

MARX'S

UNIVERSAL SCHOOL OF MUSIC.

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(Signed)

DR. ADOLF BERNHARD MARX,

Professor and Director of Music at the University.

Berlin, July 1st, 1853.

THE
UNIVERSAL
SCHOOL OF MUSIC;

A MANUAL FOR

TEACHERS AND STUDENTS IN EVERY BRANCH OF MUSICAL ART;

WITH

ADDITIONAL NOTES, A SPECIAL PREFACE, AND SUPPLEMENT TO THE
ENGLISH EDITION;

BY

DR. ADOLPH BERNHARD MARX,

PROFESSOR OF MUSIC AT THE UNIVERSITY OF BERLIN;

TRANSLATED FROM THE

FIFTH EDITION OF THE ORIGINAL GERMAN

BY

A. H. WEHRHAN,

EDITOR OF DR. MARX'S SCHOOL OF COMPOSITION, ETC. ETC.



LONDON:

ROBERT COCKS AND CO. NEW BURLINGTON STREET,

MUSIC PUBLISHERS TO THE QUEEN.

LEIPZIG: MESSRS. BREITKOPF AND HÄRTEL.

MDCCLIII.

LONDON
PRINTED BY J. MALLET,
WARDOUR STREET.

TO
PARENTS,
CONSCIENTIOUS TEACHERS,
PRINCIPALS OF SEMINARIES,
AND THE
SUPERIOR AUTHORITIES IN THE PROMOTION OF EDUCATION,

Who esteem it a conscientious and imperative duty to see that the Musical Education of youth confided to their care be really calculated to interest the mind and heart—to awaken genius and elevate the soul—that the art, in its divinely blest power of delighting and purifying the mind, and raising our feelings to the desire and contemplation of subjects the most exalted and eternal, be not so inbittered and perverted as to become a nursery of languid abstraction and vanity, or a sensualism enfeebling and usurping the place of all the nobler spiritual and mental aspirations—

THIS BOOK,
IN FAITHFUL PARTICIPATION OF THOSE SENTIMENTS,
IS DEDICATED,

BY
THE AUTHOR.

THE TRANSLATOR'S PREFACE.

THE learned Author of this work having fully stated its object in his special Preface to the present translation, I shall content myself with expressing my most fervent wish for as complete a realization of that object in England, as has attended the promulgation of this system in the Author's and my native land.

The faithful interpretation of works like those from the pen of Dr. Marx may be compared to the operation of converting the beautiful and highly finished coin of one country to the purpose of circulation in another: upon this occasion—and here I have once more to acknowledge the aid of my friend, James Clarke, Esq.—it has been my earnest endeavour to guard against the loss of any portion of the precious ore; and I trust that, although labouring under the usual generally appreciated difficulties of the task I have undertaken, the artistic impress of the original has been in some measure preserved.

AUGUSTUS H. WEHRHAN.

THE AUTHOR'S
PREFACE TO THE ENGLISH EDITION.

FULLY appreciating the honour of introducing this translation of the "Universal School of Music" to the friends of art in England, I am desirous, upon this occasion, to point out its specific objects.

The history of music, as that of any other art, shows a continual fluctuation between periods of elevation and depression, or decline. The former are indicated by the appearance of some new and renovating idea, whose influence extends over every sphere of art; the latter are those, during which this idea first spreads itself, and then gradually expires, while a new one is imperceptibly ripening. Periods of elevation were those indicated by the names of Luther and Palestrina—Seb. Bach, Handel, and Gluck—Haydn, Mozart, and Beethoven; names dear to, and revered, not alone by one particular country or nation, but by the whole civilized world, by every lover of art, in Italy, as well as in Germany, England, and France. Between such epochs, times of quietude and inactivity intervene; as evening twilight, night, and the hopeful dawn of morning divide our terrestrial days. It is in such a period of artistic repose that we are now living. We need not here inquire what days of artistic joy and greatness are in store for this or that nation; nor are we inclined to enter into a dispute with those more hopeful and ardent disciples of art who imagine that in many indications they perceive the prognostics of a new jubilee, and reproach their doubting brethren with indifference or want of energy, if not with utter insensibility, or deathlike apathy. It is, perhaps, because the latter entertain a really higher idea of art, and exist more fervently in it, that the arbitrary and changing caprices of the day have no attraction for them, while they anticipate and prepare themselves for nobler aims. But one thing is certain: whatever the time in which we live, it is our duty to devote to art the purest and noblest feelings, and to prepare ourselves for its service as diligently and carefully as possible, in order that we may ourselves be able, and enable those confided to our guidance, to appreciate, enjoy, and communicate to others, all that is great and glorious in our art, whether already achieved, or still in perspective.

But art moves in so extensive a sphere, and demands the co-operation of so many different powers, and the expenditure of so much time, that no individual can hope, either for himself, or expect in any other, the power to satisfy all those demands. It is a well-known fact, that many of our greatest composers—as instances, I name Beethoven and Mozart—were, as they themselves have confessed, or proved by their want of success, but indifferent teachers; while others, as Gluck, &c. were deficient in technical execution, and had not been able to master the more complicated forms of composition; and some of the most talented and successful per-

formers could not find time to make themselves acquainted with those branches of musical art which lay beyond the sphere of their immediate practice. Many professional musicians have only been enabled, by long practical experience, and a kind of artistic instinct, to lessen, though not entirely to remove, the disadvantages arising from an imperfect theoretical cultivation. Honest-minded and well-trained practical teachers are frequently so overburthened with the labours of their daily avocation, that they possess neither leisure nor power to sustain and cherish the highest and only true idea of art; nor to preserve those universal principles, from which the individual requirements of their pupils tend to divert their attention. All these and other members of the art, many of whom excel in their particular line, often need occasional hints and explanation, or a revival of that which is lying dormant in the mind, or has been forgotten; they will feel their powers greatly strengthened and their knowledge increased by the facilities here offered to them, in contemplating the whole, or a particular division, of the field of art, from a point sufficiently elevated to present a clear view of its various boundaries.

To whatever extent I may be surpassed in particular points by others, I have conceived it to be my duty to further, with my utmost ability, the accomplishment of the task imposed upon all, by offering to the service of art, that which I believe to have been conferred on me; viz. a comprehensive knowledge and consciousness of art in its totality. I have sought to attain three particular objects in the composition of this work:—*Firstly*, to give general information on all those elementary matters which every musical student ought to know, and to prepare the way for the special and highest branches of study;—*Secondly*, to awaken in the mind a consciousness of all that is sublime, eternally true, or morally and spiritually elevating in art;—*Thirdly*, to incite all to more earnest and general reflection on the subject of musical instruction and the method of teaching. It will be a great satisfaction to me, should these endeavours meet with the same approbation in Great Britain—the country to which we poor Germans, in so many highly important relations of life, look up with longing desire—as that testified in my own country by the rapid succession of five large editions, which, considering the state of poverty forcibly entailed upon most of us, is an occurrence most surprising and unprecedented.

It was also my wish to provide parents and guardians, as well as students themselves, with a book which might both induce and enable them to consider whether the teachers, to whom they intrust a matter of such high importance as the training for the “*art of the soul*,” fulfil their mission faithfully, and as efficiently as the present development of musical art requires and enables them to do; whether they sow in the hearts and minds of youth the seed, for the culture of which they are commissioned. The artist and teacher of an art have a right, equal to that of the members of any other learned profession, to expect that their profession shall supply them with the means of subsistence: but woe to him who, through love of gain, loses sight of the exalted position of an artist, and the sacredness of the teacher's office—to the ruin of his pupils, and his own continual, though secret, mortification and dissatisfaction! To such, and those imperilled by them, this book may be a warning.

ADOLPH BERNHARD MARX.

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ERRATA.

- Page 22, line 7, for *octave* read *octaves*.
 — 27, last line, for *one-lined f* read *two-lined f*.
 — 29, note, line 2, for *cis* read *eis*.
 — 35, line 9, for *b^h* read *b*.
 — 39, line 1, for *g—d^h* read *g—d*.
 — 68, penultimate line, for *fusal* and *semifusal* read *fusa* and *semifusa*.
 — 83, line 3 from below, for *Cantor Weisske* read *Francois Loulié of Paris*.
 — 127, note 2, line 3, read "*principal part of the harmony*."
 — 157, line 8 from below, for *upon* read *in*.
 — 172, line 9, for *distinguishing* read *distinguished*.
 — 173, last line, read *Folkslieder*.
 — 177, insert at foot, See Appendix A.
 — 247, line 9, for *instruments* read *movements*.
 — 266, line 5 from below, for *Sosquin* read *Josquin*.
 — 293, lines 7 and 8, read "*How much a knowledge of harmony, acquaintance,*" &c.
 — 305, here and elsewhere, for *Gluck* read *Gluck*.
 — 351, line 10, for *this* read *the original key*.

INTRODUCTION.

A SURVEY OF THE REALM OF MUSIC, AND OF THE OBJECTS PROPOSED IN THE UNIVERSAL SCHOOL OF MUSIC.

THE Universal School of Music is intended to supply every one who purposes making music* an essential object of his study and practice—whether as a singer, instrumental performer, composer, or teacher—with the requisite general information and advice, and from the commencement to instruct him so far, that he will be perfectly prepared and competent in the particular department to which he dedicates himself. It is, therefore, for every musical student, the essential elementary school, from which, and by whose aid, singing, instrumental performance, or composition may be practised and studied, but which cannot be dispensed with in either. As it claims the character of a universally necessary course of instruction, it offers, at the same time, opportunities for imparting information on special subjects (*e. g.* reading and playing from score), which, although not absolutely necessary to every musician, may yet be acceptable to many, and for which no place could be found more suitable than this.

The Universal School of Music is not exclusively designed for scientific aspirants, but for all who practise music; and will inculcate that complete elementary knowledge which is necessary to *all*. Let us then pre-suppose the absence of all knowledge, excepting that which is self-evident to every one, or is derived from daily intercourse. Herein is our school declared to be a *practical* one. Its scientific demonstrations belong to the science of music; to these we can merely point in some cases, and then only in order to establish principles with more clearness and certainty than would be possible by mere description or intuition.

Now, if we would here enumerate the general elements of musical knowledge, we arrive in the next place at the enquiry—of what kind are these? upon what subjects have we to gain information? The answer is: *upon everything that belongs to music in general*. Let us then consider music as it everywhere presents itself before us.

* Music received its name from the ancient Greeks, who originally comprehended in this term all *musical arts*; i. e. all arts over which the muses presided, and which consequently comprised the whole spiritual development of man, in contradistinction from the *gymnastic arts* in relation to those bodily exercises which were considered becoming to a free man. In the present day, the term music—formerly so comprehensive—is applied exclusively to that art, which aims at the production of different effects upon the senses and mind of man, by means of sounds of different degrees of acuteness, duration, and character.

We know that music operates directly upon the sense of hearing. Everything that can be heard is indicated by the general term of

SOUND,

without distinction as to whether its effect upon the ear be loud or soft, of short or of long duration, &c. &c.

We perceive also that music is produced by human voices, or musical instruments of various kinds, as flutes, violins, trumpets, horns, &c. &c. Every one knows that these various instruments are distinguished from each other by the quality of their sounds; those of the flute are soft, tender, and flowing; the sounds of the trumpet are more vehement, harsh and crashing, &c. &c. The peculiar quality of these various sounds is expressed by the term

TONE.

Finally, we observe, that there is still a great difference even between the sounds produced from the same instrument. The sounds of the four strings of a violin, for instance, or of the many strings of a harp, are clearly distinguishable from each other; those of the longer and thicker strings being more rough and full than those of the thinner and shorter strings. This difference in the gravity and acuteness of sounds, otherwise possessing a similar character, is called

PITCH;

and when speaking of the different sounds employed in music, we generally express their relative difference of pitch. In this relation, we have a very extensive series of different sounds. Those produced from the longer and thicker strings are called *low* sounds, and those from the shorter or thinner strings, *high* ones. Thus, likewise, the voices of men are generally lower than those of boys or women; the sounds of a flute, violin, or trumpet, higher than those of a bassoon, double bass, or French-horn. We say *generally*; for as every voice and every musical instrument is capable of producing many different degrees of sound, so the lowest sounds of a high voice or instrument may be lower than the highest sounds of a low voice or instrument, and *vice versa*.

The clearest idea of high and low sounds will be formed by glancing at the piano, or any other instrument with a key-board. Here every key, white or black, has its particular sound. Thus, by the following representation of a portion of the key-board, we comprehend that its thirteen different keys produce as many different sounds.



√ The keys towards the left-hand give the low sounds, those towards the right-hand the high ones; thus, the key No. 1 produces the lowest of the thirteen sounds, each following key has a higher sound, and the last (No. 13) the highest of all. It may be well to notice, that, according to a common mode of expression, it is said, of a lower sound, that it is *below* the higher one; and of a higher sound, that it is *above* the lower one; thus, the sound produced by key 1 is said to be below that of

key 2, and this again below that of key 3; the sound of key 12 to be above that of key 11; and that of key 13, above all. It will be seen from this, that the actual elevation of the short keys above the level of the long ones does not affect the gradation of their sounds.

We now proceed to explain other subjects.

Every sound must be produced at its due time, and must occupy a certain longer or shorter measured *space of time*. The time thus allotted to a sound is called its

VALUE (OR DURATION).

Thus we say of a sound, that it has the same, or half, or double the value of another; meaning that it continues as long, or half, or twice as long.

If a series of sounds of certain values be arranged in accordance with some fixed form, so that long and short sounds follow upon each other, and are repeated in regular succession, that arrangement is called

RHYTHM.

When, in a series of sounds, no such regular order of time is perceptible, or the value of each separate sound is not in agreement with the others, the succession is termed *unrhythmical*. Such an absence of rhythm is particularly observable in the singing of birds. On the other hand, sounds of no definite pitch, *e. g.* those of drums, may shew in their succession a very decided and marked rhythm.

A succession of sounds arranged according to some idea, and in rhythmical order (independently of its more or less pleasing or expressive character), is termed

MELODY.

A piece of music may consist of one single series of sounds; then it is said to be written

in one part;

or of two, three, four or more different series of sounds, to be performed simultaneously; it is then said to be composed

in two, three, four or more parts;

the term part being applied to each of the series of sounds of which the composition consists.

The simultaneous series of sounds, as appearing in the different parts of a composition, must have a certain relation to each other in accordance with the object and laws of art; or, in other words, they must *agree* with each other. Such an agreement is termed

HARMONY;

a word which is also used, in colloquial language, to express that certain things (*e. g.* different colours or different persons) agree with each other—"harmonize."

The above elements, viz. sounds, rhythm, melody and harmony, constitute together a

PIECE OF MUSIC, OR A MUSICAL COMPOSITION.

Any one who has listened attentively to many musical compositions, and compared one with another, must have observed that some are of a similar character and have a similar arrangement, whilst others differ both in length and construction. He must have found, that there is a great difference between a march and a dance, or between a secular song and a psalm tune or chant; whilst there is a general similarity in the

construction of all marches, chants, psalm tunes, &c. &c. These differences in construction, by which the external form of a work of art is characterized, are termed

ARTISTIC FORMS.

Thus we may now already distinguish the march, dance, song, and chant, as some of the various artistic forms. Of these forms, however, there are still several more.

We now return to the commencement of our examination. We have already observed, that music may be performed as well by means of the human voice, as upon musical instruments. Musical instruments, and human voices when employed in singing, are comprised under the general term of

ORGANS OF MUSIC.

According to the different kinds of organs employed, music is divided into different classes. If only instruments are used, it is called

INSTRUMENTAL MUSIC ;

if the human voice alone is employed, it is called

VOCAL MUSIC OR SINGING.

Either voices or instruments may be exclusively employed, when it is distinctively called

VOCAL, OR INSTRUMENTAL MUSIC ;

or they may be combined, and then they become

ACCOMPANIED VOCAL MUSIC.

Finally, the object of music may be specially musical, or it may give its aid to some other purpose; thus it may unite itself with the social dance, as ordinary

DANCE MUSIC ;

or assist the really artistic dance in its scenic representation of ideas (Ballet and Pantomime), when it is called

BALLETT MUSIC ;

or unite with the drama, as

DRAMATIC MUSIC ;

or powerfully assist the general devotion and edification in public worship, when it is called

CHURCH MUSIC.

These are the general outlines of the elements, the fundamental forms and objects of music.

In all these directions, we may cultivate music

PRACTICALLY,

as singers, performers, conductors, or composers ; or

THEORETICALLY,

either as students or teachers. Every branch of practical music requires, however, a certain amount of theoretical knowledge.

The doctrine or science of sound is called

TONOLOGY.

It comprises the doctrine of melody—

MELODICS ;

of harmony—

HARMONICS ;

and of the combination of several *independent* voices, or the

DOCTRINE OF COUNTERPOINT.

The doctrine of rhythm is called

RHYTHMICS ;

to which, finally, is added the

DOCTRINE OF FORMS.

The precepts for the artistic production of musical pieces constitute the

THEORY OF COMPOSITION.

It comprises, besides the whole of the tonology and rhythemics, the

DOCTRINE OF VOCAL AND INSTRUMENTAL EFFECTS ;

i. e. of the realization of musical ideas by means of the organ of song (singing voice) in connexion with language, and the different musical instruments.

The scientific demonstrations of all musical doctrines form the

SCIENCE OF MUSIC.

As a corollary to them, may be considered the art of writing music, or of representing the different sounds and their combinations by signs and letters ; and the instruction in singing and playing. The latter we leave to the special vocal and instrumental instruction books, and to the professors of these branches of the art. The theory of composition and the science of music require to be treated separately*. The remaining doctrines belong either entirely or partially to the province of the Universal School of Music, and they form the contents of the present work. To which is added an appendix, containing some general remarks on musical education ; on the nature of the calling of a musician ; and on the method of teaching ; as the most important of the advantages announced at page 1.

Totally excluded are the *History of Music* and the *Construction of Musical Instruments*, which, like the theory of composition, require to be treated in special works.

* To the intending student of composition, I can unhesitatingly recommend, as by far the best work in existence, the author's "*School of Composition*," in four vols. which will be shortly published by Messrs. Robert Cocks and Co. 6, New Burlington Street, London. This work has gone through no less than five editions in the course of ten years, and, in Germany, has superseded all other treatises on composition.

A. H. W.

PART THE FIRST.

TONOLOGY,

OR THE

DOCTRINE OF SOUNDS AND THEIR SIGNS.

SECTION THE FIRST.

THE TONAL SYSTEM.

A MUSICAL SOUND (or tone) is a sound of a definite pitch.

We have already seen, in the Introduction, that there is a very extensive series of sounds differing in acuteness and gravity; the possible number of gradations may truly be deemed infinite. In music, however, only a certain portion of all these possible gradations can be practically employed, and these have been selected in accordance with certain principles*. The sounds employed in music constitute together the

TONAL SYSTEM.

✓ It contains more than a hundred different sounds. To give a special name to

* The gradations of sound practically used in music have not been arbitrarily chosen, or hit upon by chance; but they have been selected—as stated above—on certain *principles* derived from the science of *acoustics*, or the production, motion, and physical effects of sound. On this subject, we can here make only such observations as will assist the student to form a clearer and more definite idea of the meaning of the terms, musical sound, and tonal system.

It is demonstrated, in the science of acoustics, that every sound owes its origin to the trembling motion (called vibration) of an elastic body. This vibration may be easily observed in the lowest strings of a piano, when struck smartly while the dampers are raised. As this vibration subsides, the sounds of the strings also become more feeble, until, after some time, both sound and vibration cease.

The vibrations of sounding bodies may succeed each other at irregular intervals of time—as in drums—then we have merely a noise. Or they follow upon each other in regular succession, each vibration occupying a certain and equal portion of time, so as to enable us to count them and calculate their velocity: then the sound produced is a tone or a musical sound. A musical sound is the aggregate effect of a number of vibrations, which, occurring in a certain space of time, produce upon the ear the sensation of one uninterrupted sound, and as such are measured, or, as *Leibnitz* says, unconsciously calculated by the ear.

To what extent is such a perception and measurement possible? or, *how many* vibrations must at least, or may at the utmost, take place in a certain space of time, so as to enable the ear to distinguish a musical sound? A definite answer to this question cannot be given, because the differences in the means employed in the production of sound, the loudness of the sound, and the susceptibility of the organs of hearing, must materially affect the result of any experiment made with a view to settle this question. *Savart* (*sur la limite de la perception des sons graves*) was able to produce sounds which contained from fourteen to sixteen vibrations in a second of time, whilst other acousticians (e. g. *Chladny*, *H.* and *W. Weber*) assert, that from thirty to thirty-two vibrations at least are necessary to produce a distinguishable sound. Still less determined are the limits of the highest sounds; some take eight thousand one hundred and ninety-two vibrations in a second (*Fischer*), as the utmost number; whilst others extend it to forty-eight thousand, and even more (*Savart*). If we accept the extreme boundaries, viz. from fourteen to forty-eight thousand vibrations, we obtain no less than forty-seven thousand and eighty-seven sounds; but, even if we confine the realm of music to the narrowest limits here indicated, we shall still have eight thousand one hundred and sixty-one different sounds at our disposal!

each of these sounds, would of course be inconvenient and troublesome. For this reason, all sounds have been arranged in *seven* chief divisions, which are called the seven

DEGREES OF SOUND.

These degrees have been named after the first seven letters of the alphabet ;

C—D—E—F—G—A—B.

Every sound bears the name of one of these letters*.

We shall most easily become acquainted with these names and their order by looking at the key-board of a pianoforte, or its representation on the 2nd page. Here, the white keys represent the above seven natural sounds, whilst the black ones serve us to find their relative positions, by being arranged in groups of two and three.

The white key which lies next *below* a group of two black ones (we always proceed from the left to the right hand ; see page 2) produces, on being struck,

the note C ;

the one next above this (*between* the two black keys) produces *D* ; the following, *E* ; the one just below the three black keys, *F* ; and so on until we arrive again at a key situated like the first, below two black ones, with which the series, C—D—E—

It lies, however, beyond the province and power of music to make use of all these gradations of sound ; at least, as defined and mathematically determined quantities.

Excluded are, firstly, all those extreme high and low sounds, which, although possible, cannot be produced with certainty, nor distinguished with ease.

Of the remaining sounds, only those gradations are employed which the ear at once recognizes as perfectly distinct, and which stand in the most simple and natural relation to each other.

That branch of the science of acoustics, which occupies itself with the calculation of the ratios of different sounds, is called *canonics*. The determination of these ratios according to the nature and wants of music (which, for reasons that cannot here be explained, is sometimes forced to employ other than the most simple and natural ratios of sounds), is called *temperament* or *temperature*. Finally, the adjustment of musical instruments (*c. g.* a pianoforte or violin), according to an accepted temperature, is termed *tuning*. An instrument not thus adjusted, is said to be *out of tune*.

* The French, Italians, and other southern nations do not employ these letters, but make use of the following syllables instead :

Italian, *do, re, mi, fa, sol, la, si.*
French, *ut, re, mi, fa, sol, la, si.*

The first six of these syllables are taken from the commencement of the lines of an old hymn to St. John the Baptist.

“ (*Ut queant laxis
Resonare fibris
Mira gestorum,
Famuli tuorum,
Solve polluti
Labiis reatum (meatum ?)
Sancte Johannes !*”

And were employed by an old music master (the monk *Guido Areentino*), in the eleventh century, to facilitate to his pupils the singing from notes. The naming of the notes after these syllables was called *Solmisation*, and continued for a long time to be a torture to the student, until at last some one hit upon the lucky idea (!) of employing a seventh syllable for the seventh sound also. This syllable was taken from the concluding line (*Sancte Johannes*) of each verse of the above hymn.

F—G, &c. commences again. The names of this series are the same; but its sounds, of course, are higher than those of the preceding series.

Seeing that each of these series of degrees occurs several times, the question arises: how are we to distinguish them from each other?

For this purpose we take the seven degrees of a whole series collectively, and call them, together, an

OCTAVE.

An octave, therefore, is the aggregate of the seven degrees from the first of one series to its repetition in the next, which is reckoned as the eighth degree (whence the name octave). The lowest notes on the pianoforte up to the lowest *C* are termed

CONTRA SOUNDS* ;

the next octave is called the

GREAT OCTAVE ;

next comes the

SMALL OCTAVE ;

upon which follow in succession, the

One-, Two-, Three-, Four-, &c. lined Octaves †.

The lowest sounds employed in music are found upon the organ. Here the lowest note is a *C*, which lies an octave below the contra *C*, and is sometimes called *double C*. The lowest sound on most pianos is *contra C*, which lies an octave below *great C*, the lowest note on the violoncello. An octave above the latter, lies *small C*, which is the lowest note of the tenor violin. Most pianofortes go now above the four-lined *C*, up to *G* or *A* ‡.

✓ In writing, the sounds of the great octave are indicated by capital letters, those of the small octave by small letters, and the others by small letters once, twice, or more times, underlined §.

* In England, called the *Double Octave*.

† This mode of distinguishing the different octaves is, I believe, peculiar to the Germans; but so convenient and precise, both in language and writing, that its general introduction cannot but be considered as desirable, by every musician who has experienced how tedious and troublesome it is to point out a certain note, by describing its position upon the bass or treble staff. How much shorter and easier, for instance, is it to write a, than to be obliged to make use of such a description as this: "The *A* upon the first ledger line above the treble staff."

A. H. W.

‡ The lowest *C* on the organ, is the one which touches the ear with a velocity of thirty-two vibrations in a second. *Contra C* consequently requires sixty-four vibrations in a second; *great C*, one hundred and twenty-eight; *small C*, two hundred and fifty-six; *one-lined C*, five hundred and twelve; *two-lined C*, one thousand and twenty eight; *five-lined C* would require eight thousand one hundred and ninety-two vibrations. This is the standard tune accepted in acoustics; but, in practice, it is sometimes a little higher, sometimes lower, and this makes no perceptible difference in the effect of music, provided the pitch of all other sounds is raised or lowered in due proportion.

§ From this mode of writing, the above terms, *great, small, one-lined, &c. octaves* have been derived. As it is the mode in which the notes of the different octaves will be distinguished throughout this work, the student will do well to make himself perfectly familiar with it. (See page 12.)

A. H. W.

According to this mode of writing, the sounds of the successive series are represented thus :

Contra B,—C, D, E, F, G, A, B,—c, d, e, f, g, a, b— $\overset{\cdot}{c}$, $\overset{\cdot}{d}$, $\overset{\cdot}{e}$, $\overset{\cdot}{f}$, $\overset{\cdot}{g}$, $\overset{\cdot}{a}$, $\overset{\cdot}{b}$ —
 $\underline{\underline{c}}$, $\underline{\underline{d}}$, $\underline{\underline{e}}$, $\underline{\underline{f}}$, $\underline{\underline{g}}$, $\underline{\underline{a}}$, $\underline{\underline{b}}$ — $\underline{\underline{c}}$, $\underline{\underline{d}}$, $\underline{\underline{e}}$, $\underline{\underline{f}}$, $\underline{\underline{g}}$, $\underline{\underline{a}}$, $\underline{\underline{b}}$, and so on.

Such a series of sounds, rising regularly from one degree to another, is termed a
 SCALE,

from the Latin or Italian word *scala*, which signifies a ladder.

A scale is already complete when it comprises the seven degrees ; for all subsequent sounds are but repetitions in a higher or lower octave.

