."—*Register*, Sydney, October 4, 1845.

Mrs. Ximenes gave delightful effect to Mr. Nathan's music, in the pretty romance, "Sir Wilfred."—*Australian*,
Sydney, October, 1845.

Just published, "THE CURRENCY LASSES," a National Song.

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