It is also customary to divide the whole of the sounds into two great sections. All the lower notes, up to one-lined octave (and sometimes part of the latter also), are comprehended under the general term of

BASS NOTES ;

whilst the sounds from one-lined C upwards (inclusive sometimes also of a portion of the small octave) are termed

TREBLE NOTES.

Instead of these two terms, the words *bass* and *treble* only are frequently employed ; thus we speak, for instance, of a note *a* in the treble, or a note B in the bass. The proper boundary of treble and bass would be the one-lined C ; but there is no need of our adhering to it so very strictly, as the whole division has been adopted only for convenience sake, in order to indicate the general position of a note, when a more accurate distinction is not required*.

* Is our tonal system, as here represented, the only practicable and practised one ?—By no means. We know, from history, that in ancient music there were but *five* degrees of sound employed, instead of our *seven* ; namely,

C, D, E, G, A ;

and some nations adhered to this number after they had become acquainted with the remaining two degrees. Upon this system is founded the music of the Chinese, the Indians, and the Gaelic and Celtic tribes ; of which latter, there are still remains to be found in the national songs of Scotland and Ireland. In Europe, the Greeks were the first who adopted the system of seven degrees, which at first were arranged in this order :

G—A—B—C—D—E—F.

This system was adopted by the Christian church, and afterwards the semitones were added, not all at once, but one after the other.

✓ SECTION THE SECOND.

THE SYSTEM OF NOTATION.

THE signs employed in writing and printing to represent musical sounds, are called

NOTES;

and the mode in which they are used and combined, is termed

MUSICAL NOTATION.

The invention of the latter proceeded from the idea of giving a typical representation of the *scale*, by drawing *lines* or *steps*, upon which the notes were placed, in the shape of black round dots or open ovals*.

If this idea had been strictly carried out, there must have been as many degrees as there were sounds to represent; thus, an octave, for instance, would have required seven or eight lines.

EXAMPLE 1.



Upon the lowest of these lines or steps, the lowest note, e. g. *c*, must have been placed; upon the line above it, the next note *d*; upon the third line, the note *e*, &c. &c. But then so many lines would have been required, that it would have become next to impossible to distinguish at a glance the position of the notes upon them.

For this reason, the number of lines has been confined to *five*†; and in order to obtain a sufficient number of degrees, the spaces between the lines, as well as above and below them, are also employed as places for notes. These five lines together are called a

STAFF,

* Or rather ellipses. Formerly, notes of a square shape were used, as we shall see further on.

† Why just *five* lines? Firstly, because an odd number of lines has the advantage of possessing a central line, which divides the staff into two equal parts, and thereby facilitates the reading. Secondly, because *three* lines together, with their spaces, do not afford even sufficient place for a single octave, and therefore are inadequate for the wants of our tonal system; whilst, on the other hand, a greater number than *five*—for instance, *seven*—would be unnecessary.

and contain, with the spaces between, above and below them, separate places for eleven different notes; as may be seen here.

EX. 2.



Here also the note representing the lowest sound has the lowest place, it being situated *below the first line*; the next note stands upon the first line, the third between the first and second lines, or, as it is termed, *in the first space*; and thus it continues up to the highest note, which stands above the last or fifth line.

But, as we have far more sounds than eleven, how are we to note the others; for instance, those which are higher than the eleventh of the above sounds?

The twelfth sound would require a *sixth line*; but as we do not wish to go beyond the number of five lines to a staff, we write a short auxiliary line instead, and thereby obtain two new places, without altering the general appearance of our five-lined staff. Such short lines, drawn for the purpose of creating additional places whenever they may be required, are termed

LEDGER LINES.

We now may place the twelfth note *upon the ledger line*, and a thirteenth *above it*.

EX. 3.



A second ledger line would furnish places for a fourteenth and fifteenth note, &c. &c.

EX. 4.



The same expedient is adopted, when lower sounds are to be noted. If, for example, we place *one-lined c* upon the first line, small *b* would have to be written below the *staff*. Were still lower notes now required, we should have to draw a ledger line for small *a*—this would be called the first ledger line below the staff; *g* would have to be placed below this line, and for *f* and *e* a second ledger line would be required, &c. &c.

EX. 5.



We should now be able to read and write all the notes employed in music, if we only knew *which sound is really represented by a note standing upon a certain line or space*. If, for instance, it had been determined that the first line of the *staff* in

No. 5 should be the place for one-lined *c*, then we should know at once that the note on the first space must be *d*, on the second line *e*, and that below the first line small *b*; for the notes follow upon each other in the same order as the sounds themselves. But it is obvious, that if another note than one-lined *c* were to be placed on the first line, all the other notes would change their places also. If, for instance, *e* instead of *c* were to occupy the first line, then the notes *d* and *f* would stand below and above it, and *g* would have its place on the second line. It is therefore plain, that the situation of one note must be definitely fixed, if we are to be enabled to determine the respective places of the rest.

For this purpose, certain signs, called

CLEFS,

have been introduced, which point out a certain line as the fixed place of a certain note. Of such clefs there are at present three in use, namely:

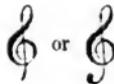
The *G* or *Treble Clef* (sometimes called violin clef).

The *C* Clef.

The *F* or *Bass Clef*.

1. THE G OR TREBLE CLEF

has this form,



and indicates that upon the line encircled by its lower curve the note *g* is placed. It is now always used on the second line. Formerly (especially in French music) this clef was also placed upon the first line, which thereby became the seat of the above one-lined *g*. Employed in this position, the clef was called the *French violin clef*.

We shall now note a series of sounds in the treble clef.

EX. 6.



If we required to note in this clef the small *f*, we should have to place it upon a third ledger line *below* the staff; the three-lined *a* would have its situation over the fourth ledger line *above* the staff, and so on.

2. THE C-CLEF

shows, that the line which it occupies is the fixed place of *one-lined c*. It occurs in these forms:



and is employed in three different ways, as canto, alto, and tenor clef.

a. *The Canto Clef**

places one-lined *c* upon the first line. Here

EX. 7.

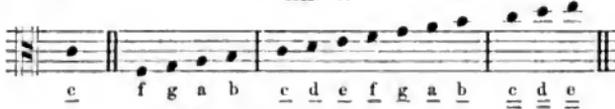


is a table of its notation, which may be extended by means of ledger lines below or above the staff, according to the preceding directions.

b. *The Alto Clef*

places the one-lined *c* upon the third line, and its notes represent the following succession of sounds.

EX. 8.

c. *The Tenor Clef*

places the *one-lined c* upon the fourth line, and has this series of notes:

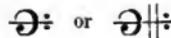
EX. 9.



These are the three modes in which the C clef is now employed. In ancient compositions, it is often found upon the second line also.—We now come to the third clef; viz.

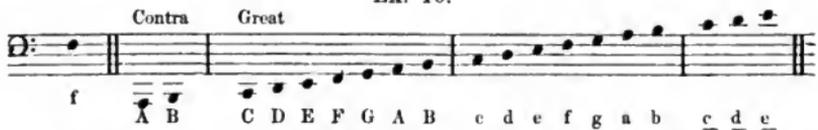
3. THE F OR BASS CLEF.

It has this form—



and indicates that the line which it encircles is the seat of *small f*. In modern music, it always occupies the fourth line, and the remaining lines and spaces are named accordingly; thus—

EX. 10.



When its range is to be extended, additional ledger lines are drawn above and below. Thus, *contra G* being situated below the third ledger line, we require an additional ledger line for the notation of *contra F*; above the staff, a third ledger line must be drawn for one-lined *g*, a fourth for *b*, &c. &c. In old music, we occasionally meet with a bass clef upon the third line, and also upon the fifth.

* Also called the soprano clef.

But what is the use of so many clefs? Would not one be sufficient?—We may soon convince ourselves to the contrary.

If we were to employ but one clef, we should require a vast number of ledger lines, both above and below the staff. In the bass clef, for instance, we already required two ledger lines for one-lined *e*; two-lined *c* would require five ledger-lines, and three-lined *c* no less than nine! In order to note great *C* and contra *C* in the treble clef, we should, in the same manner, be obliged to draw six and nine ledger lines. But how laborious would it be to write, and how inconvenient and difficult to read, such a notation!

Ex. 11.



The treble clef is obviously most suited for the highest octaves (for instance, those comprised in the compass of violins and flutes), whilst the bass clef offers the most convenient mode of noting sounds belonging to the lower octaves (*e. g.* those of the contra-basso, or the lowest kind of human voice, the bass); whilst the former would be as unsuitable for the lower regions of sounds, as is the latter for the higher ones.

From this it may already be inferred, why even two clefs—for instance, the treble and bass—may not be sufficient for *all* series of sounds and all voices. For a voice (as, for instance, the tenor or alto) which extends from about small *c* to two-lined *c*, the bass clef would be too low, and the treble clef too high; the former would require four ledger lines above the staff, the latter as many below. In this case, how much more convenient is the alto,

Ex. 12.



or even the tenor clef! We require, therefore, clefs which are more suitable for middle ranges of sounds than either the treble or bass clef; and the three *C* clefs serve this purpose: for the soprano clef is a little lower than the treble (two degrees); the alto clef is again lower (four degrees); and two degrees below the alto we find the tenor clef. Thus every region of sound has its suitable clef*.

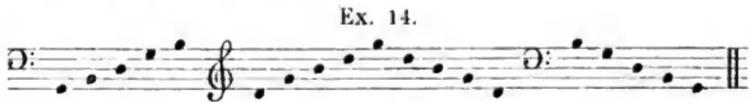
One expedient remains still to be mentioned, which is resorted to when a very extended range of sound is to be noted. This is a *change of clefs*, when a series of notes ascends so high, or descends so low, that neither of the clefs would be quite sufficient or convenient. A range of sounds, for instance, from great *G* to two-lined

* Too many gradations in the use of clefs might, on the other hand, become perplexing and cumbersome. For this reason, modern music has justly discarded, not only the *G* clef upon the first line (as already mentioned), but also the *C* clef upon the second line (as mezzo soprano clef), and the *F* clef upon the third and fifth lines (as baritone and deep bass clef), which are found in many old music books.

g could not well be noted either in a single treble or bass clef, nor in one of the middle clefs, as will appear from this trial.



How, in such cases, a change of clefs (at the proper places) may serve to facilitate both the writing and reading, appears from this example :



in which all the sounds of the three octaves are conveniently noted without the aid of a single ledger line.

If, in a piece of music, several voices are combined, we write them upon separate staves, prefixing to each that clef which best suits the voice to which it is allotted ; the treble clef to the highest voice, the bass clef to the lowest, &c. &c.* In this case, each clef regulates the whole staff at the commencement of which it is placed, until a new clef occurs. If this latter is to continue on the next staff also, it is customary to write first the original clef, in order to indicate the voice, and then to

* One other case, although but rarely occurring, must here be mentioned.

In many-voiced compositions, there is sometimes not sufficient space to allot a separate staff to each separate or each deviating series of sounds. In this case, two such voices as are most equal in range of sound are compressed upon one staff, and to this is prefixed *that* clef which appears most suitable. But sometimes one of such two voices rises so high, or descends so low, that the common clef is no longer sufficient for both. What is to be done in such a case? A special clef is introduced for one of the parts, whilst the other continues to move in the clef first adopted. An instance of such a mode of notation we find in the score of Beethoven's Grand Mass, p. 48. Here, the great number of voices and instruments made it impossible to allot separate staves to the two bassoons, and it became necessary to adopt this mode of notation.



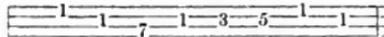
The upper series of sounds is noted throughout in the tenor clef, whilst, for the convenience of the lower part, a bass clef is introduced in the second bar.

It should be observed, that the bass clef, in order to catch the eye, is placed upon the wrong line; this circumstance alone shows the mode of writing here adopted to be nothing but an *expedient*, a *last resource*, which, if possible, should have been altogether avoided, and might have been avoided, if, instead of the tenor clef, the bass clef had been chosen for both instruments.

add the new clef which has been introduced. For instance, if a treble clef has been introduced in a bass staff, and is to continue in the next staff also, we write thus :



* It is most desirable that every student or amateur of music should convince himself thoroughly of the excellence of our system of notation (which will appear yet more clearly, when, in the first section of the Second Part, we learn that it also contains, in the different forms of the notes, the most simple, precise, and intelligible means of representing the relative durations of sound); as there have been, at different times, and still continue to be brought forward, suggestions and plans for new modes of notation, sometimes of the most extraordinary description. Such attempts to supplant a system of writing, which, in its gradual development during a space of more than a thousand years, has become a part and parcel of music itself, and an inalienable heirloom of all music-cultivating nations—an undertaking which can only be ventured upon by men utterly ignorant of the consistency, necessity, and power of all historical developments: such attempts cannot, indeed, interrupt for any length of time the growth and progress of an art like music; but they may mislead individuals, or even whole classes of men; may cause them to spend labour and time on useless things, and even prevent them from ever attaining a high degree of proficiency in practical or theoretical music. Of this description is the *figuring system*, which still finds some supporters, and which, having been proposed by well-meaning men of a deservedly high standing in their profession, but little initiated in the real nature of the musical art, has found its way into a great many schools. It was based upon the idea of representing by three rows of figures the successive degrees of three octaves of sounds; for instance, this series of figures :



is intended to represent these notes :

Ex. 16.



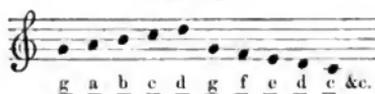
It is obvious that this mode of notation is entirely devoid of the comprehensiveness of our linear system, whilst it offers no means to indicate the duration of the sound, except it be by using figures of different sizes, an expedient which is quite impracticable. The advocates of this system themselves do not pretend that it can supplant our system of linear notation; it is only intended to save children, *for a time*, the task of learning the notes, until rendered necessary by their progress; they thus employing *two* systems instead of one.

There is, however, scarcely any path or bye-way that has not been tried in the invention or alterations of musical notation. The Greeks and their successors made use of the letters of their alphabet (twisted and distorted in different ways) to represent the different sounds. Out of this mode of writing arose a system of peculiar signs, called *neuma*, which continued in use until the twelfth century. The *neuma* were placed lower or higher, according to the pitch of the sounds, and, in order to mark their relative positions more clearly, a *line* was drawn at the bottom; to this a second line was afterwards added; and, to distinguish them, the one was drawn with red ink, and the other with yellow. Guido, of Arezzo, increased the number of lines to four, and placed the names of the notes at the beginning of each. Real notes (square or round dots) appear to have been introduced as early as the seventh century; but they did not come into general use before the end of the twelfth century. We find them written upon staves of 7, 8, 10, nay, even 12 lines.

METHOD OF LEARNING TO READ FROM NOTES.

Amateurs who do not intend to enter deeply into the theory and practice of music, but merely want to learn to sing, or to play upon some instrument, will generally find the knowledge of one or two clefs sufficient for this purpose. Nevertheless it must be desirable to every one to learn the notes after an easy and sure method, and such as will always facilitate his learning to read music written in different clefs. To effect this, neither the learning of the notes by heart, nor the use of Logier's gamut-board, is sufficient; but it requires a clear understanding of the nature of our system of notation, and its agreement with our tonal system. It must be clearly understood, that the linear arrangement is a faithful representation of the scale, and that the notes rise from line to line, and space to space, as the sounds ascend from one degree of the octave to another. Now, the first exercise in learning the notes, should be to fix a certain clef—for instance, the treble clef; then write the notes upon the staff in regular succession, both ascending and descending, placing the name of each note above or below; *e. g.*

EX. 17.



We next observe, that a rising or falling from line to line, or space to space, consecutively, gives every third note. This should also be written ascending and descending; *e. g.*

EX. 18.



In the same manner, every alternate line or space represents a rise or fall to the fifth sound; *e. g.*

EX. 19.



After this, the different modes of counting the degrees are combined in one exercise; *e. g.*

EX. 20.



And, finally, any piece of music at hand may be taken up, the notes read off one by one, and whenever a note is not immediately recognized, its name is to be ascertained by counting the degrees from the nearest note which may be known; if no other, the note of the clef. This method may at first require more time than *learning* the notes by heart; but it impresses them more firmly upon the mind, and has this great additional advantage, when adopted in acquiring a knowledge of the notes in one or two clefs, that the student will be at home in all other clefs after very little practice, whilst his eye has at the same time become accustomed to measure the distances at a glance—a proficiency which is so necessary in reading music.

It need not be mentioned that the student must be thoroughly acquainted with the order of the sounds in the scale, both ascending and descending, before he enters upon the study of their notation in the linear system.

✓ SECTION THE THIRD.

ABBREVIATIONS AND SIGNS EMPLOYED TO SIMPLIFY AND FACILITATE THE
WRITING AND READING OF MUSIC.

WE have no higher clef than the *G* clef, and none lower than the *F* clef. Yet in both we require the assistance of a great number of ledger lines, when, in the one, very high, or, in the other, very low sounds are to be noted. Sounds belonging to the three and four-lined octave would have to be written in the treble clef thus :

Ex. 21.



and contra-notes in the bass clef thus :

Ex. 22.



and in both cases they would be difficult to read.

In the notation of such sounds therefore, a facilitating mode of writing is adopted ; viz. the high sounds are written *an octave lower*, and over the notes this figure

8 or *8va* (*ottava*)

is written, to indicate that they must be played or sung an octave higher. When a whole series of such notes is written in this way, the octave-sign is prolonged, thus :

8~~~~~ *8va*~~~~~

and when the notes are again to be read according to their real position, it is indicated by

l, or *loco*

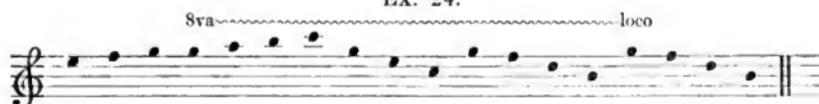
(at the proper place). This series of notes, for instance,

Ex. 23.



would be more conveniently written thus :

Ex. 24.



When, on the contrary, very low sounds require to be noted, we write them an octave higher, and place the octave sign (8, *8va*, *8ra* ~~~) *below* them; *e. g.*

Ex. 25.



Here the second note is to be read as *contra-C*; the eighth, ninth, tenth, and eleventh, as *contra-G*, *E*, and *C*; but the twelfth again as *great C*.

This mode of writing is of course applicable to every clef. It is, however, advisable not to change *too frequently* from one mode of writing to the other; otherwise the notation, instead of being simplified and made easier, may become indeed more complicated and difficult. For instance, it would not be considered a great improvement, if this passage

Ex. 26.



were written thus:

Ex. 27.



but it would be preferable either to bring all the notes under an octave sign,

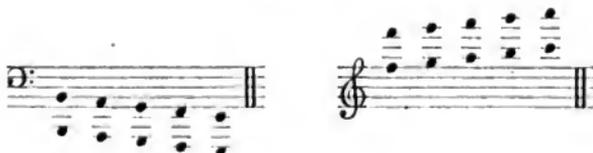
Ex. 28.



or, if for some reason or other this should not be practicable, adopt ledger lines in preference to the frequent repetition of a single ottava-sign.

A similar mode of writing is adopted when a series of sounds is to be accompanied by a second series in a higher or lower octave; for instance:

Ex. 29.

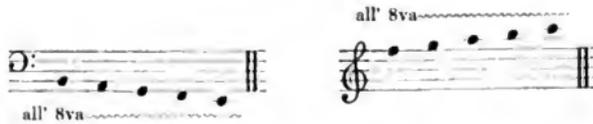


In such cases we may leave out the upper series in the treble, or the lower in the bass, and write above or below the other,

all' 8va, all' ottava,

(in or with the octave). No. 29 would therefore be noted thus :

Ex. 30.



In printed music, we frequently find merely the word *ottava* (*8va*), instead of *all' ottava* ; but this is an inaccurate or rather faulty mode of notation ; for it leaves us to guess the intention of the composer from other circumstances. If, for instance, two series of notes had commenced to move in octaves, and some time after an *8va* were to occur, as here,

Ex. 31.



it would be more reasonable to infer that the octave series is to continue, than that the lower notes alone are to be played an octave higher.

Of rarer occurrence are these signs :

alla 3za (terza),

and

alla 6ta (sista),

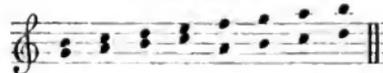
to indicate that a series of notes

Ex. 32.



is to be accompanied by another, *three* or *six* degrees above or below it ; *e. g.*

Ex. 33.



In compositions for many voices or instruments, as choruses, or orchestral pieces, we also sometimes refer from one part to another ; *e. g.* in the tenor, writing, in place of the notes, merely the words

col Basso

(with the bass) ; or, in the part of the second violin,

col 1ma (Violino),

to indicate that the tenor has the same notes as the bass, and the second violin the same as the first.

We have, finally, to notice certain signs and abbreviations by which, in some places, the writing of whole series of notes is altogether avoided.

When a passage is to be repeated twice, three, or four times, we only write it once, and place the words

bis,—ter,—quater,

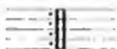
over it, and, to guard against mistakes, sometimes draw a curved or dotted line over the whole passage.

EX. 34.



If a large portion (for instance, a whole strain) of a piece is to be repeated, we use the

REPEAT, OR REPEATING SIGN :

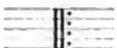


which consists of two perpendicular strokes through the staff, with dots or short lines placed before them and between the lines of the staff.

In regard to the use of this sign, the following cases are to be distinguished :

When a series of notes is to be repeated from the commencement of the piece, the above sign is written at that place whence we have to return to the beginning.

If the repetition is not from the beginning of the piece, a *reversed* repeat



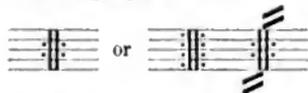
is placed at that point from which the repetition commences, the passage to be repeated being thus enclosed by the two signs. *e.g.*

EX. 35.



This strain is first to be played as far as to the note *g* immediately before the repeat, we then recommence with the third note (*e*), and, after having arrived a second time at the above *g*, proceed to the next note *a* without further interruption*.

If the following strain or part is also to be repeated, the dots or short lines are placed on both sides of the repeating sign, thus :



in order to give the singer or player a hint before hand that he is to return to this sign.

If a passage of considerable length is to be repeated, but with an alteration at

* The reader should look upon the notes between the two repeats, in No. 35, as representing a whole part or period ; for the repetition of such short passages as the above would be more suitably indicated by a mere '*bis*.'

its close, that portion which is to be altered is marked by a curved line (or is entirely enclosed between dotted lines), and the sign

1ma (*prima volta*)

is written over it, to indicate that this portion of the repeated passage is to be played or sung only the first time. The altered termination is then placed after the repeat, and is also marked with a curved line or dotted line, and the sign

2da (*seconda*)

written over it, to indicate that, in the repetition, the player or singer is to omit the notes marked *1ma*, and at once proceed to those over which the sign *2da* is placed.

Thus, if No. 35 had been written in this manner,

Ex. 36.



the enclosed passage would have been repeated as before, but only till the 12th note (*f*); the next four notes (*e—g—c—g*) would then have been omitted, and the notes (*e—g, f, e*), after the repeat and marked *2da*, taken instead.

A similar meaning is expressed by the words

Da Capo (D. C. or D. c. or d. c.)

“from the beginning”—(viz. to be repeated).

If such a repetition is only to extend to a certain point at which the piece or movement finally closes, that point is indicated by

F. or Fine (‘the end’),

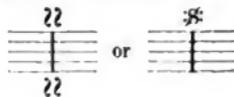
over which sometimes this sign

(which hereafter we shall have to consider in another capacity) is placed, to mark the point of termination more conspicuously. Instead of a simple *D. C.* we then write

D. C. al fine;

i. e. “from the commencement to the (indicated) end.”

Lastly: if a piece or movement is not to be repeated from the commencement, but from a certain point, indicated by this sign:



instead of “*da capo*,” the words

dal segno (or *d. s.*),

i. e. “from the sign,” are written under or over the point after which the repetition is to commence. Thus, for instance, if this fragment

Ex. 37.



were a whole piece or movement, it would have first to be played through up to the repeat, and then again from the sign (over the third note *c*) to the note *c* which is marked by the word *fine* and the sign \frown as the close of the movement.

There are several other abbreviations and facilitations, with which we shall become acquainted as we proceed. Not properly belonging to this class, is a sign which we shall mention in conclusion: it is this



called the *pointer* or *direct*, and used at the end of a staff to indicate the line or space of the note which follows in the next octave. Thus, here for instance,

Ex. 38.



the two pointers indicate that the next notes will be one-lined f and a.

SECTION THE FOURTH.

SHARP AND FLAT SOUNDS*.

IF our system of notation, so far as it has been considered, be compared with the key-board of a piano, or its representation on p. 2, it will appear that we have not learned, or do not know, how to express all the sounds in writing, and that consequently we are not yet in possession of the complete system; the keys marked 2, 4, 7, 9, and 11 (p. 2), being still unaccounted for.

We have submitted to this temporary incompleteness, in order, first, to obtain a secure foundation; we will now proceed with the previously omitted sounds by means of the figure of the key-board (p. 2) as the clearest illustration.

A. SHARP SOUNDS.

If we place before any note this sign

#

which is called a sharp, we thereby indicate that, instead of the sound originally represented by the note, that which belongs to the *next higher key* is to be sung or played, whether this next higher key be a black or a white one. If, for instance, we place a sharp before the note *c*,

Ex. 39.



then we have not to take the *c* (marked No. 1), but the next key above it (marked 2), which here happens to be a black one. If a sharp stands before *d*, we take the black key, No. 4; if a sharp stands before *e*, we take key No. 6, which is a white one.

Thus a sharp raises a note above its original pitch; and, in order to distinguish the note thus raised from the original one, we add the word

‘sharp’

to its usual name.

Thus :

<i>c</i>	becomes	<i>c sharp</i> ,
<i>d</i>	..	<i>d sharp</i> .
<i>e</i>	..	<i>e sharp</i> .
<i>f</i>	..	<i>f sharp</i> .
		&c. &c.

* The doctrine on which we are now entering can only be completed in the ninth section of the Second Part.

Here

EX. 40.



we see the notes of an octave, each with its sharp. There appear to be fourteen different sounds; but in reality there are only twelve, for *e sharp* is the same as *f*, and *b sharp* the same as *c*. Thus the sounds of all the keys are now named and noted*.

We may, however, also lower the pitch of a note; then we obtain

B. FLAT SOUNDS.

The depression of a sound is indicated by the letter *b*, usually written or printed in this form

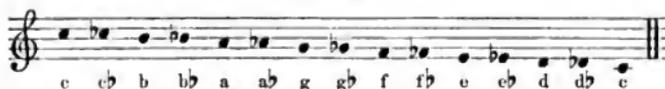
b,

and termed a *flat*. If this flat is placed before a note, we take the key *next below* the one originally indicated by the note, whether it be a white or a black one. Thus, for instance, if a flat stands before *c*, we take the key No. 12 (p. 2) instead of No. 13; if a flat occurs before *b*, we take the key No. 11, next below it.

The sounds and notes thus depressed, are distinguished by the word *flat* added to their names; *e. g.*

<i>c</i>	becomes	<i>c flat</i> ,
<i>d</i>	„	<i>d flat</i> ,
<i>e</i>	„	<i>e flat</i> ,
<i>f</i>	„	<i>f flat</i> †.
		&c. &c.

EX. 41.



We see the notes of an octave, each with its flat. There appear, again, to be fourteen different sounds, whereas we have only twelve different keys. The attentive student will, however, soon observe, that here again two keys have each two different names, and that *c flat* is the same as *b*, and *f flat* the same as *e*.

Such sounds, which only differ in name, but are indeed the same (as regards pitch), are termed

ENHARMONIC SOUNDS.

Thus: *b* and *c flat*, *e* and *f flat*, *b sharp* and *c*, *c sharp* and *d flat*, *a flat* and *g*

* The Germans distinguish the sharp sounds by the addition of the syllable *is*; *e. g.* *cis*, *dis*, *cis*, *fis*, *gis*, &c. &c. The French add the word *dièse*, and call *c sharp*, *ut dièse*; *d sharp*, *re dièse*; *e sharp*, *mi dièse*, &c. &c.—A. W.

† The Germans add *es* to the names of their flat sounds, the French *be-mol*; *e. g.*

Germ. *Ces*, *des*, *es*, *fes*, *ges*, &c. &c.

Fr. *Ut be-mol*; *re be-mol*; *mi be-mol*; *fa be-mol*, &c. &c.

sharp, are enharmonic sounds or notes. It may at first appear strange that each sound should thus have two different names; and the student may be inclined to ask, why not call the black keys always *c sharp*, *d sharp*, &c. &c. or *d flat*, *e flat*, &c. &c.? Why is *e* to be called sometimes *f flat*, and *f* sometimes *e sharp*. For this apparent superfluity of names, there are very good reasons; they are indispensable, for the sake of clearness and precision in musical notation; but their necessity will more fully appear in the study of the theory and practice of musical composition. A scale in which, besides the seven original notes, all the sharps or flats, excepting those that are enharmonic, are inserted, is called a

CHROMATIC SCALE.

Here

EX. 42.



we see at A a chromatic scale with sharps, and at B one with flats.

In contradistinction to the chromatic scale, we call our former series of sounds, (p. 2), which also contains all the degrees of the octave, but has only *one* sound for each, a

DIATONIC SCALE.

C. RESTORATION.

If, after having employed a sharp or flat to change the sound of a note, we wish to restore the original sound, we use the following sign



which is called a *natural*, and cancels the effect of a previous sharp or flat. Thus the naturals introduced here,

EX 43.



revoke the sharp before *c* and the flat before *e*. *C sharp* becomes again *c natural*, and *e flat* whose pitch had been lowered, is again raised to its original *height*, and becomes *e natural*.

From this we observe that the natural has a double effect: after a previous sharp, it *depresses* the sound of a note; after a flat, it *raises* it. This observation will prove useful at some future time.

D. DOUBLE-SHARPS AND DOUBLE-FLATS.

In some cases, as we shall learn hereafter, it is necessary to raise or depress a sound by twice the value of a sharp or flat; so that, instead of its proper key, the second above or below it is to be taken. Such an alteration of the sound of a note is indicated by a double sharp, or a double flat.

The double sharp has this shape*

×

The name of the note receives the addition of the compound word double sharp, *e. g.*

c becomes *c double sharp* (in pitch the same as) *d*.
d „ *d double sharp* „ *e*.
e „ *e double sharp* „ *f* sharp,
 &c. &c. &c.

The double flat

bb

depresses a note by twice the value of a flat. Thus, if such a sign were to occur before the note *d*, we should take, not *d flat*, the next key below, but the key below this, whose usual name is *c*, but which would then be called *d double flat*.

Here we see how such double-sharp or double-flat sounds are noted :

Ex. 44.



But how are we to revoke a double sign? By a double natural: *e. g.*

Ex. 45.



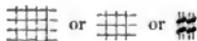
But what are we to do, if a double sharp or double flat is not to be entirely revoked, but only partially, so as to leave a simple flat or sharp note, instead of returning to the natural one? In this case, a single natural is employed and ought to be considered sufficient. However, that no mistake may possibly be made, by supposing that the double sharp or flat has been altogether recalled, the single sharp or flat which is intended to remain is placed after the natural; thus :

Ex. 46.



The student will observe, that, by the use of the double sharps and double flats,

* It may appear strange that the sign of the double sharp should have the shape of a single (X), and that of the single sharp the shape of a double cross $\sharp\sharp$. This is owing to the sign of single sharp having been introduced first and in its present shape. The combination of two such double crosses—



appeared too complicated for the sign of the later introduced double sharp sounds, and musicians adopted the single cross instead. It has, moreover, happened fortunately, that the simple sharp, being of much more frequent occurrence, has the form most striking to the eye.

the number of different names for the same sounds is still more increased than it was before. We have now no less than three different names for each sound; thus, for instance,

c may become *b sharp*, or *d double flat*,
c sharp „ *d flat* „ *b double sharp*,
d „ *c double sharp*, or *e double flat*,
 &c. &c. &c.

For what reason these several names are necessary, cannot, as before said, be here fully explained, but in a later part of this work. Let us here only attend to the names themselves, and impress upon our recollection that all such sounds as have different names, but the same pitch (or, on the piano, the same key), are called *enharmonic sounds*. Thus, *f*, *e sharp* and *g double flat*; also *f sharp*, *e double sharp*, and *g flat*, &c. &c. are *enharmonic sounds**.

We must also confess that the varied operations of the natural cannot be comprehended at present; but we must first know the effect of a previous sign of transposition†. The information here given, is, however, sufficient to form a generally correct idea of the nature and use of these signs. We now return once more to the

SEVEN DEGREES OF THE OCTAVE.

When we first pointed them out (p. 10), we then said that every sound was either directly named after, or derived its name from, one of them. We now perceive that every degree may appear under no less than *five* different aspects; viz.—1st. unaltered; 2nd. with a single sharp; 3rd. with a double sharp; 4th. with a single flat; and 5th. with a double flat. All these modifications of the same degree of sound we reckon as belonging to it; therefore the sounds,

c, *c♯*, *c \times* , *c \flat* , *c $\flat\flat$* , belong all to the degree of *c*,
d, *d♯*, *d \times* , *d \flat* , *d $\flat\flat$* *d*,

and so on. On the other hand, it requires little consideration to perceive that one and the same sound may, under different names, belong to different degrees. Thus *c* unaltered belongs to the first degree, but, as *b sharp*, it belongs to the seventh (in the octave below), and as *d double-flat* (*d $\flat\flat$*), to the second degree.

At length we now know the whole contents of our tonal system. It consists of about eight octaves, each of which contains, besides the seven original degrees (*c*, *d*, *e*, *f*, *g*, *a*, *b*, *c*), also five other sounds, produced by an alteration of the pitch, (viz. *c♯*, *d♯*, *f \times* , *g \times* , *a \times* ; or *d \flat* , *e \flat* , *g \flat* , *a \flat* , *b \flat*), comprising, in all, *twelve essentially different sounds*.

* It may be well to observe here, that, in writing or printing, the signs \sharp , \flat , and \natural , are also usually employed for the sake of brevity, instead of the words sharp, flat, and natural. Thus, instead of writing *c sharp*, *d flat*, *e natural*, *f double-sharp*, &c. &c. we usually prefer to write *c \sharp* , *d \flat* , *e \natural* , *f \times* , &c. &c.
 A. H. W.

† This term applies to all the signs employed for raising or lowering the pitch: viz. \sharp , \times , \flat , $\flat\flat$, \natural , and $\natural\sharp$.

SECTION THE FIFTH.

DEFINITION OF TONAL RELATIONS.

As music consists of a combination of different sounds, it is necessary that their relations to each other should be defined.

The differences which exist between sounds of unequal pitch, are termed *tonal differences*, and it is our object to show, in this section, how these are determined and measured.

In the most superficial and general terms, we merely observe that one sound is higher or lower than the other; as “*g* or *a* is higher than *c* in the same octave.” This definition is, however, much too vague, as in relation to every sound there must be many others, that are either higher or lower. We, therefore, require a more precise and definite measurement.

Such is the *counting of the degrees* between two different sounds. The degree from which we count is called the *first*, the next degree is called the *second*, the following the *third*, and so on. In theoretical works on music, the Latin instead of the English numerals are sometimes employed; we, therefore, subjoin them here, observing, that the first and eighth degrees are almost always called by names slightly altered from the Latin, viz. *prime* (from ‘*prima*’ the first), and *octave* (from ‘*octava*’ the eighth).

English.	Latin.
<i>first</i> (prime)	<i>prima</i> ,
<i>second</i> ,	<i>secunda</i> ,
<i>third</i> ,	<i>tertia</i> ,
<i>fourth</i> ,	<i>quarta</i> ,
<i>fifth</i> ,	<i>quinta</i> ,
<i>sixth</i> ,	<i>sexta</i> ,
<i>seventh</i> ,	<i>septima</i> ,
<i>eighth</i> (octave),	<i>octava</i> ,
<i>ninth</i> ,	<i>nona</i> ,
<i>tenth</i> ,	<i>decima</i> ,
<i>eleventh</i> ,	<i>undecima</i> ,
<i>twelfth</i> ,	<i>duodecima</i> ,
<i>thirteenth</i> ,	<i>decima tertia</i> ,
<i>fourteenth</i> ,	<i>decima quarta</i> ,
<i>fifteenth</i> ,	<i>decima quinta</i> .

More than fifteen degrees are not generally counted; and the student will observe, that the eighth, ninth, tenth, &c. &c. are but repetitions of the first, second, third, &c. &c. in a higher octave. For most purposes, the distinction of nine degrees will be sufficient; ten, eleven, or more degrees are noticed only in one of the higher branches of composition, viz. double counterpoint.

From the above table, the relation between two or more sounds is indicated in this manner: if *C* be taken for the first, then *D* is the second, *E* the third, *F* the fourth, and so on. If *F* be the first, then *G* is the second, *A* the third, &c. &c. It will be seen that this mode of defining tonal relations, by counting the number of degrees from one sound to the other, is by far more accurate than the more general statement of the comparative pitch; *e. g.* that *G* is *higher* than *C* (in the same octave), or *lower* than *B**.

If we compare two sounds with each other in respect to their pitch, we thereby institute a relation between them, for which the general name is

INTERVAL.

Thus we say *C* and *D* form the interval of a *second*; *G* and *D* the interval of a *fifth*; *C* and *C* (in the same octave) the interval of a *prime*† (or unison); in two adjacent octaves, the interval of an *octave*.

But even this mode of comparison is not yet sufficiently precise; for we have learned that each degree contains no less than five different sounds, and we know not yet which of these sounds is really meant. For instance, if we wish to find the *fifth* of *C*, the question arises, is it *g*, *g♯*, *gX*, *g♭*, or *gbb*? To this question the counting of the degrees furnishes no answer.

We want, therefore, a more accurate definition of

TONAL RELATIONS;

and for this purpose we employ the smallest gradations that occur in our tonal system.

Of these there are two, which we distinguish by the names of

WHOLE TONES, and

SEMI-TONES (or half tones).‡

* The reader will have observed, that the degrees are counted *from the lower to the higher sound*. In some few cases the counting proceeds in an opposite direction; these will be noticed hereafter.

† As the word interval implies a *difference*, it is not exactly applicable to a comparison of two sounds between which there is no difference. As such a comparison is, however, in many cases necessary, we apply to it the same, though inappropriate name, by which all the other tonal differences are designated.

‡ The old school of music considered it necessary to retain *three different tonal measures*, which had been borrowed from the science of acoustics; *viz.* the *whole tone*, the *major semitone*, and the *minor semitone*. The major semitone consisted of two adjacent sounds, nominally belonging to two different degrees; for instance, *b* and *c*, *e* and *d♯*, *f♯* and *g*. The minor semitone consisted also of two adjacent sounds, but which, by virtue of their names, belong to the same degree; for instance, *b* and *b sharp*, *e* and *e sharp*, *g flat* and *g*. The difference between these two intervals, which was considered to be the smallest tonal difference perceptible to the ear, was accepted as the *fundamental measure* of the three larger divisions. It was termed a *comma*; and *nine* of such commas were reckoned to constitute a whole tone, *five* a major semitone, and *four* a minor semitone.

This minute distinction is, however, altogether void of any practical applicability, and, therefore, to a practical musician, entirely useless. For, first, the equal temperament now universally adopted in practical music, has removed all difference between major and minor semitones; *e. g.* is exactly the same sound as *d♯*; the interval *c—e♯* is the same as *e—d♯*, *e—f* is the same as *e—e♯*, &c. &c. Second, the intervals may be determined by means of two measures, as accurately as by three. The flat third of *c*, for instance, must be *e♭*, and cannot be called *d sharp*, for *c—d♯* is no third at all. Third, the same observation holds good in respect to the scales, chords, passing notes, &c. &c. A solid musical education requires study and practice enough, without the addition of unnecessary distinctions and obsolete technicalities.

A whole tone consists of two sounds belonging to two adjacent degrees, between which there is one intermediate sound (on the piano, one intermediate key). Thus *c* and *d* form a whole tone, for they belong to two adjacent degrees, whilst there is another sound, *c sharp* or *d flat*, between them.

In the same manner, the sounds *c sharp* and *d sharp*, *e* and *f sharp*, *b flat* and *c*, form whole tones, for they belong to two adjacent degrees; viz. of *c* and *d*, *e* and *f*, *b* and *c*; whilst between each two there is also an intermediate sound, viz. \sqrt{A} between $c\sharp$ and $d\sharp$, f between e and $f\sharp$, b between $b\flat$ and c^* .)

\sqrt{A} A semitone consists of two sounds belonging either to the same or to two adjacent degrees, between which there is no other sound in our tonal system. Thus *b* and $b\sharp$, *c* and $c\sharp$, $f\sharp$ and $f\flat$, *db* and $d\flat$ form semitones, there being no intermediate sound—(on the piano, no intermediate key). Also $b-c$, $c-d\flat$, $f\sharp-g$, are semitones, there being no other sound between them, although they belong to different degrees.

By means of these two measures, every interval or tonal relation existing in our musical system may be accurately determined by counting the number of whole tones and semitones of which it consists.

Thus, if we examine the interval of a whole tone—for instance, $c-d$ —we find that it contains two semitones; viz. $c-c\sharp$, and $c\sharp-d$; or, which is the same, $c-d\flat$, and $d\flat-d$.

In examining the third, $c-e$, we find that it consists of two whole tones; viz. $c-d$ and $d-e$.

In examining the seventh, $c-b$, we find, in the same manner, that it contains

- 2 whole tones, $c-d$ and $d-e$;
- 1 semitone, $e-f$; and
- 3 more whole tones, $f-g$, $g-a$, and $a-b$.

Or, if we add the whole tones together, we find that the interval $c-b$ consists of five whole tones and one semitone.

The same result would have been obtained by proceeding in any other order of counting; for instance, in this—

- 3 whole tones, $c-d$, $d-e$, $e-f\sharp$;
- 2 semitones, $f\sharp-g$ and $g-g\sharp$;
- 1 whole tone, $g\sharp-a\sharp$;
- 1 semitone, $a\sharp-b$;

we find four whole tones and three semitones, or five whole tones and one semitone.

In this manner we may measure every interval according to our pleasure or convenience, and are always sure to obtain a correct result. Thus, if it be required to find that seventh of *C* which lies five whole tones and one semitone above it, we shall arrive at *b* as the desired sound, and no other. For *b flat* is only four whole tones and two semitones higher than *c* ($c-d$, $d-e$, $f-g$, $g-a$, and $e-f$, $a-b\flat$), whilst

\sqrt{A} • We here see the effect of a double series of names for the different musical sounds. *C sharp* and *D sharp*, also *e* and *f sharp*, are whole tones; but *D flat* and *D sharp*, *e* and *g flat*, are no whole tones; for *d flat* and *d sharp* belong to the same degree, whilst the degrees of *e* and *g* are not adjacent, but separated by the degree of *f*. And yet the sounds *Db* and $C\sharp$, *f sharp*, and *g flat*, are of the same pitch.—Of what use, then, is such a merely nominal distinction? We shall shortly be able to answer this question.

b sharp is six whole tones higher than *c* ($c-d, d-e, e-f\sharp, f\sharp-g\sharp, g\sharp-a\sharp, a\sharp-b\sharp$). This shows the advantage of the measurement by whole tones and semitones over the mere statement of the number of degrees; both *b flat* and *b sharp* form the interval of a seventh to *c*, but neither of them has the exact tonal measure required above.

It would, however, occupy too much space, were we to state the exact tonal measure of every possible interval. Hence their division into

FOUR CLASSES OF INTERVALS.

Each interval being designated by an adjective, at once accurately expressing its extent; every interval is said to be either

- MAJOR (greater),
- MINOR (lesser),
- DIMINISHED, or
- AUGMENTED (superfluous).

A *minor interval* arises from reducing a major one by a semitone; or, in other words, it is a semitone less than the major interval; thus, a minor fifth or sixth is a semitone less than a major fifth or sixth.

A *diminished interval* is one semitone less than a minor interval; or two semitones less than the major interval.

A *superfluous interval* contains a semitone more than the major interval. Let us here observe that, technically,

- Diminished signifies less than minor,
- Augmented „ greater than major.

So soon, therefore, as we know the extent of the major intervals, we may easily form from them the minor, diminished, and augmented intervals, by reducing the major intervals one or two semitones, or increasing them a semitone. Now, the extent of the major intervals has been definitely settled by the following rule, which is accepted as unerring:

“Every sound in the original series, C, D, E, F, G, A, B, C, forms a major interval in relation to the first.”

This rule is both comprehensive and easily remembered. Accordingly:



- $c-d$ is a major second,
- $c-e$ „ third,
- $c-f$ „ fourth,
- $c-g$ „ fifth,
- $c-a$ „ sixth,
- $c-b$ „ seventh,
- $c-c$ „ octave,
- $c-d$ „ ninth,

&c. &c.

Now, if we measure these intervals, we shall find that
the major second contains 1 whole tone,

..	third	..	2	whole tones,	
..	fourth	..	2	..	and 1 semitone,
..	fifth	..	3	..	1 ..
..	sixth	..	4	..	1 semitone,
..	seventh	..	5	..	1 ..
..	octave	..	5	..	2 semitones,
..	ninth	..	6	..	2 ..

Should we forget any of these quantities, we need only refer to the order of the tonal degrees, to determine the exact measure of every required major interval*.

* We cannot leave here unnoticed a peculiar classification of the intervals, which is of a very remote date in music, and of which—though, in our view of the musical art, it is of no importance whatever—the musician or lover of music should not remain quite ignorant.

In order to comprehend this classification, the following data, taken from acoustics, should be noticed: the height or pitch of a sound depends upon the velocity with which the sounding body vibrates; the greater this velocity, the *higher* is the sound, and *vice versa*. Thus, if any given sound be produced by one vibration in a certain time, then *two* of the latter will produce the *octave* of that sound; *three*, the *fifth* above this octave; *four*, the *second octave*; *five*, the *major third* of this second octave; *six*, the *major fifth* of it. Suppose, for instance, that one vibration in a second produced a sound equal to great *c*, then two would produce the sound small *c*; three, *small g*; &c.; and the successive sounds would have the following ratios to each other:

$$C : c : g : \underline{c} : \underline{c} : \underline{g}$$

$$1 : 2 : 3 : 4 : 5 : 6.$$

The next ratio would be 6 : 7, for which we must in our system accept the sound *b flat*, (the minor seventh of *c*) although it would in reality be a sound a little lower than this.

We shall now be able to comprehend the classification of the old theorists; they distinguished two kinds of intervals:

- 1, *Consonances*, or agreeably sounding, and
- 2, *Dissonances*, or disagreeably (or less agreeably) sounding intervals.

Accepted as consonances, were—the prime, major octave, major fifth, major fourth, major and minor third and sixth. All other intervals are classed amongst the dissonances.

This distinction must be considered, firstly, as *altogether immaterial*, inasmuch as it is by no means the sole or chief object of music to tickle and delight the senses with a combination of more or less pleasing sounds, but rather to operate upon the heart and mind, through the medium of those senses. But it is, secondly, also a very *superficial* one. For the real nature and character of a musical interval consists in something quite different from and independent of its pleasing or displeasing effect upon the ear, as will be shown, partly in the progress of this work (in the second section of the sixth part), and more fully in the "Science of Music;" the superficiality of this division may already be guessed, from the circumstance, that such heterogeneous things as fourths, thirds, octaves, all diminished or extreme intervals, &c. &c. are classed under the same head, without any other distinction or modification. This distinction is, finally, also *altogether an arbitrary one*; at least, in the manner in which it has been carried out. For what more reason is there for drawing a line of separation between 6 and 7, in the evenly progressing series of numbers 1 : 2 : 3 : 4 : 5 : 6 : 7. . . than between 5 and 6, or 7 and 8. Several theorists, feeling that such a decided line of demarcation between absolutely pleasing and absolutely displeasing sounds, could not well be drawn, and yet anxious to retain the accepted doctrine of these two classes of intervals, adopted the expedient of distinguishing between *perfect consonances* (octave and fifth), and *imperfect consonances* (fourth, major and minor third, and sixth), and of subdividing the dissonances into

We may now find a major interval to any other given sound, which being determined, and the distance reckoned, we must increase the interval, if too small, or reduce it, if too great. Thus, if we want to know which is the *major fourth* of f , we first count four degrees upwards, whereby we arrive at b ; but, on measuring the distance, we find that the interval $f-b$ contains three whole tones, whereas our normal fourth $c-f$ has only two whole tones and one semitone; $f-b$ is, therefore, an augmented fourth, and must be reduced a semitone, by changing b into b flat, in order to obtain the major interval, which thus includes the whole tones $f-g$, $g-a$, and the semitone $a-b$. Or should we wish to find the major fifth of b , then we perceive, on counting upwards, that it must be a sound belonging to the degree of f ($b \xrightarrow{1} c \xrightarrow{2} d \xrightarrow{3} e \xrightarrow{4} f$). But which? The normal fifth contains three whole tones ($c-d$, $d-e$, $e-f$), and one semitone ($c-f$); but the interval $b-f$ contains only two whole tones ($c-d$, $d-e$), and two semitones ($b-c$ and $e-f$), and is, consequently, too small by a semitone. We therefore raise f to f sharp, thus converting the semitone $c-f$ into the whole tone $c-f^\sharp$, and have now an interval ($b-f^\sharp$) equal to the normal fifth.

If we know the major interval of any sound, we may without trouble convert it into a minor, diminished, or augmented one, by adding or subtracting the necessary number of semitones. Thus, in order to convert the major fifth $c-g$ into a minor one, we have to subtract one semitone; this we do by changing g into g flat, and thus obtain the minor fifth $c-gb$. Thus, all the other minor intervals from C are

$c-db$	the minor second,
$c-eb$	„ „ third,
$c-fb$	„ „ fourth,
$c-gb$	„ „ fifth,
$c-ab$	„ „ sixth,
$c-bb$	„ „ seventh.

If $c-g$ is to be converted into an *augmented fifth*, g must be raised a semitone; if $c^\sharp-b^\sharp$ (a major seventh) is to be changed into a minor interval, b sharp must become b natural; if the minor seventh $c^\sharp-b$ is to be converted into a diminished seventh, b must be lowered to b flat; $c^\sharp-bb$ forming a diminished seventh. In this manner every minor, diminished, or augmented interval may be easily determined.

We advise the beginner to exercise himself upon these subjects in two different ways. *First in writing*: Let him find to every sound all its major intervals (as at p. 36); afterwards all minor ones (as above); then let him select this or that major interval (for instance, the major fifth, $g-d$, or $gb-db$), and convert it into

essential and *accidental* ones, the latter of which were to comprise all sounds occurring accidentally in a key to which they do not commonly belong. But this sub-division only led to new doubts and disputes; it was especially the *fourth* about which fierce disputes arose; and thus theorists did their best to perplex the student and draw his attention away from other really essential matters.

Before we return from this digression, we must remind the reader that the above progressive series 1 : 2 : 3 : 4 . . . was only chosen to make the ratios of the vibrations of sounds appear in their simplest form; in reality, there is no sound that has only one vibration in a second; but the lowest possible sound requires (as has been stated elsewhere) about 32 vibrations in a second. It is situated about one octave below *contra C*.

minor ($g-d\flat$, or $g\flat-d\flat\flat$), diminished ($g-d\flat\flat$, $g-d\flat\flat\flat^*$), and augmented interval ($g-d\sharp$, $g\sharp-d$).

Secondly, let him endeavour to distinguish the different intervals (especially the major and minor) solely by the ear. He will soon be able to do so, by trying to find, without any other help, a certain interval (say the major fifth, major and minor third, minor seventh, &c. &c.) to any chosen sound; and should he believe that his ear has judged correctly, this may be tested by naming the sounds and reckoning the extent of the interval.

It is obvious that many other kinds of intervals than the above four (p. 36) might be distinguished by a double elevation or depression of sound. Thus the diminished seventh $c\sharp-b\flat$, might, by a second depression of b , be converted into a twice-diminished seventh ($c\sharp-b\flat\flat$), or even into a three-times diminished seventh ($c\sharp-b\flat\flat\flat$); the augmented fifth $c-g\sharp$ might be made a double ($c-g\sharp\sharp$) or a triple ($c\sharp-g\sharp\sharp$, $c\flat\flat-g\sharp\sharp$) augmented interval.

And if we were to go beyond a double depression or elevation of sound, and introduce three sharps or flats, the number of intervals might be increased beyond measure. Happily (as has already been stated in the last foot-note) all these unsightly and unwieldy combinations are of no practical use in music, and it would be well, were they altogether laid aside.

In the preceding section, we became acquainted with *enharmonic sounds*. We now have seen that there are also intervals, which, although they have exactly the same tonal measure, may yet appear under quite different names. Such intervals we will term

ENHARMONIC INTERVALS.

They may easily be found by an enharmonic change of one or both sounds of any interval. Thus, if we change $c\flat$ in the minor third, $c-c\flat$ into $d\sharp$, we obtain the *augmented second* $c-d\sharp$, whose sounds are, in our system, of exactly the same pitch as those of the third $c-c\flat$. If the name of $g\sharp$ in $c-g$ be changed into $a\flat$, we obtain a *minor sixth*, instead of the *augmented fifth*. Thus also the *diminished seventh* $c\sharp-b\flat$ may be converted into a *major sixth* ($c\sharp-a\sharp$, or $d\flat-b\flat$); and the major fifth $c\sharp-g\sharp$ appear under the name of another major fifth, $d\flat-c\flat$. Such and similar enharmonic transpositions the student may practise by himself.

* Here we meet with three flats, or a sound reduced three semitones; of which no mention has been made on the 31st page. The reason of our silence was, because those threefold elevations or depressions of sounds are very seldom *necessary*, or may be altogether avoided. Such intervals, which do not occur in practical music, but owe their origin to pedantic theorists, have been satirically called *paper intervals*; because they exist only on this patient repository of many other *useless tables and dogmatic rules*, hatched in the brains of over-learned teachers, for the amusement of their poor pupils. Our recent triple flat might also have been well spared, and would have been, had we not trusted so much in the common sense of the student as to believe that he would look upon it merely as an unusual form, to which he was led by carrying out an otherwise useful and necessary exercise.

SECTION THE SIXTH.

THE MAJOR AND MINOR MODES.

WE have now learned that music has at its command *seven degrees of sound*, from which, however, arise a number of different sounds and combinations. It is possible for all these sounds and their combinations to occur in some particular composition. As, however, every work of art has to express a special motive, or, at least, a somewhat decided tendency, and a definite series of ideas and feelings, it is natural that, in a musical composition, those combinations of sounds will be employed which best agree with its general character, or seem best calculated to produce the intended effect. It may, therefore, be safely asserted, that every really artistic production in music confines itself to a certain suitable range and class of sounds and tonal combinations.

This circumstance greatly facilitates the task of the teacher, in introducing his pupils to the wide empire of musical forms, without his being exposed to the danger of bewildering and losing himself in the midst of their endless variety.

The natural foundation of every musical composition consists of

THE SEVEN DEGREES OF SOUND.

Each of these, however, may, as we know, appear in five different forms; and there is, consequently, a possibility of an almost endless variety of combinations between the different degrees. Thus we might commence a composition with the notes $c-d-e-f$, or $c\sharp-d-e-f$, or $cb-d-c-f$, or $c-d\sharp-e-f$, or $c\sharp-d\sharp-e-f$, &c. &c.

Of all these possible forms, the system of modern music establishes *two* as the normal and only essential ones for musical compositions. They are termed

TONAL MODES,

and are distinguished by the name of *major* and *minor* modes*.

Both modes agree in this, that they contain the seven degrees of sound. What then distinguishes them from each other? The ratios of the degrees, or, which is the same, the character of their intervals. In the

MAJOR MODE,

* It is here necessary to mention other distinctions, made respecting the manner in which a series of sounds proceeds. All series of sounds have been divided into *three genders* or orders; viz. the *diatonic order*, in which every degree appears only once, as $c-d-e-f-g-a-b$, and which, therefore, consists of whole tones and semitones mixed; the *chromatic order*, or a series of sounds which proceeds through all the successive semitones of the octave; and the *enharmonic order*, in which every degree appears both in its depressed and elevated form, as $c-c\sharp-d\flat-d-a\sharp-e\flat-e-f$, &c. &c. But neither of the last two orders are suitable as a basis in our system of musical composition; nor does it appear to be a correct idea, that the ancient Greeks, from whom this classification has been derived, really employed them as such, although some old writers appear to corroborate that opinion. See the Author's Essay on "The Music of the Greeks," in the *Universal Lexicon der Tonkunst*; or the Translator's extract from it in the Appendix.

all intervals, as the name implies, are major; that is to say, all intervals between the first and either of the following sounds. In the major mode, therefore, we have, after the first, a major second, third, fourth, &c. &c. From this we see that our original order of degrees (p. 10),

c—d—e—f—g—a—b,

is a model of a *major diatonic scale*.

In order to obtain a general standard for all major scales, we measure the tonal distance between each two successive degrees. In doing so, we find that each sound is either a whole tone or a semitone higher than the preceding one; viz.

c $\overset{\frown}{\sim}$ *d* $\overset{\frown}{\sim}$ *e* $\overset{\frown}{\sim}$ *f* $\overset{\frown}{\sim}$ *g* $\overset{\frown}{\sim}$ *a* $\overset{\frown}{\sim}$ *b* $\overset{\frown}{\sim}$ *c*.
 1 1 $\frac{1}{2}$ 1 1 1 $\frac{1}{2}$

And the order of sounds expressed in whole tones and semitones is this:

“*First, two whole tones and a semitone; then again, three whole tones and a semitone.*” In

THE MINOR MODE,

the intervals are also all major, with the exception of the third and the sixth, which are minor. As we know how to change major into minor intervals, we may also easily convert any major scale into minor; viz. by merely depressing the third and the sixth.

Thus, for instance, the above major scale, commencing with *c*,

c—d—e—f—g—a—b—c,

becomes minor by changing *e* and *a* into *e flat* and *a flat*.

c—d—e^b—f—g—a^b—b—c.

From this model we find that the minor mode has the following tonal distances:

c $\overset{\frown}{\sim}$ *d* $\overset{\frown}{\sim}$ *e^b* $\overset{\frown}{\sim}$ *f* $\overset{\frown}{\sim}$ *g* $\overset{\frown}{\sim}$ *a^b* $\overset{\frown}{\sim}$ *b* $\overset{\frown}{\sim}$ *c*.
 1 $\frac{1}{2}$ 1 1 $\frac{1}{2}$ 1 $\frac{1}{2}$ $\frac{1}{2}$

Peculiar to the minor mode is the interval of three semitones (an augmented second) between the sixth and seventh degree. This, like all other augmented intervals, strikes the ear rather harshly, when occurring in the order of the scale:

Ex. 47.



but this is not the case in the following series:

Ex. 48.



where the augmented second is avoided. It is moreover to be borne in mind, that, in the formation of a normal order of sounds, we have not to seek for the mildest and most pleasing arrangement*; but rather for a standard scale best suited to become the basis of musical composition.

* This consideration, which is quite foreign to the idea and purpose of a scale, has induced many theorists to alter the progression of the minor scale in two different ways. According to

But why have the two modes been arranged in their present order, in preference to any other? Why has the major mode major intervals only? And why, in the minor mode, are only the third and sixth, and no other intervals, minor? These are questions to be replied to hereafter; at present it is sufficient for the student to impress firmly upon his memory the characteristics of the two modes, and learn to form their scales.

their plan, the *ascending* minor scale has only one minor interval, viz. the third,

$$c-d-e\flat-f-g-a-b-c;$$

whilst the same scale, in *descending*, has *three* minor intervals, viz. third, sixth and seventh,

$$c-b\flat-a\flat-g-f-e\flat-d-c.$$

It is true that by this alteration the succession of the sounds is made more smooth and pleasing; but, on the other hand, it is equally indisputable that thereby the idea of a *uniform* and *consistent* scale is altogether destroyed. For, in this form, the scale has two intervals on the same degree ($a\flat$ and a on the sixth, $b\flat$ or b on the seventh), and must be considered either as a double scale, or as a diatonic and chromatic mixture,

$$c-d-e\flat-e\sharp-f-g-a\flat-a\sharp-b\flat-b\sharp-c;$$

and is, in both cases, unfit for a standard order (or mode) of sounds. (See the Author's School of Composition, part 1.)

It is, however, quite a different question, whether a composer may not, in some cases, be allowed to deviate from the systematic scale of No. 47, and substitute another arrangement, with the view to obtain a smoother progression of sounds. The theory of composition grants him this liberty, and tells him how and for what reasons he may avail himself of it. For the same reasons, a teacher of music may also cause his pupil to practise both the systematic and the modified form of the scale; nay, as a *technical exercise*, he may even give the precedence to the latter, in order not to blunt the ear of the pupil; and, by the constant repetition, make him insensible to the strange but characteristic effect of the augmented second. But whilst we grant this licence to the composer for artistic reasons, and to the teacher out of consideration for his pupil, we must protest against its being made use of to supplant the systematic and only legitimate minor scale.

SECTION THE SEVENTH.

MAJOR AND MINOR KEYS.

WE have already observed (p. 38) that the intervals may be formed from any degree and from any sound of such degree; for instance, from *c sharp* as well as *c*, from *d* as well as *e*; and we have already done so (p. 38), by way of example and exercise.

Consequently we may also form a scale, major or minor, beginning from any sound we choose; for instance, from *c* \sharp , *d*, *e* \flat , &c. &c. There are, therefore, as many different major and minor scales as there are different sounds.

A piece of music being based upon a certain scale, *i. e.* one in which the sounds are chiefly derived from that scale, is said to be written in a certain

KEY;

and the word key is frequently employed in the same sense as scale.

There are, consequently, both *major keys* (based upon the major mode), and *minor keys* (based upon the minor mode), and, of both, as many as there are different sounds.

How many different sounds does our system contain?

Firstly—The *seven* natural (unaltered) sounds,

c—d—e—f—g—a—b;

secondly—The five intermediate semitones,

c \sharp —d \sharp —f \sharp —g \sharp —a \sharp ,

or *d \flat —e \flat —g \flat —a \flat —b \flat* ;

together *twelve*. There must, consequently, be

TWELVE MAJOR KEYS

and

TWELVE MINOR KEYS;

and this number is not altered by the enharmonic change of the name of the sounds; for, as *c sharp* is the same as *d flat*, *e sharp* the same as *f*, &c. &c., so is the key of *c sharp* the same as the key of *d flat*, and the key of *f* the same as the key of *e sharp*, &c. &c.

How are we now to form the scale of any of these twenty-four keys? After the first note has been chosen, we write down the next six degrees in their natural order. We then measure the distances between the several intervals, to see whether they agree with those of the normal scale; viz.

in major, 1, 1, $\frac{1}{2}$, 1, 1, 1, $\frac{1}{2}$, tones;

in minor, 1, $\frac{1}{2}$, 1, 1, $\frac{1}{2}$, $1\frac{1}{2}$, $\frac{1}{2}$, tones.

And where we find the distance between two sounds either too great or too small, we rectify it by depressing or raising the upper of the two sounds.

Thus, for instance, if we were asked to write a scale in the key of *A major*, we should first have to note down the seven degrees, commencing with *a*,

$$a-b-c-d-e-f-g.$$

We then examine the several steps, from one degree to the next. The first, from *a* to *b*, we find to be correct; namely, a whole tone. The next, *b-c*, is only a semitone, but ought to be a whole tone; we therefore change *c* into *c* \sharp , and now find that the next step, viz. *c* \sharp -*d* is also, what it should be, a semitone. From *d* to *e* is a whole tone, as in the normal scale; but from *e* to *f* (from the fifth to the sixth degrees) should be a whole tone, whereas it is only a semitone. We therefore raise *f* to *f* *sharp*; and this alteration causes us to change the next note, *g*, also into *g sharp*, in order to obtain the third whole tone. Thus we have found the intervals of the major scale of *a* to be

$$\begin{array}{cccccccc} a & - & b & - & c & \sharp & - & d & - & e & - & f & \sharp & - & g & \sharp & - & a. \\ & & 1 & & 1 & & \frac{1}{2} & & 1 & & 1 & & 1 & & \frac{1}{2} & & & \end{array}$$

In the same manner, if it were required to find the major scale of *A flat*, we should first write down the successive degrees,

$$a b - b - c - d - e - f - g,$$

and then measure the intervals step by step. In doing so, we shall find the first step, *a b*-*b*, too great by a semitone, and therefore depress *b* by a flat; continuing in this manner, we arrive at last at this series,

$$\begin{array}{cccccccc} a & b & - & b & - & c & - & d & b & - & e & b & - & f & - & g & - & a & b. \\ & & & 1 & & 1 & & \frac{1}{2} & & 1 & & 1 & & 1 & & \frac{1}{2} & & & \end{array}$$

The scales in the minor keys may be found by the same process. But our labour will be much shortened and facilitated, if we know the sounds constituting the major scale of that key of which we want to form the minor scale. For then we may save ourselves the trouble of measuring the distances from degree to degree, by merely depressing the third and the sixth of the scale.

Thus we change the scale of *A major* into *A minor*, by substituting *c* for *c* \sharp on the third degree, and *f* for *f* \sharp on the sixth:

$$\text{A major: } a-b-c \sharp-d-e-f \sharp-g \sharp-a.$$

$$\text{A minor: } a-b-c-d-e-f-g-a.$$

In the same way, the major scale of *A flat* is changed into minor:

$$a b - b b - c - d b - e b - f - g - a b.$$

$$a b - b b - c b - d b - e b - f b - g - a b^*.$$

* With this systematic method of forming the scales, every student, who aims at a sound knowledge of music, ought to be acquainted. For the cultivation of the student's ear, another kind of exercise is, however, of much greater importance, and therefore most urgently recommended. Let him frequently play and sing the normal scale in *C major*, until its tonal ratios are firmly impressed upon his memory; he then should proceed to find out the other major, and afterwards also the minor scales, without any assistance but that of his ear. When he thinks he has found the right sounds of a scale, let him name them, and then measure the distances between each two intervals, to prove whether his ear has judged correctly. In naming the sounds, he should remember that, in every scale, each of the seven degrees must occur but once, and in their regular order; this will secure him against using improper enharmonic names; for

We have now a perfectly defined basis for all musical compositions. We are not only enabled to decide generally whether a piece belongs to the major or minor mode, but also what particular major or minor key it is in, *i. e.* from which particular scale the sounds, of which the piece is composed, have been chiefly taken. As a general rule, though not without exception, every piece has a particular key, in which it commences, and to which, after occasional digressions into the tonal sphere of some other key or keys, it finally returns. This knowledge of the key in which, as musicians express it, a piece is written, will materially assist us in the comprehension and execution of a musical composition.

instance, not to note down *a sharp*, instead of *b flat*, for the second degree of the scale of *a flat*; or *b sharp*, instead of *c*, for the third degree.

Exercises of this kind are of the greatest benefit, and cannot be too frequently repeated; they produce that quick perception of mind and ear, which alone ensures the continued interest and consequent progress of the student, but which is little encouraged by a method of abstract mathematical calculation, and still less by a superficial learning off by heart, with which many teachers content themselves.

SECTION THE EIGHTH.

ON THE NATURE AND CHARACTERISTICS OF THE KEYS IN GENERAL.

It cannot be denied that the method prescribed in the preceding section for forming the scale, is rather tedious; especially when the same operation has, in every instance, to be repeated. Hence we require a more concise means, by which we can immediately represent to ourselves any particular key, or all the keys collectively.

Now what is it by which we form the idea of a key? A knowledge of the degrees in the scale which must be raised or lowered; for we know that all scales have, in common, seven degrees.

The following is the most concise method.

A. THE MAJOR KEYS.

C major is that major key which requires neither sharp nor flat, since it consists only of the seven natural sounds,

C—D—E—F—G—A—B.

On this account it is called *the Normal Major Scale*. We begin therefore with C, placing a cipher over it, as a sign that in the key of C no sound is sharp or flat. We then write the fifth degree above C, and proceed in the same manner successively, until we again arrive at C. Lastly, mark (out of the line) the fifth degree below C. Thus:

F. 0.
C—G—D—A—E—B—F—C.

Now it will be found that, in every succeeding key after C, one sound will be raised, and each sound so raised is retained in the succeeding keys. Thus G major has one sharp; in D major this sharp is retained, with the addition of a second sharp; in A major both remain, and a third sharp is added, &c. &c. Here,

F. 0 1 2 3 4 5 6 7
C—G—D—A—E—B—F—C,

the number of sharps required is expressed by the figure over each key.

Yet we do not know by this which degrees are raised. The new sharp is always "the next but one towards the left hand." Thus, in G major, f becomes f \sharp , as pointed out by the sign.

F. 0 1 D A &c. &c.
C G

Consequently, in D major, c will become c \sharp

F. 0 1 2 A
C G D

At the same time, the preceding $f\sharp$ is retained; and thus, in D major, f and c are raised to $f\sharp$ and $c\sharp$.

We now perceive that the keys after B must not be called F and C, but $F\sharp$ and $C\sharp$; for every sharp must be retained throughout the successive keys.

At present we will merely proceed according to our series of letters, in order to see what sharps are employed in each key. G major has $f\sharp$; D major, $f\sharp$ and $c\sharp$; consequently

A major has $f\sharp$, $c\sharp$, and $g\sharp$,
 E _____ and $d\sharp$,
 B _____ and $a\sharp$,

and so forth. Indeed, if we would proceed to C sharp major and beyond, we should then have $G\sharp$ major with *eight**; $D\sharp$ major with *nine*; $A\sharp$ major with *ten*; $E\sharp$ major with *eleven*; and $B\sharp$ major with *twelve* sharps. $B\sharp$ is, however, the enharmonic equivalent to C. We have therefore proceeded through all the twelve major keys, and again arrived at the first key, C, by successive steps to the *fifth above*. This progression of keys is termed

THE CIRCLE OR PROGRESSION BY FIFTHS.

We are aware, however, that scales may also be formed with flats. We have (p. 44) formed the scale of $A\flat$ major. Now what is the order of succession in these keys?

As the operation of the flat is the opposite to that of the sharp, it follows that the reversal of the preceding series of letters will shew the order of succession of the keys with flats. We therefore write the circle by fifths from C, beginning at the right hand, in reversed order, C, F, B, &c. &c.; and we know that C major has no flat, F has *one*, and the next key *two*, &c. &c.; we must also recollect that (as in the keys with sharps) every flat must be retained throughout the succession of keys. Here is our new scheme :

						b	
F.	7	6	5	4	3	2	1 0
	C	G	D	A	E	B	F C

* Here it must occur to us, how is the *eighth* sharp to be obtained, since we have only seven degrees, which have already been made sharp in the key of $C\sharp$ major?

Ex. 49.



Which is the last sound raised? B. Which must now be raised? Following the order, F; but that has already been raised, and has become $F\sharp$. Consequently, if it must again be raised, we must now employ a *double sharp* instead of a *single sharp*.

Ex. 50.



$D\sharp$ major will, therefore, have two double sharps, $f\sharp\sharp$ and $c\sharp\sharp$, the five single sharps being retained; $A\sharp$ major, three double sharps, $f\sharp\sharp$, $c\sharp\sharp$ and $g\sharp\sharp$, the four single sharps being retained, &c. &c. We shall soon perceive that these keys are not employed.

But how shall we ascertain which degrees successively require flats?
 "Always the next in the scheme towards the left hand*." Therefore, in F major, b becomes bb; now we at once perceive that the next key cannot be B, but Bb. In Bb major, the first flat (bb) is retained, and e is lowered to eb; accordingly the next key is not E major, but Eb major. Proceeding in this manner, our scheme assumes this order:

F.	7	6	5	4	3	2	1	0
	C	G	D	A	E	B	F	C
	Cb	Gb	Db	Ab	Eb	Bb		

Thus we see that in Eb major there are three flats, bb, eb, and ab; in Db major, *five*, bb, eb, ab, db, and gb; in Cb major, *seven*, bb, eb, ab, db, gb, eb, and fb.

If we would go further, we should, after Cb major, arrive at Fb major with *eight*, Bbb major with *nine*, Ebb major with *ten*, Abb major with *eleven*, and Dbb major with *twelve* flats. Dbb is, however, the enharmonic equivalent for C major; consequently, here also is the circle by fifths completed, and brought again to the point from which it commenced. By means of these schemes of the circle by fifths, in the direct progression for sharps, and the reversed order for flats, we are in a condition to point quickly, and with certainty, to any particular key. Those with few sharps or flats are very easy to form and recognise, while those with many changed sounds are naturally more tedious†.

* This appears to be contradictory to the previous induction: that the flats would be found in the opposite order of succession to that of the sharps. But this disagreement is only in appearance, because we have not followed the remaining portion of the circle by fifths to the end. If we would carry further the series (p. 46) thus:



we should find that (as pointed out by our former sign) the raised sounds for E^b extend as far as dX (that is, in E major, d has already become d[#]; and, in E[#] major, it must be raised once more) and the scale of E^b is

c[#], fX, gX, a[#], b[#], eX, dX, e[#].

In E^b major enters the twelfth raised sound (according to the second sign) when A[#] must become AX.

Now, if we would change B[#] major again into E[#] major, we must reduce the last raised sound aX back again to a[#], and then we shall once more have the scale of E[#] major. The depression is then found immediately to the left hand of E[#], the key we were seeking.

B[#] major is, however, no other than C major, E[#] major the same as F major, aX is the enharmonic equivalent for b, and a[#] for bb. Thus, as in changing from B[#] to E[#] we must lower aX to a[#], so, in order to change from C major to F major, we must lower b to bb, as in the scheme.

† The manner adopted by Logier to represent and impress the major keys collectively on the minds of a great number of pupils, is very ingenious. Applying them to the left-hand (with the fingers extended), he called the arm (the root of the hand) C, and this the root of the keys; the thumb, G; the fore-finger, D; the second, A; the third, E; the fourth, B—the little-finger of the right-hand F.

The root key (C) has no signs prefixed. The next key (G) has one sharp—the little finger of the right-hand is raised, therefore, for f[#]; the next (D) requires a second sharp (c[#]), for which

But here we have the agreeable evidence, that the keys with numerous signs of transposition may be

entirely dispensed with.

If, for instance, we place the before-named keys with sharps, and those with flats, opposite to each other, for the purpose of comparison—

Sharps,	0	1	2	3	4	5	6	7	8	9	10	11	12	
	C,	G,	D,	A,	E,	B,	F \sharp ,	C \sharp ,	G \sharp ,	D \sharp ,	A \sharp ,	E \sharp ,	B \sharp	
	D \flat ,	A \flat ,	E \flat ,	B \flat ,	F \flat ,	C \flat ,	G \flat ,	D \flat ,	A \flat ,	E \flat ,	B \flat ,	F,	C.	
	12	11	10	9	8	7	6	5	4	3	2	1	0	Flats

we find that

here ✓ D $\flat\flat$ with 12 flats is the same as C without any sharp.
 A $\flat\flat$ — 11 ————— G with 1 sharp.
 E $\flat\flat$ — 10 ————— D — 2 ———
 B $\flat\flat$ — 9 ————— A — 3 ———
 F \flat — 8 ————— E — 4 ———
 C \flat — 7 ————— B — 5 ———

also that

B \sharp — 12 sharps is the same as C without any flat.
 E \sharp — 11 ————— F with 1 flat.
 A \sharp — 10 ————— B \flat — 2 flats.
 D \sharp — 9 ————— E \flat — 3 ———
 G \sharp — 8 ————— A \flat — 4 ———
 C \sharp — 7 ————— D \flat — 5 ———

For all the keys here placed opposite to each other are mutually enharmonic equivalents; on which account also they are called

ENHARMONIC KEYS.

Who now would trouble himself with twelve, or ten, or seven signs of transposition in D $\flat\flat$ or B \sharp , E $\flat\flat$ or A \sharp , C \flat or C \sharp , when he finds in C, D, B \flat , B, and

we point to the left-arm; the following key (A) requires a third sharp (F \sharp), which is signified by the left thumb, and so on.

In the reversed order, F receives its flat (b) from the little finger of the left-hand (before called b), and the rest follow the same order.

Moreover, the same circle by fifths is most readily comprehended by this means, as it leads us through all the keys round again to the first point. It may be observed also, that the employment of a circle is a favorite mode of representing the succession of keys.*



* This subject is fully displayed in *Clark's Harmonic Compass*, sold by R. COCKS & Co.

D \flat , the same keys without any changes, or with only two, or at most five*? In our rule for keys, then, we will employ no key with seven or more signs of transposition. Their greatest and indispensable number is *six*; *i. e.* six sharps in F \sharp major, and six flats in G \flat major; both keys are also enharmonically the same. Only in few and rare cases shall we find occasion to advance to C \sharp major with seven sharps, or C \flat major with seven flats. This may be advisable, principally, when, already in a key with many signs, we may wish to proceed to another key with a greater number of similar signs. If, for example, we had been in B, or F \sharp major, and would thence proceed to C \sharp , or D \flat major, it would evidently be more convenient, rather to add one or two more of the same signs, than to cancel them by means of as many naturals and then add five flats. According to the first method, we should only have occasion for *one or two* signs; in the last, we should require *ten or eleven*. This will become more clear in the next section.

B. THE MINOR KEYS.

For the formation of the minor keys, no farther directions are necessary; every minor key may be formed from its major key (beginning with the same sound), by lowering the third and sixth; *i. e.* C minor from C major, which has been already shown (p. 41). In the circle of minor keys, A minor must be taken as the normal scale.

* In order more easily to impress the number of signs upon the recollection, let us observe that the united signs of two enharmonic keys added together always amount to *twelve*; *e. g.* B \sharp or D \flat has twelve signs, and C none; E \flat has ten, and D two; D \sharp has nine, and E \flat three. If, then, we know the number of signs in one key, we can, by deducting it from *twelve*, ascertain their number for the other; for instance, G major has one sharp, consequently A \flat must have eleven flats.

SECTION THE NINTH.

A MORE MINUTE CONSIDERATION OF THE KEYS.

A. SIGNATURES.

1. *The Major Keys.*

WE have seen, in the preceding section, that in all major keys, with the exception of C, sharps or flats are required. These are placed at the commencement of a piece, or rather at the commencement of every staff, immediately after the clef, together with which they form what is termed the *signature* of the piece. Here



we see the signatures of the more usual keys. It will be observed that the sharps and flats are written according to the order in which they appear in the circle by fifths (pp. 46 and 48): first *f* sharp, then *c* sharp; first *b* flat, then *e* flat, &c. &c.

The signature affects not only the octave in which it is written, but also the same degrees in every other octave. Thus, in *G major*, the signature placed in the two-lined octave indicates that not only the sound *f* of this octave, but every *f*, in whatever situation, is changed into *F sharp*.

When any single note is to differ from the signature—for instance, if in a composition in *G major*, the sound *F sharp* is in a certain place not to be retained—this is indicated by a *natural* placed before the note; and here we see, for the first time, a necessity for the employment of this sign. In this phrase, for instance,



F must, the first three times, be read *F sharp*, according to the signature; but the fourth *F*, by means of the natural, becomes the original *F*, and not *F sharp*.

Thus also, if in a piece of music an entire change of key is to take place, the first signature must be revoked by naturals and the new signature substituted.

as part of a longer strain in the key of *D* major, we see, at (*a*), the note *C*, which, as it does not belong to the scale of *D*, indicates a change of key. As, however, the note *C*♯ recurs at (*b*), it is plain that the key of *D* has only been quitted incidentally. For this reason, we abstain from changing the signature, and merely place a natural before one *C*, and a sharp before the other. The same is the case at *c* and *d*, where the sound *b* is first changed into *bb*, and is shortly after restored to its original pitch.

Such single sharps and flats occurring in the middle of a staff, and indicating a merely temporary elevation or depression of a sound, are termed

ACCIDENTALS,

in contradistinction from the sharps or flats of the signature, which are permanent, excepting where they are revoked by naturals.

2. THE MINOR SCALES.

The signature of the minor keys is regulated by a special and peculiar law.

The elevations or depressions of these keys are not indicated by an exactly corresponding number of sharps or flats; but

every minor key has the same signature as that major key which is situated a minor third above it.*

Thus the signature of *A* minor is not, as might be expected from its scale (*a-b-c-d-e-f-g*♯*-a*), a sharp on the degree of *G*; nor does the signature of *D* minor (*d-e-f-g-a-bb-c*♯*-d*) consist of one sharp and one flat: but *A* minor has the signature of *C* major; *i. e.* neither sharps nor flats; while *D* minor has the signature of *F* major (one flat); the major key lying, in both cases, a minor third above the minor one. Here

E B F♯ C♯ G♯ D♯ D G C F B♭ E♭

we see the signatures of the minor keys which most frequently occur; that of *E* minor is like that of *G* major; of *D* minor, like that of *F* major; of *B* minor, like that of *D* major; &c. &c. &c.

Two keys (the one major and the other minor) which have the same signature are termed

PARALLEL KEYS,

or *parallel tones*. The parallel tone of a minor key is situated, as we have seen, a minor third higher; consequently the parallel key of every major key is to be found a minor third below. Thus, the parallel key of *A*♭ major is *F* minor; of *B* major, it is *G*♯ minor; of *D*♭ major, *B*♭ minor; and so on. In this manner,

* Let the student well observe the difference: every minor scale is *formed* (derived) from its own major scale; *i. e.* that which has the same tonic; but its *signature* is that of the major key found a minor third above it.

the different parallel keys may be easily identified, and thence the signatures of the minor keys determined.

And now only do we understand fully the meaning and purpose of the different signatures. *In the first place*, they serve to indicate which sounds, in a musical piece, or in any part of it, are to be raised or lowered; in this way they save the trouble of writing a sharp or flat before each single note requiring to be altered. *Secondly*, also they serve as an

INDICATION OF THE KEY

in which a piece is composed. In this respect, however, they are so far deficient as indicators, that they do not inform us which of the two parallel keys represented by every signature is intended. This last question we shall not be able to decide with certainty, until we have heard something of harmony and modulation; as a temporary help, however, the student may notice, that

The last note

of a composition, or, should it close with harmonic combinations (p. 3),

The lowest sound

of this harmony is *generally* the key-note of the piece.

Thus, if a composition have two sharps for its signature, we know that either the key of *D* major, or of *B* minor is indicated. Now, when the last sound or the lowest sound of the last harmony is *B*, it may be presumed that *B* minor, and not *D* major, is the key of the piece.

But what becomes of those degrees of a minor key whose alteration is not indicated in the signature? Whenever such degrees occur, their elevation or depression is indicated by a special-*accidental*-sharp, flat, or natural. Thus the signature of *D* minor, for instance, is one flat; but we know that the scale of *D* minor has also a *C* sharp; therefore, whenever a note on the degree of *C* appears, we place before it a sharp, unless it be expressly intended that the sound is not to be raised, but is to retain its natural pitch.

Whence then arises this practice of prefixing to the minor keys a signature which is only partly correct?—This system must be followed, on account of its general adoption; but we can only feel satisfied when we perceive that this general custom rests upon valid grounds. Of these, we can here mention only the following:

Firstly: an attempt to give a precisely correct signature to all minor keys would in many cases be attended with great inconvenience. Two minor keys:

$$\begin{aligned} D-e-f-g-a-bb-c\sharp-d, \\ G-a-bb-c-d-e-b-f\sharp-g, \end{aligned}$$

would require both sharps and flats, and thus entirely deviate from the natural development of the signatures, to which we have become accustomed in the formation of the major scales. The other minor keys, for instance,

$$\begin{aligned} A-b-c-d-e-f-g\sharp-a\dots\dots g\sharp \\ E-f\sharp-g-a-b-c-d\sharp-e\dots\dots f\sharp \text{ and } d\sharp, \\ C-d-e-b-f-g-a-b-b-c\dots\dots eb \text{ and } ab, \\ F-g-a-b-bb-c-d-b-e-f\dots\dots bb, ab, \text{ and } d\flat. \end{aligned}$$

would have the same number of sharps or flats as some major keys totally different

from them; and as, in the major scales, we have been accustomed merely to look at the *number* of sharps or flats, in order to recognise the key, how easily might a performer mistake the signature of *A* minor for that of *G* major, or of *F* minor for that of *E^b* major*.



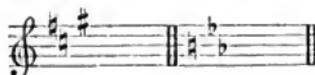
It would, therefore, be necessary to notice in every signature, not only the *number* of sharps and flats, but also carefully to examine their positions on the staff; which again would be so much more laborious a task in the minor keys, because there is, in the latter, no trace of that regular progression of the flats and sharps which is found in the successive major keys, and which enables us to know at once what sharp or flat *must follow* upon one or more preceding ones.

Secondly: Most compositions, especially those of considerable length, and in which consequently the signature is of greater importance, do not remain in the same key, but pass through one or several others. This change of keys is not altogether a matter of accident or choice, but is based upon, and regulated by, certain artistic laws; the most general and important of which is, that in such a change a nearly related key is to be preferred to a more distant or foreign one.

Now, if we wish to pass from a minor into a nearly related major key, we have the choice between two major keys, both standing in the same degree of relation to the minor one; viz. the major key on the same tonic, and the parallel key situated a minor third higher. For reasons which can only be fully explained in the theory of composition, we prefer, *in general*, to pass into the parallel major key, instead of that upon the same tonic; for instance, having commenced in the key of *C* minor, we would proceed to the key of *E^b* (the parallel major key), in preference to that of *C* major. This being an almost general rule, it is obviously an advantage that no alteration of the signature is necessary, but that one degree of the scale only requires the employment of an occasional sharp or flat; as, in the above change from *C* minor to *E^b* major, a flat on the degree of *b*.

C—*d*—*e**b*—*f*—*g*—*a**b*—*b* — *c*—*d*—*e**b*.
E^b—*f*—*g*—*a**b*—*b^b*—*c*—*d*—*e**b*.

* For this reason, it has also been proposed to indicate by means of *naturals* those degrees of the scale which, in the major key on the same tonic, or in the parallel key, undergo an alteration, and write the signatures of *A* and *C* minor thus:



But, leaving out of consideration that this mode of writing would not be suitable to all minor keys (for instance, *G* or *D* minor), it is also, to say the least of it, opposed to common sense to employ a sign of revocation (a natural) where no previous elevation or depression of sounds has taken place.

B. THE PRINCIPAL INTERVALS OF THE SCALE.

We have seen that a major or minor scale may be established upon every sound of the octave. This sound, upon which the scale may be said to rest, and from which it derives its name, is distinguished by the special name

TONIC,

of its scale or key.

The fifth degree of every key (the major fifth above the tonic) is called the

DOMINANT,

or *governing sound*. In a subsequent part, which treats of harmony, we shall learn why this sound bears such a distinctive name. Here we will only intimate that the dominant is that sound at which, in the circle by fifths, we first arrive after the preceding key-note. Thus, for instance, the dominant of *C* is *G*; and the dominant of *G* is *D*; as the circle by fifths also leads us from the key of *C*, first to that of *G*, and next to *D*, &c. &c.

But there is also another circle by fifths, proceeding in an opposite direction; namely, that of the keys with flats, which leads us from a certain key-note to one situated five degrees *lower*; for instance, from *C* to *F*, thence to *Bb*, *Eb*, &c. The same reversed progression may also be followed in the keys with sharps: from *D* to *G*, from *G* to *C*. This shows that the major-fifth *below* the tonic is also an important interval of the scale, and it is therefore likewise distinguished by the special name

SUBDOMINANT,

or the dominant *below (sub)* the tonic. In the key of *C*, therefore, the subdominant is *F*, in the key of *G* it is *C*, in the key of *A* it is *D*, &c.

We have still to mention two other, though less important and usual, terms. The third degree in every major or minor scale is called the

MEDIANT;

in explanation of which term, we confine ourselves, for the present, to the observation, that it is situated between the tonic and dominant, between which it forms a mediating link. In what manner it serves to connect those two intervals, we shall see in a subsequent part of this work.

As the third *above* the tonic connects the latter with the dominant; so the third *below* the tonic serves as a connecting link between it and the subdominant; and is therefore termed the

SUBMEDIANT.

Thus, in the key of *C* major, the sound *E* is the mediant, and *A* the submediant; *E* is the connecting sound between *C* and *G*, and *A* performs the same office between *F* and *C*. In *C* minor, the mediant is *E^b*, and the submediant *A^b*.*

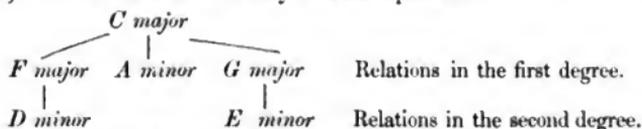
* It scarcely requires to be observed, that all these terms are given to every sound *only in one particular key*, and that one and the same sound may have quite different names in different keys. Thus the sound *A* is the *submediant* in *C* major, the *mediant* in *F* major, the *dominant* in *D* major, the *subdominant* in *E* major, and the *tonic* in *A* major or minor.

Those keys which, in the circle by fifths, are separated by *one* intermediate key, are related in the *second degree*; for instance, *C* major and *D* or *B \flat* major. The more distant degrees of relation may be calculated in accordance with this principle.

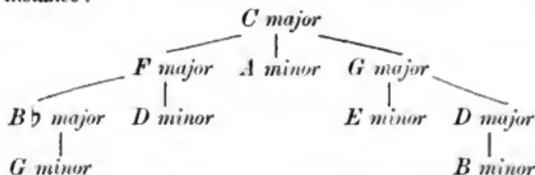
2. RELATION OF PARALLEL KEYS.

Major and minor keys having the same signature are related to each other in the *first degree*, for they differ only in one sound (p. 55). Thus the keys of *C* major and *A* minor, *C* minor and *E \flat* major, &c. &c. are relations in the first degree.

A combination of the previous kind of relation (that of the major keys in the circle by fifths) with this, between the parallel keys, leads to a secondary connexion between minor and major keys. We have seen that every major key is related in the first degree; firstly, with its two neighbouring major keys; and, secondly, with its parallel minor key: *C* major, for instance, with *G* and *F* major, and with *A* minor. Now, each of these two nearest related major keys has again its parallel minor key (*E* and *D* minor), to which it is also related in the first degree. These latter, therefore, may be considered as *relations in the second degree* to the first key (*C* major). This kind of relation may be thus represented:



By a farther extension of this table, we obtain relations between more distant degrees; for instance:



We see relations in the *first degree*—*G* major, *F* major, *A* minor; in the *second degree*—*D* major, *E* minor, *B \flat* major, *D* minor; and in the *third degree*—*B* minor and *G* minor. But it is unnecessary to carry this examination farther, or even so far.

3. RELATION BETWEEN THE MINOR KEYS AND THE MAJOR KEYS OF THE SAME TONICS, AND BETWEEN THE DIFFERENT MINOR KEYS.

We have seen (p. 44) that every minor key differs in *two of its intervals* from the major key of the same tonic; viz. in its *third* and *sixth*. Such two keys, therefore, must be considered as *relations in the second degree*.

made acquainted) have been pointed out. It is only by looking upon the external connexion of the scales, that the keys of *D* major (for *C \flat*), and *C \sharp* major (instead of *D \flat*), can be said to be in the nearest relation to the key of *G \flat* major. But this merely external consideration suffices here for the whole term of musical study. A premature enquiry into the more hidden ties of affinity would lead to no beneficial result; but might, on the contrary, give rise to a train of merely fantastic speculations. The proper place for the solution of these and similar questions, is in the *Science of Music*, which the author hopes soon to lay before the public.

But here a peculiar circumstance serves to draw closer the bond of union. A major and its minor key have in common the three most important intervals of the scale; viz.

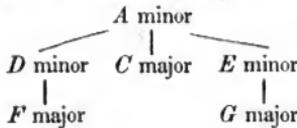
the tonic,
dominant, and
subdominant;

and this circumstance unites them so closely (as we shall see in the doctrine of harmony), that we must consider them as relations in the first degree.

For the same reason, we consider as relations in the first degree those minor keys which stand to each other in the position of tonic and dominant or subdominant; or, in other words, which immediately follow each other in the circle by fifths. Thus the minor keys of *E* and *D* are considered as relations, in the first degree, to *A* minor, solely on account of the close connexion between the tonic, its dominant, and subdominant; for the scales of the latter differ from that of the former, not only in one, but in three of their intervals:

D—*e*—*f*—*g*—*a*—*b*—*c*—*d*
A—*b*—*c*—*d*—*e*—*f*—*g*—*a*
E—*f*—*g*—*a*—*b*—*c*—*d*—*e*

If this dominant relation between the minor keys themselves be combined with parallel keys, we obtain relations in the second degree between minor and major keys:



of the same kind as those found above (p. 58). The tracing of such and more distant degrees of relation may be left to the industry of the pupil.

✓ APPENDIX.

THE ECCLESIASTICAL OR CHURCH MODES.

IN the preceding sections we have given an exposition of the different modes and keys as they are now in use in our modern European system of music.

This system, however, has not always been in existence or in force; and, especially in regard to the modes and keys, there was employed, for a long time, and down to the sixteenth and seventeenth centuries, a system of scales which differed entirely from those now in use, and which are designated by the name of

CHURCH MODES,

or *ecclesiastical tones*, or sometimes simply *ancient modes*. It was, at one time, also customary to call them *Greek modes*, and the scales themselves had Greek names, although they had no connexion with, or similarity to, the different systems in which the ancient Greeks arranged their musical sounds*.

✓ In this system there were distinguished five or six different modes; viz.

- the *Ionian*: c—d—e—f—g—a—b—c ;
 „ *Dorian*: d—e—f—g—a—b—c—d ;
 „ *Phrygian*: e—f—g—a—b—c—d—e ;
 „ *Lydian* (which, however, has never been able to attain an independent position amongst the others),
 f—g—a—b—c—d—e—f ;
 „ *Myxolydian*: g—a—b—c—d—e—f—g ;
 „ *Æolian*: a—b—c—d—e—f—g—a ;

of which, as will be seen, only one (the *Ionian*) agrees exactly with our major mode; and this, let it be observed, only so far as regards the intervals of the scale. Two others, the *Myxolydian* and *Lydian* modes, are *similar* to our major keys, but not exactly the same, for the one has a minor seventh, and the other an augmented fourth. The arrangement of the three remaining church modes resembles that of our minor keys; but the *Dorian* mode has a major sixth and a minor seventh; the *Æolian*, a minor sixth and seventh; and the *Phrygian*, besides these, a minor second.

From these the ancients formed *collateral modes*, which were situated a fifth above or a fourth below the original ones, and arranged exactly like them. These

* And even the names given to these church modes were not exactly the same as those of the Greek scales. The Greeks had, at first, only three scales, the *Dorian*, *Phrygian*, and *Lydian*; between which there were afterwards inserted the *Iastic*, or *Ionian*, and *Æolian* modes. Of a *myxolydian* mode they knew nothing.

were distinguished by the prefix *hypo**. Thus the collateral of the Ionian mode was called *Hypo-Ionian*, and had these sounds:

g—a—b—c—d—e—f \sharp —g;

the collateral key of the Dorian mode was called *Hypo-Dorian* mode, and stood thus:

a—b—c—d—e—f \sharp —g—a.

These scales could also be transposed to other degrees; for instance, the *Æolian* to *G*:

g—a—b—c—d—e—b—f—g;

and, lastly, foreign sounds could also, under certain conditions, be introduced into their scales. For the ancients also employed, besides the original sounds *c, d, e, f, g, a, b*, the sounds *b \flat* and *e \flat* , *f \sharp* , *c \sharp* , and *g \sharp* ; but the temperament of their entire system was so different from ours, that they could not employ, as we do, *b \flat* and *e \flat* in place of *a \sharp* and *d \sharp* ; nor *f \sharp* , *c \sharp* , and *g \sharp* instead of *g \flat* , *d \flat* , and *a \flat* †.

These ancient modes, which differ from the modern, especially in point of modulation, are of peculiar interest, not only historically, but also because we are still in possession of a number of sacred compositions (and amongst them are our finest psalm and hymn tunes) which are based upon the old system, and which, without a knowledge of these modes, cannot be properly understood or harmonized. Every sound musician, therefore, should have at least some knowledge of them.

The full explanation of the nature and peculiarities of the ancient modes belongs, however, to the province of the "School of Composition," where it finds its immediate practical application‡. Here we have been obliged to confine ourselves to a few general hints, to which we add examples of the most usual *closes* of the different church modes, as a temporary means of distinguishing them from each other:

1. *Ionian*.2. *Dorian*.3. *Phrygian*.

* The Greek prefix, *hypo*, signifies "below;" it must therefore appear strange that it should have been used to indicate a transposition to the *dominant*, which lies above the tonic. The reason is simply this, that the word and its application had been adopted from the musical terminology of the Greeks. But the latter did not develop their system of scales by fifths, as we do, but by *fourths*; consequently, their *hypo*-modes (e. g. *Hypo-Ionian* upon *G*) were, in reality, situated upon the fourth below the original tonic.

† The old system had no equalized temperament like ours (see note, p. 10); there was then a real difference between major and minor semitones; *b \flat* and *e \flat* would have been too low to serve as *a \sharp* and *d \sharp* , while *f \sharp* , *c \sharp* , and *g \sharp* would have been too high for *g \flat* , *d \flat* , and *a \flat* .

‡ All necessary information on this interesting and still practically important subject will be found in the first volume of the Author's "School of Composition," published by Messrs Robert Cocks and Co.

4. *Lydian.*5. *Mixolydian.*6. *Aolian.*

Musical notation for the 5th mode, Mixolydian, and the 6th mode, Aolian. The piece is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation is divided into two sections. The first section, labeled '5. Mixolydian', shows a series of chords and single notes in the treble staff, with corresponding chords and notes in the bass staff. The second section, labeled '6. Aolian', continues this pattern, featuring a prominent melodic line in the treble staff and a supporting bass line in the bass staff. The notation includes various note values, rests, and bar lines.

✓ here

PART THE SECOND.

RHYTHMICS.

PRELIMINARY REMARKS.

It has already been pointed out, in the Introduction, pp. 4 and 5, that every sound must continue for a definite or indefinite length of time, and that the continuation of a certain order in the division of time produces what is termed *Rhythm*. It is the province of rhythemics to examine this important element of the musical art. In doing so, *three essentially different points* have to be brought under consideration.

Firstly: The space of time during which a sound may continue. This duration may be fixed in an *absolute* manner, by determining that a sound is to last for such and such a part of a second or minute; or it may be given *by approximation*, and in a less definite manner, by taking for a measure of time, general usage or feeling. But the duration of time may also be determined in a *relative* sense, by comparing the duration of one sound with that of another; for instance, by stating that a certain sound is to last as long, or twice as long, or only half as long, &c. &c. as a certain other sound. This relative measurement is that which determines the *rhythmical value* of a sound, to which allusion has been made in the Introduction.

(The absolute measure of time will be considered in the Appendix to the fourth section; the conventional and generally accepted measurement, in the fourth section itself; and the *rhythmical value* of sounds, in the first section.)

Secondly: The relative *order* of the successive divisions of time. An arrangement—whatever may be its object—must necessarily be based upon some specific idea or law, which determines that this form, and no other, should be employed. A rhythmical division of time can only consist herein, that certain similar or dissimilar divisions are component parts of each other, and, as such, should express themselves. The most simple of such rhythmical forms is that which consists of a repetition of equal divisions of time; because here the law which regulates the order of sounds is most easily perceived. With this most simple arrangement, our present system of musical rhythm, therefore, commences*; as will be seen in the sixth section, which treats of the arrangement of bars and measures.

Thirdly: *The Accent*. In every rhythmical arrangement, one of the sounds in each group stands forward as principally to be noticed (*e. g.* because it is the first of the group, &c. &c.), and engages our especial attention. We therefore distinguish it from the rest—independently of other kinds of expression—by giving it a greater force. This stress, laid upon certain sounds of a rhythmical group, is termed *Accent*. Musical accentuation will be considered in the tenth section.

These few preliminary remarks will serve as a general survey of the doctrine of rhythm. If, in the following sections, the above development of this doctrine be sometimes deviated from, it is done either to enable us to bestow the necessary attention upon important details, or to accommodate the theory of the School as much as possible to the requirements and general usage of practical music.

* In former times (for instance, in the music of the Greeks, and during the middle ages), the rhythm of music had not yet arrived at an independent development, but depended chiefly upon the rhythm of poetry.

SECTION THE FIRST.

RHYTHMICAL VALUE OF SOUNDS.

THE rhythmical value of a sound is the ratio which it bears in respect to the duration of other sounds. It does not therefore determine the absolute duration of sound, but only its relative value as compared with others, by indicating that a certain sound is to last twice, three, or four times as long as another; or, on the contrary, has only half, a third, or fourth part, &c. &c. of its duration.

The most simple ratio between the rhythmical value of two sounds is that which arises from a division by two. With this we commence.

A. BIPARTITE VALUE OF SOUNDS.

In the comparison of the rhythmical value of different sounds, we proceed upon the axiom that the longest sound has the whole of a certain portion of time allotted to it. Such a sound, as well as the note by which it is represented, is called a

SEMI BREVE.

The duration of the semibreve is divided into two equal portions of time. A sound which has the value of one of these halves of a semibreve is called a

MINIM.

The minim is again divided into two equal parts, each of which is called a

CROTCHET.

A crotchet is divided into two

QUAVERS;

A quaver into two

SEMIQUAVERS;

A semiquaver into two

DEMISEMIQUAVERS;

A demisemiquaver into two

SEMIDEMISEMIQUAVERS.

We have here divided each note into two smaller ones; but this division shows, at the same time, that

A semibreve is equal to 2 minims, 4 crotchets, 8 quavers, &c. &c.

A minim „ „ 2 crotchets, 4 quavers, 8 semiquavers, &c. &c.

A crotchet „ „ 2 quavers, 4 semiquavers, &c. &c.

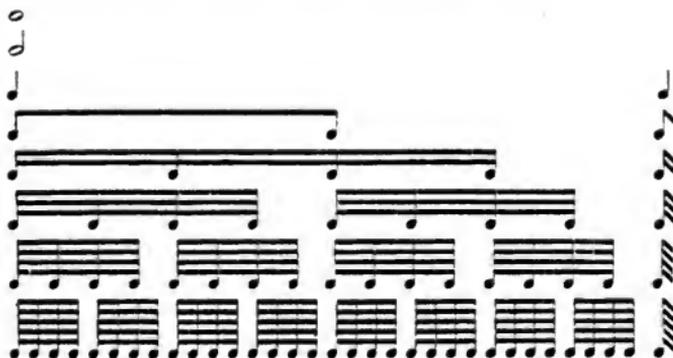
How are the rhythmical values of sounds indicated in written music? By the shapes of the notes themselves.

A semibreve is represented by this note	.. .. .	o
A minim „ „ „ „	.. .. .	o (9)
A crotchet „ „ „ „	.. .. .	o (9)
A quaver „ „ „ „	.. .. .	o (9)
A semiquaver „ „ „ „	.. .. .	o (9)
A demisemiquaver „ „ „ „	.. .. .	o (9)
A semidemisemiquaver „ „ „ „	.. .. .	o (9)

We see here that the semibreve is represented by an open oval, that the minim has a perpendicular line (called a *stem*) attached to it, and that the crotchet and all remaining smaller notes consist of a round black dot with a stem. The rhythmical value of the quaver, semiquaver, &c. &c. is indicated by short, oblique lines (called *crooks*), which are affixed to the stem, and increase in number as the note decreases in value. When notes with such crooks occur in succession, the crooks may be drawn together so as to form continuous lines:



The position of the stem and its crooks, whether they be drawn upwards or downwards, whether situated at the right hand or the left, &c. &c. does not affect the value of a note. It has, however, become customary to draw the stem of a note upwards, when situated below the third line, and downwards when above the third line. In the first case, the stem is usually drawn at the right hand of the note; in the latter, at the left. The crooks are always appended on the right-hand side of the stem. When crooks of several notes are drawn together by strong, straight lines, the position of the latter and their stems is regulated according to the greater number of notes thus united, as may be seen in the above example. Here



we see once more, arranged one below another, all rhythmical values arising from a division by two; but only the subdivisions of the crotchet have been fully carried out.

How are we to note sounds of greater rhythmical value than the semibreve? There are three different ways of doing this :

Firstly : We find that characters representing longer durations of sound than our semibreve were formerly used in music. During the time of mensural music*, the following rhythmical forms of notes were employed :

	<i>maxima</i> , or duplex longa ;
	<i>longa</i> ;
	<i>brevis</i> ;
	<i>semibrevis</i> (semibreve), half a brevis ;
	<i>minima</i> †.

The *minima*, it will be seen, was, in name and shape, the same as our minim (excepting that the head of the note was square, instead of round or oval) ; the *semibrevis* was no other than our present semibreve. Of the longer notes, we may still employ the

BREVIS  (or *Breve*),

which has the value of two semibreves. The *maxima* and *longa* are not now in use.

Secondly : When a sound is required of longer duration than can be indicated by a single character, we may join two or three notes together. This is done by writing so many notes as collectively express the duration of sound required, and then joining them by a curved line, called a

Bind, or Tie, .

Notes thus connected, are considered and played or sung, as one single note of the same value as that of all united. According to this mode of notation, a sound of the value of four semibreves is indicated thus :



A sound of the value of five or seven crotchets may be noted thus :



and the following series of tied notes



* The name of mensural music (*musica mensuralis*, or *mensurata*) has been given to that species of music which had a rhythmical arrangement, from the time of the first appearance of regular grouping into divisions and bars (which, probably, had its origin in the long and short feet of prosody, as they appeared in the words of hymns and religious songs, and of which the monk, *Franco*, of Cologne, was, so far as we know, the first teacher of any note), down to the sixteenth and seventeenth centuries, when the old rhythmical arrangement was superseded by our present system of bars and measures. Opposed to the *musica mensuralis* was the *musica plana*, or *cantus planus* (plain chant), a kind of song, which had no decided rhythm, and consisted mostly of sounds of equal length. As for mensural music, its theory was exceedingly complicated, and little adapted to practical purposes.

† Composers of organ music appear to have been the first to employ crotchets, quavers, and semiquavers, under the names of *semiminima*, *fusal*, *semifusal*. We find that these shorter notes were used so early as the fifteenth century.

would represent a sound of the value of seven crotchets and three semiquavers. It is clear that, by this mode of notation, any desired rhythmical quantity may be indicated.

Thirdly : We may make use of the

Dot ;

which, placed after a note, increases its duration of sound one-half: thus, for instance, a semibreve is equal to two minims ; but when followed by a dot,



it has the value of *three*. A quaver is equal to two semiquavers ; a dot placed after it



renders it equal to three. A second dot has half the value of the preceding one. Thus, a crotchet with two dots



is equal to a crotchet, a quaver (for the first dot), and a semiquaver (for the second dot). A minim with two dots has the value of seven quavers.

We may also employ a third dot, as here, at *a* :



where we see the notation of a sound of the rhythmical value of three crotchets and three semiquavers. But this crowding of minute characters, the values of which have to be found by calculation, makes the reading of music difficult, and exposes the performer to many mistakes. For this reason, it is generally more advisable to write a second real note (as at *b*), instead of the first dot, and then add two dots only. Still, in some particular cases, the first mode of notation may be preferable.

B. TRIPARTITE VALUE OF SOUNDS.

Having seen how the subdivisions of rhythmical values by two are signified, and that each subdivision is distinguished by an alteration in the shape of the notes, it might naturally be expected that the subdivisions by *three* would be similarly expressed ; that a semibreve would be divided into three *thirds*, the third of a semibreve again into three *ninths*, and so on ; and that each of these subdivisions would be expressed by a note of special form. This, however, is not the case, because it would overload musical rhythmic with a perplexing mass of names and signs. Nevertheless, the matter has not, on this account, been left unprovided for.

If we would indicate the third part of a rhythmical value, the name and sign of the bipartite value must be employed, but with the indication that *three* such parts, and not *two*, must be reckoned for one. Such groups of three sounds (or notes), having the value of two, are termed

TRIPLETS,

and their tripartite character is indicated by a curved line drawn over or under the three notes, with the figure 3 placed within it. Here



we see triplets of crotchets, quavers, and minims; a triplet of crotchets has the same value as two ordinary crotchets, or one minim; a triplet of quavers has the value of one crotchet; a triplet of minims is equal to one semibreve; &c. &c.

Of the three sounds of a triplet, two may be again united into one, and this is indicated either by joining the two notes by a tie, or by employing a note of double their rhythmical value. Thus we here see



a triplet of crotchets having the value of a minim, and a triplet of quavers representing the value of a crotchet; of the former, the first two crotchets have been joined by a tie, and the same has been done with the last two quavers of the latter. In both cases, the two sounds have been converted into one of double the value; the two crotchets into a minim, the two quavers into a crotchet.

The same process may be indicated by employing a note of double the rhythmical value, instead of tying the two smaller ones; thus



where, instead of two crotchets and two quavers, one minim and one crotchet are employed.

We have now before us a series of rhythmical divisions, entirely different from those of the bipartite rhythm. A semibreve may be divided into three minims, a minim into three crotchets, a crotchet into three quavers, &c. &c.



From these tripartite forms another kind of rhythmical group may be obtained, by joining two triplets together. Here,



two triplets of crotchets and two of quavers have been thus united, each forming a

group of six sounds, which are equal in value, the one to a semibreve, and the other to a minim. Such groups are designated by the term

Double Triplets,

and must be distinguished from another kind of rhythmical grouping, in which also six notes collectively represent the value of one of longer duration, but which is obtained, not by joining two triplets into one group, but by a subdivision of the notes of one triplet.

Both kinds of rhythmical grouping are usually indicated in the same manner; viz. thus:



it would, however, be better to distinguish the double triplet, being, in origin and character, a different form, by indicating each triplet in the usual way, thus:



✓C. COMPOUND RHYTHMICAL FORMS.

We may, finally, combine the bipartite and tripartite groups in mixed or compound rhythmical forms.

Thus, we may commence with a bipartite rhythm, and thence proceed with a division by three; *e. g.*



Here a crotchet has first been divided into *two* quavers; but each quaver is again divided into *three* semiquavers. The result is a double triplet of the description above explained.

Here,



the crotchet is first divided into a triplet of quavers, and then by dividing each quaver by two, we obtain another group of six sounds. This it is to which we before alluded, and which, not only in its derivation, but also in its character (as will be seen hereafter)*, differs essentially from the double triplet.

* In the 10th Section of this Part.

However far the subdivision of rhythmical values may be extended, such groups as 4, 8, 16, &c. or 6, 12, 24, &c. &c. can always be again reduced to simple bipartite or tripartite forms; but this is not the case with the following:

D. MULTIPARTITE RHYTHMICAL GROUPS,

to which we now proceed.

When a note, *e. g.* a minim. or a crotchet, is divided into *five* equal parts, instead of four, we obtain a rhythmical group of five notes,



which have collectively the value ordinarily expressed by four such notes. Thus the five quavers or semi-quavers of the above groups are equal in value to four ordinary quavers or semi-quavers. Such a group is termed a

QUINTUPLET,

and is noted as in the example.

In the same manner we may also form

Groups of Seven Sounds,



which together are equal to the ordinary value of *four*, or sometimes *six** notes of the same kind;

Groups of Nine Sounds,



which together have the value of *eight*, or *six* similar notes.

Groups of Ten Sounds,



* A group of seven quavers in six-eight time (a subject soon to come under our notice) has the value of six quavers, instead of four.

which represent a division into *ten* equal parts, instead of eight or four; and thus any rhythmical value may be divided into eleven, thirteen, or any other desired number of parts:



here a crotchet has been divided into *fifteen* parts, instead of *four* or *eight*; and, in all these cases, the figure indicating the number of parts is a sufficient guide, without the necessity for scrupulous attention to the number of horizontal lines which give to the notes the appearance of quavers, semiquavers, &c. &c.*

In the Section on Measures and Metrical Arrangement, we shall learn more of the nature and proper treatment of these irregular rhythmical groups; which, however, let it be observed, appear but rarely, and as isolated forms in practical music.

* Series of such notes are usually represented by the same characters as those of the ordinary rhythmical values preceding them; for instance, divisions of nine notes like divisions of eights. Thus, in a group of nine, the parts of a minim are represented by semiquavers, those of a crotchet by demisemiquavers, &c. &c. Some composers, however, use merely one or two connecting lines indiscriminately for all such groups of irregular rhythmical form. Thus *Haydn*, for instance, in the Introduction to the *Creation* (Score, p. 6), writes that characteristic and ingenious run for the clarionet, consisting of 15 notes of the aggregate value of a minim,



in the form of quavers.

✓ SECTION THE SECOND.

RESTS.

WE have now learned to distinguish the definite values of single sounds, and also of several sounds, appearing as portions of a greater rhythmical value. In the latter case, we proceeded upon the presumption, that the different sounds followed immediately upon each other. But it is likewise possible that between the termination of one sound and the commencement of the next there may be an interval of silence. Such intervals of silence are termed

RESTS,

and their durations are indicated in music in the same way as the durations of sounds; viz. by differently formed characters, termed rests. The characters used for this purpose are:

1.  The SEMIBREVE REST (of the same value as the semibreve), consists of a thick short line below one of the lines of the staff.
2.  The MINIM REST (of the value of two crotchets), a short thick line above one of the lines of the staff).*
3.  The CROTCHET REST, a stem with a crook on the right-hand side.
4.  The QUAVER REST, a stem with a crook on the left-hand side.
5.  The SEMIQUAVER REST, with two crooks.
6.  The DEMISEMIQUAVER REST, with three crooks.
7.  The SEMIDEMISEMIQUAVER rest, with four crooks.

The rhythmical value of the last four rests, like that of the subdivisions of the crotchet into quavers, semiquavers, &c. &c. is indicated by the number of crooks appended to the stem.

All these rests, like the notes, may be prolonged by means of one or more dots.

* It is immaterial upon which of the lines these rests are placed; indeed, should the whole staff be occupied by two or more parts, so that there is no place for a rest that may occur in one of the parts, we draw a short ledger-line, merely for the purpose of placing the rest above or below it. This mode of writing is shown here:



For rests of longer duration, which occur frequently in the different parts of a composition in several parts, we employ the following characters :

1.  a rest of the value of *two* semibreves ;
2.  a rest of the value of *four* semibreves ;
3.  a rest of the value of *six* semibreves ;
4.  a rest of the value of *eight* semibreves.

By combining these different rests, we may, as will be easily perceived, represent any duration of time in which one or more parts of a composition remain silent. Thus we see here,



first, two rests each equal to eight semibreves, then a rest of six semibreves, and, lastly, a single semibreve rest, collectively forming an interval of rest equal to 23 semibreves. There is, however, a more convenient, and, in modern music, a more generally adopted mode of writing rests of so long a duration. One or two oblique lines are drawn across the staff, and figures are written over it, signifying the number of bars during which a voice or instrument is to rest. Thus the above rests of 23 semibreves are usually noted in this manner :

23



When a note is subdivided into smaller rhythmical quantities, the latter may consist partly of notes and partly of rests. Here, for instance,



we see a crotchet note divided :

1. Into a quaver and a quaver rest.
2. Into a triplet—a quaver, quaver rest, and quaver.
3. Into another triplet, consisting of a triplet-crotchet rest, and a triplet-quaver.

Such, and similar combinations of notes and rests, the student will be able to form without any difficulty.

SECTION THE THIRD.

INDEFINITE RHYTHMICAL SIGNS.

IN the preceding sections, we have become acquainted with notes and rests of definite values and fixed ratios. There now remains to be considered several cases in which the rhythmical values of notes or rests are indicated, more or less, in an indefinite manner.

1. THE STACCATO.

Sometimes single sounds, or a whole series of sounds are required to lose a portion of that time, which according to the value of their notes belongs to them. This is indicated either by the word *Staccato* (short and detached), or by short dashes written opposite the heads of the notes :



or, when they are not to be quite so short, by dots :



In both cases, the *exact amount of time* that is to be subtracted from their original value remains undecided. The above notes with dots are rather (about one fourth) shorter than real quavers; those with dashes are shorter still (about half their value) :



the time subtracted from the value of each is filled up by a rest, as in the above example. If still shorter rhythmical quantities are required, rests and staccato signs may be combined, as here :



or the word

Staccatissimo

may be written over the notes.

2. THE LEGATO.

If every sound of a series is to be sustained for the full time of its value and until the next sound commences, or perhaps even longer, so that both sounds are blended together, this mode of playing or singing is indicated by the word

LEGATO,

(in a smooth and connected manner), or

LEGATO ASSAI,

(very smoothly), or

LEGATISSIMO,

(as smooth as possible); or, instead of the first of these words, a curved line, called a slur, is drawn over the notes.



When it is required that particular care should be taken not to make the smallest rest between two or more consecutive sounds, the intimation

TENUTO (abbr. *ten.*), or BEN TENUTO,

(sustained, or well sustained) is employed. In modern music, a short horizontal line over each note is frequently used to indicate this mode of execution. Thus the three last crotchets in this example



are to be sustained their full length of time, or even a little longer.

There are cases in which it is not required that the rhythmical value of the notes be strictly attended to, or where it is even purposely to be disregarded and the duration of some notes prolonged, and of others, shortened. Such cases are indicated by the words

TEMPO RUBATO,

(violated time), or

A PIACERE,

(at the performer's pleasure); or

AD LIBITUM,

(at will, at discretion).

If, in a composition for several instruments or voices, such an *ad libitum* or *a piacere* be given to a leading voice or instrument—for instance, to the voice part of an air—the other voices or instruments must be guided by the leading voice. This is indicated to the performers of the subordinate parts by the words

COLLA PARTE (*c. p.*),

(with the principal part).

If no attention is to be paid to rhythmical measure, the words

SENZA TEMPO, or SENZA RITMO

are written over the notes.

All these irregularities and licences are revoked by the words

A TEMPO, AL RIGORE DEL TEMPO,

(in time, in strict time.)

Lastly: If the duration of a note or rest is to be considerably increased, a

PAUSE*,

which consists of a curve and a dot



is written over it. The power of this sign varies according to circumstances. Some have proposed that it should double the value of the note or rest over which it is placed; but this cannot be admitted as a general rule, as regard must be had to the differences of character in musical compositions.

In conclusion, we will mention that rests or pauses occurring simultaneously in all the parts of a composition are termed

GENERAL RESTS and GENERAL PAUSES.

* The Italian name for pause is *corona*, a crown.

SECTION THE FOURTH.

OF TIME.

ALL rhythmical proportions give to the notes and rests only a *relative* value; they decide that a crotchet has double the value of a quaver and half the value of a minim, and this again, half the value of a semibreve, &c. &c. But *how much*, what actual portion of time—for instance, how many seconds or parts of a second are to be allotted to each note—this cannot be decided merely by their rhythmical values.

Now, it is clear that some compositions require a quick and lively movement, and that for others a slower movement is most suitable. A joyful or excited state of mind animates and accelerates all our movements, and consequently our musical effusions also; a melancholy and depressed state of mind, on the contrary, renders our movements slow and feeble, and this influence shows itself in music, as well as in any other of our efforts. Therefore different degrees of movement have been distinguished and indicated by artistic terms, and musical motion, as thus considered in its *absolute velocity*, is called simply

TIME,

or *measure*.

Five principal degrees of movement are generally adopted, and of each there are various minute gradations.

1. *The slowest Degrees of Movement*

are indicated at the commencement of a piece by the words

Largo (broad), *largo assai* (*assai* means very), or *largissimo* (exceedingly slow).

Adagio (slow), *adagiosissimo* (very slow).

Lento (lit. dragging, slow).

Grave (lit. heavy, slow and solemn).

Largo and its gradations are generally considered as indicating the slowest degree of movement; *Adagio* is sometimes taken slower than *Lento*; so is *Grave*.

2. *Moderately slow Degrees of Movement.*

Larghetto (somewhat broad).

Andante (lit. pacing—consequently not fast), abbr. *Andte*.

Andante (after the manner of an *Andante*).

Andantino (“moving a little”—consequently slower than *Andante*).

Sostenuto (the motion a little restrained).

Commodo (quietly, with composure).

Here, also, the different gradations have been arranged in the order from the slower to the quicker. There is, however, a want of agreement amongst composers

and teachers as to the meaning of these modifying terms; *Andantino* especially is considered by many as indicating a slower movement than that indicated by the word *Andante*.

√ 3. *Moderately quick Movements.*

Allegretto (rather lively).

Moderato (moderate).

Allegramente (somewhat like an *Allegro*—almost as lively).

Allegro moderato (moderately quick).

Allegro, ma non troppo (lively, but not too quick).

4. *Quick Movements*

are indicated by the following terms :

Allegro, abbr. *All^o*. (quick, lively).

Animato (animated).

Allegro con brio, or *brioso* (brisk and animated).

Allegro con moto (with a lively movement).

Allegro con fuoco, or *fuocoso* (quick and with fire).

Allegro agitato (quick and agitated).

Allegro appassionato (passionately excited).

Lastly,

√ 5. *The quickest Degrees of Movement*

have these indications :

Allegro assai, or *Allegrissimo* (very lively, very quick).

Allegro vivace (very quick).

Vivace, *Vivacissimo* (with great vivacity).

Presto (very quick), *Presto assai*, or *Prestissimo* (as quick as possible).

It is, however, obvious that, with all these terms, and even if there were many more, we cannot express all possible degrees of movement. Musicians, therefore, have recourse to modifying adjuncts, such as *assai*, which has already been employed in the above terms, and

Più (more),

Meno (less);

for instance :

Più Allegro, more lively (than previously).

Meno Allegro, less lively.

Più moto (or *mosso*), more animated.

Più vivo, more sprightly, quicker.

And, after all, the nicer distinctions must be left to the proper feeling of the performer, and to the favorable influence of the moment.

All these expressions are intended to ensure, as much as possible, a proper, and at the same time, *steady* and *uncarying* degree of movement. But there may be cases in which a certain portion of a composition is intended to be taken in a quicker or slower time than that of the piece or movement in general; this is indicated by the words

Più vivo (more lively).

Veloce (rapidly).

Ritenuto. abbr. *riten.* or *rit.* (lingering, or keeping back*), which are revoked by *A tempo* (in the original time).

Or, it is sometimes required that the performer should proceed from one degree of movement to another, not abruptly, but *gradually*. To express this, there are also different terms employed in musical language. A gradual change of time is generally announced in these words :

Tempo assimilando al Movimento seguente.

Of the terms which indicate such a change more definitely, some relate to a slackening of time ; as

Rilasciando (slackening).

Ritardando, abbr. *ritard.* (retarding).

Rallentando, abbr. *rallent.* or *rall.* also sometimes *allentando*, *lentando*, *slentando* (becoming slower by degrees). These last terms are ordinarily employed as the strongest expressions of a keeping back of the movement. There is another word, viz.

Culando (calmly, appeasing),

which also causes a diminution of movement, although it relates principally to a decrease of tone.

Other expressions direct a gradual increase of velocity ; as, for instance,

Accelerando (gradually quicker).

Precipitando (hastening, in a hurried manner).

Stringendo (pressing onward).

If, lastly, a change of movement is to take place very slowly and imperceptibly, to the above terms are added the words

Poco a poco (by little and little) ; *e. g.*

Poco a poco rallentando, gradually slower.

Poco a poco più moto, gradually quicker.

Sometimes the movement of an entire part or section of a piece is to be hurried, so as to grow quicker and quicker from the beginning to the end. This manner of performance is indicated by the words

Più Stretto,

(always quicker) ; and the section of a piece thus superscribed is termed a

STRETTA.

A beautiful example of such a *stretta* occurs towards the end of the first Finale of Don Giovanni.

When, after one of the above changes of movement, the original, or a different, but regular, time is to be observed, this is either expressed by the words

Tempo Primo, abbr. *t. p.*

or the new time is introduced in a regular manner by its proper term ; thus :

Allegro || *Accelerando* || *Presto.*

Before we close this section, we must notice a rather strange phrase, sometimes met with in music. It is

Tempo Giusto (in proper time) ;

a very innocent mode of expression, as it says exactly nothing, every composition requiring to be performed in the "proper time."

* *Ritenuto* is also sometimes considered as synonymous with *ritardando*.

✓
APPENDIX.

THE PENDULUM AND METRONOME.

THE indications of movement have not, any more than the definitions of value, given us an *absolute* and decided measure for the duration of sounds; they only tell us that the movement in one piece or portion of a piece is to be quicker or slower than another; that, for instance, crotchets are to be played or sung in an Andante slower than in an Allegro, and faster than in a Largo. Still, therefore, the question remains: what is the duration of each sound in every movement?

This can only be precisely determined by applying an absolute astronomical measure of time, minutes, seconds, &c. If, therefore, an absolute measure be required, we must decide that a crotchet or a minim must have a duration equal to certain portions of a minute or a second. Of the many contrivances devised for this purpose, an instrument invented by *Mälzel* has met with by far the greatest approval. This instrument is called the

METRONOME;

it consists of an inverted pendulum, which is put in motion by means of a spring and wheel-work, and has a moveable weight attached to it, which regulates its vibrations. Behind the pendulum there is a table, divided into 110 degrees (from 50—160). If the regulator (weight) of the pendulum be placed opposite to either of these divisions, the pendulum will vibrate so many times in a minute as the number indicates, or from 50 to 160 times, according to the position of the weight. By means of this instrument, any definite portion of time may be allotted to a note. We have only to determine how many sounds of a certain rhythmical value, say crotchets, are to fill up the space of a minute, place the regulator against the number decided upon (say 60 or 120), and allow the pendulum to vibrate, when each of its vibrations will give the exact measure of the sound.

In this manner, the degree of movement can be indicated with great precision. The above two cases would have to be expressed in this way:

M. M. (*Mälzel's* Metronome) ♪ = 60,

M. M. ♪ = 120.

If the movement be too slow to allow of its being indicated on the graduated scale for one kind of note, another of less rhythmical value may be substituted. Thus, for instance, if the time were required to be so slow that only 30 crotchets

should occur in a minute, then the metronome would not enable us to count crotchet beats, as the smallest number of vibrations which the pendulum performs is 60 in a minute. But by substituting a quaver for a crotchet in the indication of the movement, and doubling the number of the scale,

$$M. M. \text{♪} = 60,$$

we obtain the desired measure of time; for if 60 quavers last a minute, 30 crotchets must fill up the same space of time. The only difference is, that two vibrations of the pendulum, instead of one, are to be allowed for every crotchet.

If, on the other hand, the velocity of the movement should be so great that a certain kind of note occurs oftener than 160 times in a minute, we should then have to substitute a note of greater value. If, for instance, three crotchets were to be played in the space of a second (or 180 in a minute), we might thus express this degree of velocity:

$$M. M. \text{♩} = 90; \text{ or}$$

$$M. M. \text{♩} \cdot = 60.$$

Here we see also that one and the same degree of movement may be indicated in different ways, by choosing different kinds of notes for standard values*.

A more simple contrivance, which is cheaper and less liable to get out of order than the wheelwork of Mälzel, is the

STRING PENDULUM,

recommended by Gottfried Weber†, consisting merely of a string divided into certain proportions, by means of knots, &c. and to one end of which a small leaden weight is attached. Holding the other end of the string between the fingers, a pendulum is formed, which can be made to vibrate by a slight motion of the hand, and its vibrations will be quicker or slower, according to the length of the vibrating part of the string. By holding the string at different points, as the occasion requires, any desired measure of time may be readily obtained. Thus, for instance, a string measuring 55 Rhenish‡ inches will vibrate 50 times, and, when shortened to 5 inches, 160 times in a minute. The first degree of movement, taking a crotchet for the standard value, might therefore be indicated thus:

$$\text{♩} = 55 \text{ inches,}$$

the second, thus,

$$\text{♩} = 5 \text{ inches.}$$

* The translator takes great pleasure in directing the attention of musicians and amateurs to the Metronomes (with or without bell) sold by Messrs. Cocks & Co. He has inspected and tried a great number of them, and can testify to their elegance, superior workmanship, and preciseness of action. (Vide also Hamilton's Treatise on the Metronome, published by the same firm.)

† The first idea originated with Cantor Weisske, of Steinfels.—TRANS.

‡ The Rhenish exceeds the English inch by nearly *one seventh*: this measure may be easily adopted in the construction of the string pendulum.

The following is a comparative table of Weber's pendulum and Mälzel's metronome:

Metron.	Inches.	Metron.	Inches.
50	= 55	92	= 16
52	= 50	96	= 15
54	= 47	100	= 14
56	= 44	104	= 13
58	= 41	108	= 12
60	= 38	112	= 11
63	= 34	116	= 10
66	= 31	120	= 9
69	= 29	126	= 8
72	= 26	132	= 7½
76	= 24	138	= 7
80	= 21	144	= 6½
84	= 19	152	= 6
88	= 18	160	= 5

We may choose either the one or the other, or use both modes of measurement, to indicate the precise degree of velocity of any required movement. Thus, if the string be held at one end, so that its whole length (55 inches) may be made to oscillate, it will perform 50 vibrations in a minute. If it be taken shorter, so that only 38 inches are in motion, there will be one vibration every second, which is the degree of velocity indicated by the metronome with the regulator at 60. If the string be shortened so much as to leave only 9 inches free, each vibration will last half a second, which is equal to *M. M.* 120.

It might still be asked: what definite portions of time, as measured by the Metronome or Pendulum, accord with the various terms employed by composers to indicate the movement? With a view to settle this question, it has been proposed that, in an *Andante*, treated as the second degree of movement, every crotchet should have the absolute value of *one second* of time; which would be indicated thus:

Andante M. M. ♩ = 60, or
W. P. ♩ = 38.

According to this scale of time, the slowest degree of movement would have about this measure:

M. M. from ♩ = 50 to ♩ = 90.

The *third* degree about this:

M. M. from ♩ = 90 to ♩ = 120.

The *fourth* about this:

M. M. from ♩ = 120 to ♩ = 130.

The *fifth* about this:

M. M. from ♩ = 140 to ♩ = 160.

Should a quicker or slower movement be adopted for the *Andante*, the Metronome measures of the other degrees would require a corresponding alteration.

Music, not having, however, to express mathematical quantities, but rather to reveal the emotions of the soul and the free action of the mind, does not, in fact, require a measure of time so mathematically adjusted; which is, indeed, rather opposed to its nature; and consequently the vague but less restrictive indications by means of general terms appear to be more congenial than a rigorous subdivision into minutes and seconds by the metronome. The musical executant, or the director of a grand performance, must indeed endeavour to conceive and represent as faithfully and earnestly as possible the spirit of the composition; hence, it is incumbent on him also to pay the greatest attention to the time indicated by the composer.

But all ultimately depends upon his own *animus*, and the degree in which the work identifies itself with his feelings; for from his own inspired conception alone can it be rendered with animation and effect; while, if performed according to mere abstract and mechanical rules, it remains inanimate and unanimating. Finally: there are indeed some external circumstances in which it may be advantageous to employ a metronomical measurement of time. Thus, if, for instance, a composition be performed by a very numerous and powerful array of executants, and in a room of large dimensions, the movement must be taken slower, especially in figurative passages; because sound requires time to travel through wide spaces, and therefore, in quick movements, the sounds of the different instruments and voices are apt to mingle together, and become indistinct and confused, however correctly performed. It is therefore only necessary that the student should become familiar with the *average* degree of movement which the different technical terms for the indication of time are *generally* understood to express; the nicer distinctions and modifications may, and must be, confided to the proper artistic understanding of the performer, and to the state of his feelings at the time of the performance.

On this point we shall make farther remarks in subsequent chapters on the performance of musical compositions.

✓ SECTION THE FIFTH.

ARRANGEMENT OF SOUNDS IN BARS OR MEASURES.

WE may now form whole series of sounds either of equal or unequal rhythmical value. Such a series, however, particularly if of great extent, would not be readily traced, and would fail to produce upon us that pleasing and satisfactory impression which *order* alone can create, even if the series itself were regularly constructed; for instance, if it consisted entirely of sounds of equal value.

By what means are order and a consequent facility of perception obtained in reckoning any number of things or individuals?—By a division into smaller groups. Thus, for instance, in counting a great number of small coins, we arrange them in rows of four, six, or eight pieces each, and are thereby enabled to effect our object both with greater despatch and less liability to error.

Let us also apply this method to a series of sounds commencing with notes of equal value; for instance, crotchets. Here is such a series:



in which we perceive the difficulty of counting the number of its sounds at a glance. But we divide the long series into smaller portions, and are thereby enabled to count the whole with facility. This facility is increased, and at the same time uniformity is obtained, by allotting an equal number of sounds to each subdivision of the entire series.

The smallest numerical division is *two*. The arrangement of a series of notes in groups (or measures), each containing two, thus,



is called

BINARY MEASURE,

or bipartite time.

The next divisor after two is *three*. The division of a series of notes into groups of three each; *e. g.*



is termed

TERTIARY MEASURE,

or tripartite time.

In a very long series of notes, however, not even this sub-division into measures of twos or threes is sufficient; for these divisions then become so numerous, that it is

as difficult to reckon them as if they were so many single notes. When, therefore, we have to deal with a series of great length—for instance, such as this,



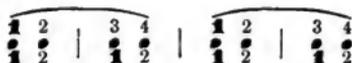
we have recourse to the old expedient, in order to make the arrangement more simple and clear. We consider each of these small groups as a unit, and combine two of them in one larger division. By this proceeding we obtain

COMPOUND MEASURES.

The first of these is the

Measure of Four,

in which two binary measures are united in one of four sounds; viz.



From this we might again form a

Measure of Eight,

by combining two measures of four.

We obtain in the same way, from the simple triple measure, the compound

Measure of Six,



in which each measure contains a double tripartite measure, or six sounds. By again uniting these two measures of six, we arrive at the

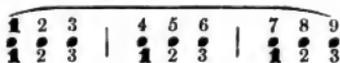
Measure of Twelve,



in which each measure consists of twelve single parts; viz. four tripartite measures, or two measures of six.

If we combine three tripartite groups, we obtain a

Measure of Nine,



in which every measure contains nine parts, or three tripartite measures. In this manner a still greater number of different measures might be formed.

The first sound (or part) of every measure is called the

Principal Part (Haupttheil) or *Principal*;

it has been marked in the above examples with a larger figure. In combined measures, every principal part in the smaller measures of which they are composed is called "*original principal part*" (*Gewesener Haupttheil*); and all others are comprised under the name of

Subordinate Parts.

Thus, in the measure of four, the note marked 3 is a previous principal part; in the measure of six, the part marked with 4; in the measure of nine, those marked with 4 and 7; in the measure of twelve, those marked with 4, 7, and 10, are original principal parts. In the last-named measure, that part which is marked with 7 claims precedence before those marked with 4 and 10 respectively; for the former was the principal of the immediately preceding measure of six.

It is obvious that, besides the two simple (bipartite and tripartite) measures, other simple divisions, *e. g.* into groups of five or seven parts each, may be made; and that from these, compound measures, consisting of ten, fourteen, or more parts, might again be formed. But these we may now pass unnoticed; partly because they are never, or very seldom, employed in practical music*; and also, because the above explanations are sufficient for the formation or understanding of all kinds of measures.

* There is a want of proportion in these measures with four, six, and more subordinate parts against a single principal part. For this reason, they are but ill-suited to form the rhythmic basis of a whole musical composition. It would, however, be too much to condemn them as absolutely *useless* and *unnatural* (as some theorists have done); they may sometimes be, not only proper, but absolutely necessary, as most strikingly appears from the following old German song "*Prince Eugenius*" (*Erk's Deutsche Lieder*), in which the 5-4 rhythm is quite natural, and could not be changed without deforming the music †.

† The Volkslied here alluded to, is usually sung thus :

Prinz Eu - gen, der ed - le Rit - ter, wollt' dem Kai-ser' wie-drum
 krie - gen Stadt und Festung Bel - ge-rad; Er liess schla-gen ei-nen Bru-cken,
 dass man konnt hin - ü - ber ru-cken mit dr'Ar - mee wohl vor die Stadt.

TRANS.

SECTION THE SIXTH.

DIFFERENT KINDS OF TIME.

IN the sketch of the division of music into measures, the value (or duration) of the notes was not taken into consideration. It was merely decided that the parts should be of equal value; and, for the sake of convenience, the examples were written in crotchets.

When a definite value is given to the different parts of a measure, the arrangement is called

TIME.

Each measure is termed a

BAR,

and the sounds it contains are called

PARTS OF THE BAR.

Now, as we may give to the parts of each measure any of the values enumerated at p. 66, it follows that we may form as many different kinds of time as there are possible combinations of sounds into equal measures and values. Each species of time is indicated by a distinct

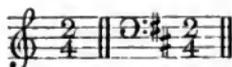
Rhythmical Signature,

which is placed at the commencement of every piece of music, or at the point where a new kind of time is to commence, and which generally consists of two figures written one above the other, and separated by a line, like the numerator and denominator of a numeral fraction. The lower figure (denominator) indicates the value of each part of the bar, and the upper one (numerator) shows how many of such parts are contained in each bar, or, which is the same, the rhythmical order of the composition. Here follows a list of the kinds of time most common in music.

A. *Bars of Two Parts.*

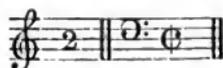
From this order arises :

1. $\frac{2}{4}$ time, with two crotchets in each bar.



2. $\frac{2}{8}$ time (seldom used), with two quavers in each bar.

3. $\frac{2}{2}$ time, also marked with a 2 or with C



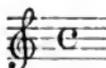
containing two minims in each bar.

4. $\frac{1}{2}$ time, also called *Alla Breve* time, with two semibreves (see *brevis*, p. 68) in each bar. It would appear more correct to consider this as a measure of four parts, like the three kinds below.

B. Bars of Four Parts.

To this order belong:

1. The common time, which has four crotchets in each bar, but is marked with **C** instead of $\frac{4}{4}$:



2. $\frac{4}{4}$ time, with four quavers in each bar.

3. $\frac{4}{4}$ time (of rare occurrence), with four minims in each bar. This time is sometimes mistaken for the $\frac{1}{2}$ time, and marked accordingly.

C. Bars of Three Parts.

Amongst these groups we have to distinguish:

1. $\frac{3}{4}$ time, with three crotchets in each bar.
2. $\frac{3}{8}$ time .. three quavers
3. $\frac{3}{8}$ time .. three minims (seldom used).

D. Bars of Six Parts.

To this order belong:

1. $\frac{6}{8}$ time, with six quavers in each bar.
2. $\frac{6}{8}$ " " " crotchets " " } not common.
3. $\frac{6}{8}$ " " " semiquavers " " }

E. Bars of Nine Parts.

1. $\frac{9}{8}$ time, with nine quavers in each bar.
2. $\frac{9}{8}$ time, " " crotchets " " } of rare occurrence.
3. $\frac{9}{8}$ time, " " semiquavers, " " }

F. Bars of Twelve Parts.

Amongst these groups we will only mention the $\frac{12}{8}$ time; as the others—for instance, $\frac{12}{8}$ and $\frac{12}{8}$ —are very rarely met with.

Now and then we may find a composer employ

G. Bars of Five Parts,

with the signature $\frac{5}{4}$. On this, and other combinations of still rarer occurrence, we have already given our opinion (p. 88)*.

* Every thing that has been there said about such irregular combinations is perfectly true: and it can be by no means approved of, if composers make use of them for no better motive than a wish to appear original (what a cheap originality!!). Nevertheless, the real artist should not be denied the liberty of employing such rhythmical combinations, where they present themselves as natural and proper forms of expression. Thus the author has introduced, in his Oratorio, *Mose* (p. 105 of the pianoforte arrangement), a movement for which the 5-4 time was chosen, neither arbitrarily, nor with an aim at novelty, but from necessity, arising, in the composer's mind, from his conception of the words and situation.

It has been stated that the different measures in any kind of time are called bars. These bars are divided from each other by perpendicular lines through the staff, termed

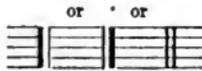
BAR LINES,

or merely *bars*.

Greater portions of a piece are separated by

DOUBLE BARS,

which are thus formed :



and which are also placed at the termination of a whole movement or piece. We have employed such double bars already, at p. 89, and elsewhere; and it will scarcely require to be mentioned that from them the repeats (p. 25) have been formed.

The indication of a close is often more strongly confirmed by additional marks; thus :



But if, after a double bar at the close of a strain, another is to follow immediately, the words

attaca subito

(go on directly) are written after or below the bar*.

In every species of time all the bars are of equal value :

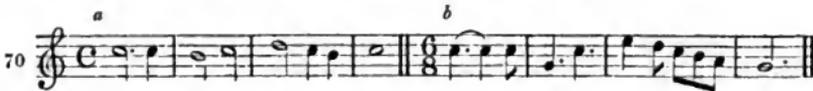
1. An equal number of parts; and
2. Parts of the same value.

Thus, for instance, in $\frac{4}{4}$ time each bar contains two crotchets; in $\frac{3}{8}$ time, three quavers; &c. &c.

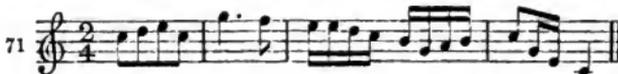
But a bar may consist of as many or as few notes as, collectively, are equal to the aggregate value of that bar. Thus every part of the bar may consist of one note :



or two, three, or more parts may be united in one note of longer duration :



and any, or all the parts, may be subdivided into several notes of less value, as here :

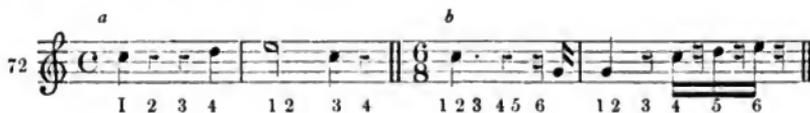


* We will here mention a practice which is common amongst music copiers and engravers. In quick movements, they usually write the words *Volti Subito* (abbreviated *V. S.*) at the bottom of the page, to remind the performer, or assistant, that he has to turn over as quickly as possible.

In the first bar, each part is divided into two quavers; while in the third, there are four semiquavers to each part. In the last bar, the second part remains entire; but the first is divided into two quavers, the second being again subdivided into two semiquavers. Such notes of smaller value which arise from a subdivision of the parts of a bar are termed

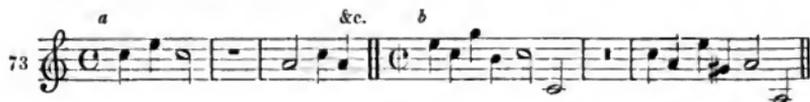
Members of a Bar (German, Taktglieder).

Every part and every member of a bar may be represented by rests, instead of notes. Of this we here see an instance :



At *a*, the second and third parts of the first, and the fourth part of the last bar, are occupied by rests. At *b*, the fourth and fifth parts of the first, and the third part of the second bar, are rests: the sixth part of the first bar is divided into two members (semiquavers), of which the first is a rest; the last three parts of the second bar are each divided into a semiquaver and a semiquaver rest.

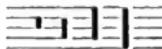
Entire bars may also consist of rests, thus :



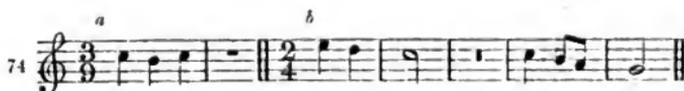
Here we see, at *a*, a bar rest in common time; and, at *b*, one in $\frac{3}{4}$ (Alla Breve) time. Respecting these rests, it is necessary to mention that, *in all species of time in which a bar contains four, or less than four, crotchets, the semibreve rest represents the value of a whole bar, and is then called a*

√BAR REST;

when used as such, its absolute value depends on the kind of time in which it occurs, and is, in common time, only equal to four crotchets. The same rule applies to rests of longer duration; so that the rests at p. 75



represent two, four, six, and eight bars respectively, without reference to the absolute value of each bar. Thus, for instance, in $\frac{3}{4}$ time (as at *a*).



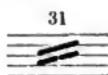
the semibreve rest, which would otherwise represent the value of *four crotchets*, has here only the value of *three*; because in this time a bar contains no more. At *b*, we see a breve rest, which, as such, would be equal to two semibreves, or twice

four crotchets ; but being employed as a bar rest, it only represents two bars of the time in which the phrase is written ; *i. e.* of two crotchets each, instead of four. This rule, however, does not apply to *half-bars*. They are always filled up with such rests as represent exactly their rhythmical value. Thus, in $\frac{9}{8}$ time, a half-bar rest is not expressed by a minim rest, but by three quaver rests, or by one crotchet and one quaver rest ; or, sometimes, by a crotchet rest with a dot.

When a group of rest signs represents the value of a great many bars, their aggregate number is written over them in figures, thus :



in which case also, as already observed at p. 75, a shorter mode of notation is adopted, namely, that of merely drawing two oblique lines across the staff,



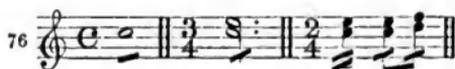
with figures written over them, expressing their number.

Here we may add an explanation of several

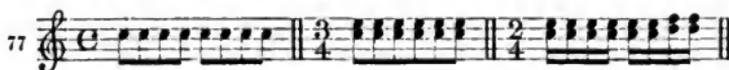
Abbreviated Forms of Notation,

which are based upon the division of bars into parts and members.

When a semibreve (or a note of still greater value), or a minim, with or without a dot, or sometimes even a crotchet, or quaver, is to be divided into smaller members, &c. &c. these are indicated by the requisite number of strokes above or below them, or across their stems. Accordingly, these notes



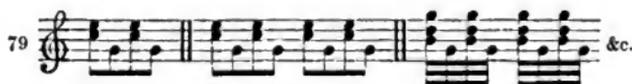
must be read as if they were written thus :



Of a similar import are the following abbreviations :



which are to be understood thus :



The mode of notation employed in the last bar is frequently intended to indicate that the subdivisions of the long sound are not to have any definite value, but shall be repeated as rapidly as possible. In such cases it is usual to add the words

TREM. (Tremando) or **TREMOLO**

(in a tremulous kind of motion).

When a group of sounds, forming part of a bar, half a bar, or a whole bar, is to be repeated, it is not written in full, but merely indicated by one or two oblique lines across the staff. Thus the group of quavers in the first bar of this example



is to be repeated once; the group of semiquavers, in the second bar, is to be repeated three times in the same bar; and the whole third bar is a repetition of the preceding one.

When a group of notes is to be repeated for a considerable length of time, the word

SEGUE

(continue in the same form), or

SIMILE (*sim.*),

is added.

Abbreviations like the above also occur in this form :



to show that the notes written above each other must be played in succession, like the preceding group :



Strictly, however, in this form, the word *simile* (*sim.*) should not be omitted; because, otherwise, Ex. No. 81 might be read in the same manner as No. 76; and, according to the general rule, should be read thus :



SECTION THE SEVENTH.

ARRANGEMENT AND SUBDIVISION OF THE BARS.

CHANGE OF TIME

ALL musical compositions, at least with very few exceptions, are written in a certain species of time indicated at the beginning. The same kind of time is not, however, always retained throughout the piece or movement, but frequently a

takes place : *i. e.* the composer, in the course of his composition, changes into another time than that in which he commenced. Such changes may take place repeatedly in one and the same piece. A composition may commence in a tripartite order, and, after a change to a bipartite order, may again return to the previous tripartite order*.

Such a change of time usually occurs between distinct portions of a composition separated by a pause or double bar. Sometimes, however, it takes place in the course of a strain. In all cases it is indicated by a regular rhythmical signature ; as, for instance,



Here, the melody, without any close or rest, suddenly changes from $\frac{6}{8}$ to common time.

If the degree of movement is to be changed with the change of measure, it must be specifically indicated. In the absence of such indication, it must be inferred that each member of the bar in the new time is to retain the value which it had in the previous time† ; that, for instance, here



* Of such a change we find an example in Beethoven's Pastoral Symphony, which passes twice from $\frac{3}{4}$ to $\frac{2}{4}$ time, and finally returns to the former.

† This is to be taken as the *general rule* ; in particular cases, however, a composer may have reason to deviate from it. Thus, the Author, in his Oratorio, *Mose* (pianoforte arrangement, p. 28), had occasion to change from $\frac{6}{8}$ to $\frac{2}{4}$ time ; that is to say, he intended that *three* quavers of the $\frac{6}{8}$ time should have the duration of *two* quavers in the new $\frac{2}{4}$ time. But, instead of introducing this movement by the proper signature, he wrote $\frac{3}{4}$. Why ? Because he thereby indicated that the quavers should be rendered in a particularly flowing and smooth manner :



the accentuation of the parts in $\frac{3}{4}$ time being essentially different from that in $\frac{2}{4}$ time (see the tenth section of this part). In the score of the Oratorio, all doubts about the intention of the composer are at once set at rest, by the fact that, in the other voices, the grouping of the notes into threes continues in the $\frac{3}{4}$ measure also, in the form of triplets.

each crotchet is to have the same duration in the $\frac{3}{4}$ that it had in the $\frac{2}{4}$ time. To prevent mistake or doubt, the words

l'istesso tempo, or medesimo tempo

(the same degree of movement), are generally added.

Sometimes, however, the kind of time is changed without any change of the signature, or even without any alteration in the external arrangement of the bars. An instance of this is contained in the following (rather incomplete) extract from the Andante movement of Mozart's Fourth Symphony (in C major) :

85

f *p* *f* *p*

f *p* *f* *p*

1 - 2 1 - 2 3 - 4

86

1 - 2 - 3 - 1 - 2 1 -

The Andante is in $\frac{3}{4}$ time, and it will be seen that the above passage is also in that time; yet the music unmistakably moves in $\frac{2}{4}$ time. Mozart has arranged the melody in four groups of two crotchets each, and indicated the connexion of the notes belonging to each group by a bind: the bass is formed of two groups, each containing four quavers; the horns intonate four minims. From this, and the employment of the *f* and *p* signs (the meaning of which will be fully explained in the tenth section), we plainly perceive that the time has been changed without the signature or even the arrangement having undergone any alteration. After this $\frac{2}{4}$ time, follows another *internal* change (if we may use the expression) to common (double $\frac{2}{4}$) time; and then only, the original $\frac{3}{4}$ as indicated by the signature, is resumed. A similar change of rhythm appears in the same movement, a few bars farther on, although in a less decided and conspicuous manner :

86

1 - 2 - 3 - 1 - 2 1 -

87

1 - 2 1 -

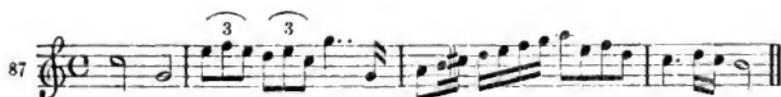


Here, it is only the similarity in the progression of the melody and harmony by which we recognize the substituted $\frac{3}{4}$ time. The figures below the staves of this and the preceding example are intended to mark the division of the existing kind of time, but not that which is externally indicated*.

SUBDIVISION OF BARS.

It has been before observed that the immediate object of the arrangement of musical sounds into bars, groups, members, &c. &c. is to impart to a composition, order and symmetry in the movement and duration of sounds and rests. For the accomplishment of this object we are now fully prepared.

We are already aware that in every kind of time all the bars contain the same number of parts, and that these parts are of equal value, although this value may be represented by notes or rests of various duration; thus, in common time, each bar must contain either a semibreve, two minims, four crotchets, eight quavers, &c.; or two triplets of crotchets, or four triplets of quavers, &c.; or compounds of all these values, forming the aggregate value of four crotchets. Hence it is evident that, in the execution of music also, every component part of a bar must have its allotted duration. How is this to be effected? Were we to measure the value of each separate note, we should, in combinations of different kinds of notes and rests, very soon find ourselves involved in confusion. In a strain like this, for instance,



we should be obliged to measure separately, now a minim, now triplets of quavers, now semiquavers, &c.; the minims would not serve to determine the duration of the triplets of quavers, these again would form no measure for the semiquavers, and thus the one would destroy the other.

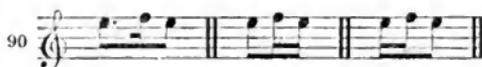
This difficulty is avoided, if we adopt a *standard measure*, by which the value of each separate note or rest may be determined. As such a standard measure, we may employ, firstly, the *component parts of the bar*.

We examine which notes or rests belong to the first, second, or other parts, and thus obtain the principal division of each bar. In the above example, for instance, each note of the first bar contains two parts (crotchets), and each triplet of quavers in the next bar contains one part, and so on.

* An instance of such a sudden rhythmical change, surpassing in grandeur and power any similar production, occurs in Seb. Bach's Motetto, "*Furchte dich nicht.*"

From this we learn, at least, that the first three notes of the second bar have only the value of one crotchet, that the notes *d—c—c* must not occupy more or less time than those of the first triplet, &c.*

Having thus determined the larger divisions, it only remains for us to measure the smaller groups of notes into which they may be subdivided. This will now be a comparatively easy task; and even if an error should creep in, the consequences will not be so great and important as in case of a mistake in the distinction and measurement of the principal parts. Suppose, for instance, the notes of the first triplet should not receive an exactly equal measure of time, but be rendered erroneously thus :



still, the second part of the bar would commence at the right moment with the note *d*, and the principal division of the bar remain undisturbed.

It is, however, understood that the most minute details of the rhythmical arrangement must also be carefully attended to, and the shortest note or rest receive its due value; in short, that the piece or song is executed throughout "*in time*." If our own perception of time does not enable us to give to the smaller notes or rests their proper duration, we must adopt a *smaller standard measure* than the parts of the bar. As such we may employ

THE MEMBERS OF THE BAR.

Thus, for instance, we might subdivide the third bar of No. 87 into eight members, of the value of a quaver each; the first member would be the quaver, *a*; the second would consist of the two semiquavers, *b* and *c*♯, &c.

By marking the commencement of each successive member, we should give the time of the quavers correctly enough, and the only matter left to our rhythmical calculation would be the proper division of the second, third, and fourth members into two semiquavers each. Should even this be found too difficult, we might resort to a still smaller measure of time.

The whole proceeding explained above constitutes the

SUBDIVISION OF BARS (*Takteintheilung*).

These divisions are rendered sensible and striking in practice, by marking with the hand or foot each part of the bar, or by audibly reckoning

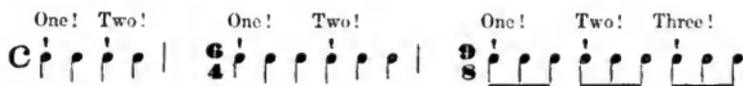
ONE! TWO! THREE! &c. &c.

* This mode of measurement cannot be adopted when the arrangement of the notes of a bar is such that no *parts* can be distinguished. Thus we see here



a strain, in common time, in which the fourth bar, however, contains a triplet of crotchets,

in which last case, the words should be uttered in a short and decided manner. When the movement is very quick, and in combined measures, we only count by halves or third parts of the bar; for instance,



If the movement be very slow, we count by bar members; for instance, by quavers instead of crotchets, or, in complicated rhythm, by members of still less value.

After these explanations, the division and subdivision of bars will present no particular difficulties. If we were, for instance, required to divide the strain No. 71, we would at once observe that, in the first bar, each group of two quavers, and, in the third, of four semiquavers, constitute respectively a single part.

In the second bar, the note *g* is a crotchet, and forms the first part of the bar; consequently the dot and the quaver form the second part. The last note of the last bar fills the second part; therefore the preceding notes must form the first part. Were we to measure these last notes by bar members, the first quaver, *c*, would be the first member, and the following two semiquavers, *g-c*, would constitute the second.

We may facilitate this process of subdivision, in difficult cases, by first dividing the passage into easy and distinct groups; as



instead of a distinct third and fourth part; and such triplet groups continue during the next three bars. It is plain that these triplets cannot be conveniently measured by parts of the bar; because two of the latter are as long as the three notes of the former. In such cases, we must adopt a larger measure, which shall serve to determine the value of the triplets as well as the ordinary parts of the bar; we must count *minims*. But even minims do not always give a measure large enough for the calculation of rhythmical groups. Here,



for instance, we observe two triplets of minims, in the 5th and 7th bars, in a common time movement. It is obvious that they cannot be measured either by two minims or four crotchets; the only measure that will include both two minims and a triplet of minims is the *semibreve*.

Here it is at once obvious that the fourth part of the bar (of the value of a crotchet) is contained in the last three notes; the two quavers in the middle of the bar also form one of the parts. From this, we naturally conclude that the notes from the commencement of the bar to the two quavers, form the first part; and there remains only the group of notes between the second and fourth part to be examined. We are aware that this group contains the third part of the bar; and as the triplet, $g \sharp - a - b$, is equal to two semiquavers, or a quaver member, we know also that the remaining groups must constitute the second member of this third part.

The mode of writing adopted in notation, assists us generally also in the division of bars. Usually, all notes with crooks (quavers, semiquavers, &c.) are joined in such a manner as to show the parts or members of the bar*. It is not customary,

* Sometimes a composer deviates from this rule, in order to indicate that the members of a part are not to be considered as one *rhythmical* group, but that some of them are to be united to the member or members of the preceding or following part. Thus, for instance, we see here



that the first note of each semiquaver group is detached from the remaining three notes, except in the second part of the last bar, where the arrangement is again regular. The first semiquaver of each group in the second bar is intended to be detached; in the third and fourth bars, on the contrary, it is to be joined to the last three notes of the preceding group. This mode of indicating rhythmical niceties has been carried to a great extent in modern pianoforte music, especially in "*morceaux de salon*," as they are termed, in which the most exquisite and refined touch and execution are demanded, to enhance the internal beauty of the composition; or, as the case may be, to cover its defects. A form of notation like the following,



in which the notes are united by a quaver line (even extending over two or three bars), and divided by the intersection of the semiquaver lines, is not very difficult to be understood; although the same rhythmical arrangement might, with the aid of occasional staccato dashes, have been indicated thus:



in a manner less strange to the eye, but also, it is true, not quite so prominent. In the following rhythmical group, from the *Norma Fantasia*, by Liszt,



however, to write less than three or four, and in general not more than eight, such notes, except when they are arranged in *rhythmical groups* of nine, ten, or more. For this reason, it is preferable, in $\frac{3}{4}$ time, to unite four quavers, or to form two groups of four semiquavers each, or unite a quaver with two semiquavers.



In three-four time, $\frac{3}{4}$, we unite all the six quavers, or arrange them in groups of two, and the semiquavers in groups of four.



In six-eight time, $\frac{6}{8}$, we unite either all the six quavers of the bar, or divide them into groups of three (because this time arises from a combination of two measures of $\frac{3}{8}$ time), or form two groups of six semiquavers.



In $\frac{3}{8}$ time, we connect either two, four, or six quavers; in $\frac{1}{8}$ time, three or six quavers, or six semiquavers are united, &c. &c. Demisemiquavers are generally united into groups of four, or (at the utmost) eight each; and the same rule is observed when consecutive notes of still smaller value occur. The notes which belong to a particular rhythmical group—for instance, a triplet, quintuplet, &c.—are also always connected.

Thus far, upon the division of bars in a single series of sounds. We have been made aware, however, in the Introduction, that a musical composition may consist of two or more simultaneously moving series of sounds; that there are not only compositions for a single voice or instrument, but also for

Two or more.

a form of notation has been used which is intended to show that the notes for the right-hand are to be played evenly, and without marking the principal parts of the bar, in order that the melody in the left-hand may become more prominent. The same object might have been attained by writing as at *b*; although the form employed by Liszt may perhaps better indicate that the accompaniment in the treble staff is to trip along as lightly as possible. But in the following mode of writing (*a*),



adopted by *Dreyschock*, the bar members appear to have been unnecessarily dislocated; as the same rhythm might have been represented just as correctly in the manner shown at *b*. It is true, that a performer of the compositions of a Liszt or *Dreyschock* may reasonably be supposed to have mastered the difficulties of rhythmical forms long ago; but this is no justification for the capricious derangement of the natural order, which should meet with severe reproof in all cases where the simple and usual forms of notation are sufficient to indicate the intention of the composer.

The division of such simultaneous series requires a special notice.

Firstly, as regards the notation, there are two methods. We either place the two or more parts upon one staff, as in No. 96, where two series of sounds, moving in octaves, have been thus compressed. In such cases, we distinguish the different parts, when necessary, as in Nos. 86 and 92, where the duration of the sounds is different, by drawing the stems of the one series upwards, and of the other downwards. Or, if there are too many notes, or the division of the bars in the different parts is too dissimilar to admit their compression upon one staff, and in one clef, we employ two or more staves, and different clefs (as in No. 85). The staves are then connected by means of a

Brace

(Fr. *Accolade*), in this manner:

100

where two staves are thus united; and here,

101

three. In the first example, the connexion of the staves is also indicated by the line immediately after the brace; and where there are several staves running parallel to each other, as in No. 101, the bar lines are often extended from one staff to the other, although this means of connecting them is not always resorted to.

In pianoforte music, a peculiar mode of notation has of late been introduced, with, as we think, a good show of reason. It is this: that two or more parts are connected in such a manner as to present the appearance of one part; by which means a number of unnecessary signs are dispensed with. An instance of this mode of notation is found in one of Liszt's "*Reminiscences de Rossini*:"

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The mode of writing adopted by him at (*a*) indicates the rhythmical movement just as accurately and much more conspicuously than the ordinary form at *b*; only the disarrangement of the parts of the bar was quite unnecessary, and should have been especially avoided, as the *sforzando* sign expressly indicates that the different parts of the bar are to be distinctly accented.

In dividing the bars of compositions in many parts, we first examine each part separately, and then compare the principal divisions and members of the different parts together. Now, as all the parts commence *simultaneously**, so must the first, second, and third crotchet or quaver, &c. (either note or rest) of one part be in strict time with the corresponding divisions of all the other parts. Thus the first, second, and third crotchets of the three parts upon the upper staff of No. 100 are sounded simultaneously, while the part upon the lower staff commences, indeed simultaneously, with the other three, but with a sound of longer duration, which is equal to the three crotchets of the upper parts. In the first bar of No. 101, the three highest parts begin with a note occupying two parts of the bar (two crotchets); against these, there appear in the middle staff eight semiquavers; while, in the lowest part, the same space of time is filled by a quaver rest and three quavers. The last part of the bar is filled in the upper staff by a crotchet, in the middle by four semiquavers, and in the lower by two quavers. Thus occur simultaneously:

1. The *minims* of the upper parts with the *first* semiquavers of the middle part;
2. The crotchets in the upper parts (at the end of the bar) with the *ninth* semiquaver of the middle part, and the last quaver but one of the lowest part.
3. The *third semiquaver* of the middle part with the *first quaver* of the lowest part (the second in the bar, the first being a rest).

Of this regular and usual division and comparison, of different simultaneous parts, an exception seems to occur, when the word

Arpeggiato,

in the style of the harp†, is applied to several notes of equal value, and placed one above the other; or when this sign



is prefixed, to indicate that they are to be played in the *arpeggio* or *arpeggiatura* style. In this style, the notes which apparently form a chord are not to be struck simultaneously, but successively, generally commencing with the lowest. If the successive notes are to follow rapidly, a line is drawn across the notes. Here



* That is to say, the bars and their divisions, which may be filled up either with rests or notes.

† The word *arpeggiato* is derived from *arpa*, which is the Italian term for *harp*.

we see, at *a*, an example of a slower, and at *b* one of a more rapid, arpeggio; the approximate value of the notes in each instance being as shown in the lower staff.

But this exception from the general rule of bar division is only an apparent one, as sounds which compose an arpeggio must be considered only as successive notes of a single part*.

In order to facilitate the rhythmical division of several simultaneous parts, it is customary, as in the above examples, to write those notes or rests which occur at the same time exactly one over the other. By this mode of writing, we are often enabled easily to divide and arrange the notes of one part by a reference to the other. Thus, for instance, the rhythm of the upper part of this short strain



is complicated enough to make its proper division a task of some labour; but, in the lower staff, the division of the bar into six quavers enables us to see which of the groups in the upper part belongs to each of them.

It would not, however, be safe to rely implicitly upon the relative position of the notes; they *should* always be accurately placed as in the above examples; but, through the negligence of writers and engravers, they are frequently so placed as to be liable to mislead the performer. There occur, in written and especially in printed music, two kinds of inaccuracy, which must be mentioned here. The one is the placing of whole-bar notes, not at the beginning of the bar, as at *a*,



but in the middle, as at *b*. The other, which occurs frequently in ancient composition, is the indication of sounds extending to another bar, not by means of two bound notes, as at (*a*), but by one note placed upon the bar line, as at *b*.



Here let us once more revert to the peculiar changes of measure brought under our notice in Nos. 85 and 86; the first especially. It cannot be denied that such rhythmical forms present considerable difficulty, both in regard to division and execution, on account of the apparent contradiction between the form of notation and the rhythmical movement.

* In the sections on Pianoforte and Harp Music (vol. iii and iv of the Author's School of Composition), this point is fully explained.

In No. 85, and in most cases where such contradictory forms occur, the accompanying parts indicate and make us feel what kind of rhythm really predominates. In this instance, therefore, it is only in the upper part that the division presents any difficulties. But if we convert the $\frac{3}{4}$ time, indicated by the notation, into a real $\frac{3}{4}$ time, as here at *a*,



or conceive it to be thus changed, that difficulty also disappears.

But now in this passage there still remains a degree of difficulty. The four quavers which constitute the parts or members of the bar do not present themselves intelligibly to the eye; but the second, third, and fourth quavers seem to be dissected, as at *b*; the last halves of the first two being connected with the succeeding quaver, while the second half of the fourth quaver remains, as it were, detached and by itself. Such notes are called

Syncopated Notes,

and the rhythmical form in which they appear, a

SYNCOPIATION.

Let us mention, finally, that the ambiguity we attached to all rhythmical groups of six sounds (p. 71) may often be removed by a reference to the rhythm of another accompanying part. Thus we see here, from the lower part at *a*,



that to each quaver there are three notes in the upper part. The groups of six notes in this part must therefore be considered as double triplets. At *b*, on the contrary, a quaver triplet accompanies every six semiquavers of the upper part, which must therefore be real sextuplets; *i. e.* a subdivision of the notes of a simple triplet, and two semiquavers are played to each quaver.

In all cases where different parts have to be rhythmically divided, we may facilitate the task by commencing the division with those parts presenting the least difficulty. This has already been suggested at p. 98. In No. 104, therefore, it was best to commence with the lower parts, in which the six members of the bar appear distinctly in as many notes of equal duration (quavers). For the same reason, we would commence with the division of the upper part in No. 106. In No. 101, it would be advisable to be guided by the part moving in semiquavers; for it is the most evenly arranged, and the different groups of four notes distinctly show the three different parts of the bar. This part would also be most suited to assist the beginner in dividing the other parts, as he would only have to count two groups of semiquavers for each minim in the upper, and two semiquavers for each quaver in the lower staff.

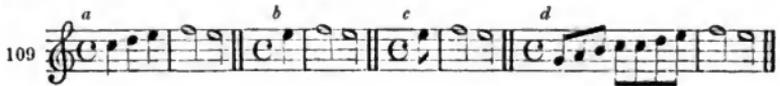
SECTION THE EIGHTH.

EXCEPTIONAL FORMS IN THE ARRANGEMENT OF BARS.

OF these, we can here notice only the most important, as it is not the province of an elementary school to enter into those minute details which are much better left to special instruction, and in which the necessity for them will occur.

1. STARTING NOTES (*Auftakt*).

This term is applied to those notes at the commencement of a musical composition, or separate strain, which do not form a complete bar, on account of the absence of the first or other parts or members. Here



we have several examples of such starting notes. At *a*, the first crotchet is wanting; at *b*, the strain commences with the fourth part of the bar; at *c*, with the eighth quaver (last member); and at *d*, with the second.

Whatever is deficient in the full value of a bar at such a beginning, must appear at the end of the strain or period, so that the starting notes and these together complete the value of a bar*. In No. 109, therefore, the last bar of *a* must contain one crotchet; of *b*, three crotchets; of *c*, seven quavers; and of *d*, one quaver. In very long compositions, however, this rule is sometimes neglected, and the last bar written out in full, either for the sake of convenience, or in order to obtain a more powerful close.

2. IRREGULAR BARS.

We have already met with instances (p. 96) in which the regular measure, as

* But how is the appearance of these starting notes to be explained? It follows naturally from the principle on which our division and arrangement of sounds have been based; and we have omitted to take notice of it, merely because it would have led us into a digression from our direct course of instruction. The principle upon which our arrangements of notes into bars was founded, is the division of long series of sounds into smaller groups of equal value, with a view to infuse into them order and regularity. For this reason, we at first commenced each division with a principal part of the bar. But we might also have commenced with any other part, provided that each division retained the same number of parts. Here, for instance, we have commenced, as the slurs indicate,



a tripartite series with the second part; but the parts 2, 3, 1, constitute a tripartite group, just as well as the parts 1, 2, 3. This is the explanation of the appearance of starting notes.

indicated by the signature, was changed during a portion of a strain; such changes being either indicated by a new rhythmical signature, or left unmarked. But such a change may take place without being pointed out by a new signature of time, even in single bars; and, indeed, especially that thereby, in a compound measure, for the sake of the rhythmical arrangement of the whole, we may admit an occasional half-bar; as here:



or sometimes, in order to lay additional stress upon a certain passage, the value of the parts of the bar is doubled; as in this well-known passage from *Grain's* "Tod Jesu" (Death of Jesus):



The third bar in this strain might be explained as a contraction of two bars into one:



while the short bar in No. 110 may be considered as if the strain were in simple $\frac{3}{4}$, instead of the compound $\frac{6}{8}$ time.

3. Different Kinds of Measures and Values in simultaneous Series of Sounds.

Sometimes, though rarely, we meet with different rhythmical signatures in simultaneous series of sounds. This is a mode of notation adopted in most cases, as an expedient when one of the series contains such rhythmical groups as cannot without inconvenience be noted according to the signature of the other. Here is an example,



If the upper staff of this passage had also been noted in $\frac{9}{8}$ time, we should have been obliged to employ groups of notes (sextuplets) of a very ambiguous form*.

* The most remarkable and ingenious application of mixed measures is to be found in the first Finale of *Don Giovanni*. When the Minuet commences the second time, *Mozart* introduces two additional and independent bands upon the stage. During the repetition of the second part of the Minuet, one of the other bands begins to tune and throws in a few occasional notes in the time of the Minuet. But now, when the latter commences again with the first part, this second band starts against it with an Anglaise in 2-4 time. Both bands continue to play independently of each other; but when the first arrives at the commencement of the second part of the Minuet, the third band begins to tune and show an inclination to join in the merry sport. It does so, when the Minuet commences for the third time, striking up a

We may allude, fourthly, to the numerous cases of binary or quadruple, against triple or quintuple groups of notes, *e. g.*



Such transient contrarieties between single groups cannot be equalised by means of counting, which here in the proper sense would "lead to fractions;" but can only be overcome by habit, derived from practice. The more simple of the two groups must be allowed to proceed mechanically, while the performer's attention is chiefly directed to the other. Until the beginner has overcome the difficulty connected

lively waltz in 3-8 time. And now there are at work three different bands, each with a different tune and in a different movement:

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and the merry dancers twist and twirl about in the most charming variety of forms and groups; everything seems to be in confusion, and yet order and grace prevail throughout. The singers, too, enhance the beauty of this enchanting scene, by joining their choruses to the instruments, now in this time, now in another.

We cannot but admire the happy idea of this picturesque and delightful scene, and still more the ingenuity, facility, and sportiveness with which it has been realized by the great and amiable composer. This we all must acknowledge; nevertheless, the technical arrangement of three combined strains is simple and clear enough. To every crotchet of the Minuet and Anglaise there is allotted a whole bar of the Waltz (as it were a quaver triplet); and two bars of the Minuet (twice 3 crotchets) stand against three bars (three times two crotchets) of the Anglaise.

Beethoven also has made use of an exceedingly skilful, deeply conceived, and long-continued combination of two different measures in his second *Quintetto* (in C major, Op. 29), of which we can give here only the commencement,

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with the execution of such forms, he may be allowed to allot the two last notes of the triplet to the second member, and give to the first the value of a whole member; as at *a* :



but it is decidedly objectionable, though frequently done, to play such groups as noted at *b*.



with the two subjects which appear against each other. Mozart's combination was invented with a view to scenic effects; Beethoven was led to his by purely musical, but not less forcible motives.

SECTION THE NINTH.

ACCIDENTAL CHROMATIC SIGNS.

WE may now give the final exposition of the effect of chromatic signs. Every sharp or flat marked at the beginning of a piece retains its effect (as before shown, p. 51) to the end, or until a new signature is substituted for the first.

To this we now add, that every *accidental* chromatic sign, appearing before a single note, affects all the notes of the same name

THROUGHOUT THE WHOLE BAR,

but no farther. Thus, in this short phrase,



the sharps before *c* and *g*, in the first bar, affect also the sounds marked 1 and 2, changing them into *c* sharp and *g* sharp. But these sharps have no effect in the second bar, where, therefore, the notes marked 3 and 4 are again *c* and *g* natural. As a chromatic sign affects the notes of the same name, not only in one, but all octaves, so, as is self-evident, such a sign appearing in a bar, affects every note upon the same degree in every octave. Thus:



Here the sounds 1 and 2 must be read *b* flat, until the flat is revoked by the natural at 3. The same rule applies to different series of sounds, if an accidental appear in one of them; as, for instance,



Here, the sharp before *f* in the upper series also affects the octave below it. When this is not intended, it should be expressly indicated by a natural; *e. g.*



Yet, although these rules may be considered as universally accepted, a composer usually adopts a more complete and minute mode of notation than that which has been pointed out as sufficient. He prefers employing a few additional signs, rather than leaving the performer to doubt or misapprehension. For this reason, and also with a view to the symmetry of the notation, accidentals are repeated in each octave, as here :



Indeed, an accidental is often repeated in the same bar in a single part, when the sounds are so numerous that it may be feared the performer will forget its pre-occurrence. Thus there has been in this bar



a sharp placed before the last note but one (*c*), although the same note had already been raised by an accidental in the first group. Undoubtedly it would have been better, had also the flat, introduced before the first *b*, been repeated at *. In concerted pieces, too, it is advisable to repeat a previous accidental, when the harmony proceeds in such a manner that it might lead the performer to think the previous accidental ought to be revoked. Owing to a neglect of this precaution, the bass of the following simple harmony, occurring in a composition of considerable magnitude,



has been played wrong in several rehearsals at different places. At No. 1, the bass has taken *e* flat, instead of *e* natural; and at No. 2, a flat, instead of *a* natural; because the preceding chords usually proceed to *e* \flat —*g*—*b* \flat , and *a* \flat —*c*—*e* \flat , respectively.

This precaution may, however, be carried too far—encumbering notation with unnecessary signs, and sometimes even causing the performer to doubt whether a mistake may not have occurred, and a sign contrary to that employed have been intended.

SECTION THE TENTH.

ACCENTUATION.

1. ACCENTUATION OF THE PARTS OF THE BAR.

WE have before examined, and become accurately acquainted with, the leading principles of musical rhythmic, upon which the division of the bars into principal and subordinate parts, members, &c. is based; and have learned how to time the different notes in a bar by the aid of those divisions. The question which now remains is: What comparative value have those divisions in the performance of a piece; and how are they to be distinguished?

A distinction is due, above all, to the principal part. This we effect by laying *An Accent*, or stress, upon it; *i. e.* by giving to it a more powerful sound (*sonorousness*), to enable the ear to distinguish it from the rest, as easily as the eye and the understanding distinguish it in notation. Thus, for instance, in this strain in $\frac{3}{4}$ time,



all the sounds over which the accent has been placed are played or sung perceptibly louder than the rest.

Of the other parts, the next degree of distinction belongs to the originally principal part (p. 87); it has a stronger accent than the subordinate parts, but not so strong as the principal part. Here



we have repeated the above strain (No. 125) in a compound time. The principal parts having the strongest accent are indicated by double dashes; single dashes mark the weaker accents; the subordinate parts remain unaccented.

In double compound measures, *e. g.* in $\frac{1}{2}$ time,

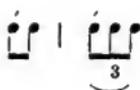


three degrees of accent may be distinguished. We know that a measure of this kind is a combination of two smaller measures of six quavers; and this again is composed

of two smaller simple measures of three quavers. Thus, here appear—firstly, principal parts marked with triple accents; secondly, parts which had been principal in the preceding species of time (here, $\frac{9}{8}$), marked with double accents: and thirdly, parts which had been principal in the simple measure ($\frac{3}{8}$), but had already ceased to be so in the first combined order ($\frac{9}{8}$), marked with single accents. Finally, we have subordinate parts left unaccented.

2. ACCENTUATION OF THE BAR MEMBERS.

If we subdivide the parts of the bar into members; for instance, into quavers, or triplets of quavers,



the same play of the accent recommences. The first member of each part is the principal, and is accented; the following are subordinate members, and are unaccented.

We might carry the subdivision of the parts still farther, by distinguishing even subordinate members. Thus, the quaver members of a bar whose parts are crotchets, might again be subdivided into semiquavers, and even these into demisemiquavers. If the law of accentuation were also to be rigidly applied to such subdivisions, the first of each group of four semiquavers would require to be again distinguished by a greater stress; the third (as a previous principal sub-member) would have a less marked accent, and the second and fourth no accent at all. But the description already shows the futility of this infinitesimal calculation, under which all freedom and ease of movement, and all inspiration, must cease to exist. This will become still more clear in the first attempt to reduce such signs into an intelligible form. In the following strain,



we see that six degrees of accent might be distinguished. To the abstract reason, such a splitting of the accent may be comprehensible, and appear as a natural consequence of the law of accentuation; but the performer, as well as the hearer, will obey and follow it in all minute details only so far as sensibility of ear or mechanical dexterity extends, or according to the necessity or demand for it. The degree of movement, especially, must have a material influence over the minuteness with which the law of accentuation can be practically carried out; as on it depends the time which is allowed to the performer to measure and mark the degrees of stress to be laid upon the different notes. The faster the movement, the more impracticable will become such a minute subdivision of the accent; and if a series of notes of small value be noted in very quick time, there will be neither a possibility, nor a necessity for the

performer to observe any but the more important degrees of accent. The above strain, if written in *Andante* or *Larghetto* time, could not well be accentuated more accurately and minutely than thus :

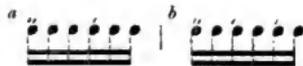


In a more rapid movement ; e. g. in *Allegro* :



the single accents, too, would have to be passed over, in order to increase the flow and smoothness of the runs marked with a slur. Such, and other licences, by which a player or singer is partly freed from the stringency of the rule, will have to be considered more fully in the observations on Musical Performance. It is, however, necessary to *know* the rule and all its consequences, in order that we may, in all cases, be able to act up to it as far as the occasion demands, or it appears practicable ; especially as those signs which we have employed in the above examples, to indicate the different accents, are not usually added to written or printed music.

Here we return once more to those rhythmical forms which may be derived in two different ways, and therefore admit of two different interpretations. Those most frequently occurring are the SEXTUPLET (group of six). If we consider it as a double triplet, its first sound receives the strongest accent, and its fourth (being a previous principal part) a feebler one, as at *a* :



but if we look upon it as a subdivision of the notes of a single triplet, we must accentuate the first, third, and fifth notes (the latter two again as previous principal parts). Thus we see that these two forms, although externally alike, are yet internally quite different from each other.

The same difference exists between $\frac{6}{8}$ time and the six quavers of $\frac{3}{4}$ time. In the former, the accents lie upon the first and fourth quavers, as here at *a* :



in the latter, upon the first, third, and fifth, as at *b*. Thus we observe the same difference between the bisected parts of a bar in $\frac{3}{4}$ time, and the members of a bar in $\frac{6}{8}$ time, which we found to exist between a real sextuplet and a double triplet.

APPENDIX.

GRADATIONS IN THE INTENSITY OF MUSICAL SOUNDS.

IN the preceding section, intensity of sound (*Schallkraft*) has been considered merely as a *rhythmical medium*, by which those sounds representing rhythmical *momenta* (principal parts, principal members, &c.) were distinguished and made prominent. But, in many cases, single sounds, or whole series and masses of sounds, may require an increased intensity of sound, not only irrespectively of their rhythmical importance, but often in opposition to the usual laws of accentuation. Such an increase of power is required when, according to the idea of a composition, single sounds or whole masses are to appear as more important than the rest; or, sometimes, merely in order to produce a pleasing variety of expression.

This subject can only be fully explained in the sixth part; it is, however, desirable that the student should here be made acquainted with, at least, the principal degrees of intensity of sound, and the signs and terms employed to mark and distinguish them.

When a single sound, which, according to the general law of rhythm, would remain unaccented, is to be distinguished by a stronger stress, or when a sound which has already an accent on account of its position in the bar is to receive additional weight and importance, this sign

> or √

or one of these words,

sforzato, *sforzando* (*sf.*), *rinforzando* (*rf.*),

is written over or below the note. A very high degree of intensity is indicated by

sforzato assai (*ssf.*),

or by the combination of one of the above terms with a sign of strong emphasis,

sfz. >

Not only single sounds, but several in succession, or even a whole strain or period, may be intended by the composer to receive a greater degree of intensity. In the first case, a slur is drawn, and a dot or dash placed over the notes which are thus to be distinguished (see *A*):



or, when the stress upon each note is to be particularly strong and marked, the signs employed at *B* are used; or, when the performer is, at the same time, to linger over each sound, the signs shown at *C* are introduced. Instead of these signs, we frequently employ distinct terms, such as

ben pronunziato (well [distinctly] pronounced);
accentuato (accented);
marcato (in a marked, emphatic style);
martellato ("hammered"—with force and power).

When whole strains or parts of a composition are to be executed with more or less than average force of tone, the following terms and signs are used, distinguishing again about five different gradations; viz.

1. *pianissimo* (*piano assai*), *pp.* or sometimes *ppp.*, very soft, as soft as possible;
2. *piano*, *p.* soft;
3. *poco forte* (*pf.*), *mezzo forte* (*mf.*), rather loud. Also, *meno forte*, less loud, after a previous *forte*; and *meno piano*, less soft, after a previous *piano*;
4. *forte* (*f.*), loud, with force;
5. *fortissimo* (*ff.* or sometimes *fff.*), *forte possibile, con tutta la forza*, very loud, as loud as possible, with all possible force.

As in the terms which indicate the principal degrees of movement, so here, also, different modifications and intermediate degrees of intensity may be distinguished and expressed by means of modifying adjuncts. Thus, for instance, between *forte* and *fortissimo* the following intermediate degrees may be distinguished: *forte—più forte* (louder); *poco più forte* (a little louder)—*fortissimo*.

All these terms apply to whole strains or portions of a composition, and remain in force until they are either revoked or modified by others.

The five principal degrees of intensity, as indicated above, are considered as distinct and perceptibly different from each other. But it is also frequently intended that the intensity of sound is to increase or decrease in such a manner that no sudden step from one degree to another shall be perceived.

The gradual transition from *piano* to *forte* is indicated by this sign:



or (especially when a gradual increase of intensity is to extend over a long series of notes) by one of these terms:

crescendo (*cres.*) increasing (in force);
poco a poco cres. gradually louder;
cres. al forte, or *al fortissimo*, increasing to *forte* or *fortissimo*.

The opposite change from *forte* to *piano* is indicated thus



or by the words

decrecendo (*decr. decres.*), decreasing;
diminuendo, diminishing;

with the occasional addition of *poco a poco*, or *al piano*, or *al pianissimo*. Instead of the latter expression, we sometimes write:

diluendo, dying away;
mancando, gradually decreasing;
perdendosi (*perden.*), vanishing;
smorzando, extinguishing;
morendo, expiring;

and several other terms of similar import.

CONCLUDING REMARKS.

The whole of the preceding part has introduced us only to one branch of Musical Rhythm; namely, the *arrangement and subdivision of the bars*, and the rhythmical forms to be distinguished therein; with the rhythmical *value of sounds*, the different degrees of *movement* (time), and *accent*.

These explanations, however, by no means exhaust the whole doctrine of rhythm, which will be resumed in the three first sections of the fourth part. The separation of the elementary branches of rhythm from the higher ones is necessary; because, on the one hand, the doctrine of melody cannot be understood without a knowledge of the construction and subdivision of bars, and, on the other, because, without a previous acquaintance with the laws that regulate the formation of melodies, it would be impossible for the student to obtain a clear insight into the nature and characteristics of the higher forms of rhythm; at least, any attempt to explain the latter independently of the former would only lead to a superficial, and, for all practical purposes, useless knowledge of empty names.

PART THE THIRD.

MUSICAL ORGANICS.

SECTION THE FIRST.

GENERAL SURVEY OF MUSICAL ORGANICS.

MUSIC requires a medium, an ORGAN, in order to become a perceptible reality. As such, it employs the human voice and a number of artificial instruments. We have comprised both (p. 4) under the name of

MUSICAL ORGANES

(or briefly *organs*).

Every musician should acquire a general idea and some special knowledge of the most usual organs of music; in order that, in his department, he may at least, in some degree, be conversant with, and enabled to participate more fully in the appreciation of, their effects: only so far will our present communications extend. A more minute acquaintance with the nature and peculiarities of individual organs of music, such as is required for their practical use, can only be acquired by special instruction and study; neither can we supply such information here as will enable the student to compose for the different instruments or voices; this he will find in the School of Composition*.

The human voice is the musical organ given to us by nature; and its application to musical purposes is called

SINGING†.

Singing is usually combined with

LANGUAGE,

which also demands the consideration of the musician.

Artificial organs of sound, under the name of

INSTRUMENTS,

are of great number and variety.

Instruments may be divided into

FOUR CLASSES.

1. Those of which the sounds are produced from vibrating strings:

STRING INSTRUMENTS.

* By the same author, published by Messrs. Cocks and Co.

† Besides singing, we might also consider *whistling* as the production of a natural organ of music; the latter, however, has very justly never attained any really artistic importance.

2. Those of which the sounds are caused by the agitation of an enclosed column of air :

WIND INSTRUMENTS.

3. Those of which the sounds are produced by striking upon a plain surface :

INSTRUMENTS OF PERCUSSION.

4. Such as produce sounds by the friction of solid bodies :

INSTRUMENTS OF FRICTION.

Each of these classes comprises several varieties, of which we here mention only the most usual.

STRING INSTRUMENTS

comprise two kinds ; viz. those from which the sounds are produced by striking or drawing away the strings from their position of rest. For these we have no other special name than

String Instruments ;

and those of which the strings are put in vibration by friction with a bow ; these we term

Bow Instruments.

WIND INSTRUMENTS

comprise three kinds ; viz. those formed chiefly of wood, ivory, &c. and which are termed

Wood Instruments ;

and those made of metal, called

Brass Instruments.

(This classification, however, is only superficial, being adopted merely for the purpose of a general enumeration ; and we shall ultimately learn that it admits of several modifications and exceptions.)

The third kind in this class is represented by

The Organ,

in which a number of wind instruments (pipes) are caused to sound by means of bellows, and one or more rows of keys.

INSTRUMENTS OF PERCUSSION

are represented in our modern European orchestras chiefly by those instruments which have a skin fastened by its borders, and stretched out in such a way that it may be made to vibrate and emit sounds by being struck with a stick or mallet. There are one or two other instruments of this class, consisting of metal disks or rods, which we shall have to mention merely by the way. Others, for instance, bells, &c. we leave unnoticed, as not being strictly organs of music.

INSTRUMENTS OF FRICTION.

Of these we can take but little notice, for reasons which will be given hereafter.

When all or many kinds of string instruments are joined in a musical performance, they form what is termed a

STRING BAND (or merely "Strings").

The combination of all or several kinds of brass instruments is called a

BRASS BAND.

String and wind instruments together form an

ORCHESTRA.

The union of the instruments of percussion and brass instruments, with the strings and reeds, forms a

GRAND ORCHESTRA.

The union of several voices forms a

CHORUS.

Musical compositions are classified according to the different kinds of organs (instruments or voices) employed in their performance. Compositions for voices only, constitute

VOCAL MUSIC.

Compositions for instruments,

INSTRUMENTAL MUSIC.

Vocal music may also either be combined with, or performed without the addition of any instruments. In the latter case, it is termed

UNACCOMPANIED VOCAL MUSIC.

Choruses without instrumental accompaniment (especially those intended for the Church, or in that style) are designated

a cappella.

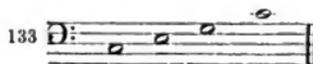
Compositions intended for the combination of many and different kinds of musical organs, are usually written so that each has its own staff upon a page where all the staves are drawn parallel to each other, and the bars are divided by perpendicular lines running through the whole. A composition written in this manner is called a

SCORE.

Most scores have also been adapted for fewer instruments, or for only one; viz. the pianoforte. Such adaptations are sometimes termed *Transcriptions*. The best and most carefully arranged transcription, however, supplies the place of a score only in the same degree that a copper-plate print presents the effect of a richly coloured painting. It must therefore be desirable for every lover of music to understand, at least, the general arrangement of musical scores: to composers, conductors, and teachers, the capability of reading from score is an indispensable requisite.

It is necessary here to notice a difference existing between the real pitch of some instruments and their notation:

Firstly; there are instruments producing sounds which are in reality *an octave lower* than their notation, on which this passage does not sound as here represented:



but thus :



To such instruments are attributed

Sixteen-foot tone.

Secondly ; there are also instruments* producing sounds *two octaves lower* than their notation ; these are said to have

↓ *Thirty-two-foot tone.*

Thirdly ; we have instruments producing sounds *an octave higher* than their notation, on which a passage like that in No. 133 really sounds as if written thus :



These instruments are said to have

Four-foot tone †.

Distinguished from these, instruments and voices all agreeing in sound with their notation are termed organs of

Eight-foot tone ‡.

We shall hereafter become acquainted with other deviations from the ordinary mode of notation, for instruments producing sounds, one, two, three, or more degrees higher or lower than represented.

* Mostly the pedal pipes of organs.

† In organs, we meet also with pipes of *two* and *one-foot* tone ; *i. e.* such as produce sounds respectively two and three octaves higher than their notation.

‡ A column of air passing through a tube (organ-pipe, or simple wind-instrument) *eight feet* in length, produces great *C*, which is the lowest, and therefore *normal note*, on the keyboard of the organ. An organ-pipe of the same construction, but twice as long (*sixteen feet*) produces contra *C*, or the octave below great *C*. A pipe thirty-two feet long produces a *C* still an octave lower. A pipe only four feet long produces the *higher octave* of normal *C* ; and so on.

According to these dimensions of the lowest pipes, the different organ-pipes are distinguished from each other as stops of *eight, four, sixteen feet*, &c. The different dimensions refer, in the first place, only to *open* stops (the meaning of the term *open* will be explained in the seventh section), and next, only to the lowest pipe (*C*) in each stop. It is therefore unnecessary to observe that all the other pipes of the same stop are of different sizes, the pipes decreasing in length as the sounds become more acute, so that small *C* on a sixteen-foot stop has a pipe only eight feet long.

This mode of comparison has also been transferred to other instruments. Thus, the tube of a *C* horn (see Section VI) requires a length of 16 feet ; it is therefore called a *sixteen-foot* instrument. But there are also other kinds of horns, whose lowest sounds are one, two, three, or more tones lower or higher than that of the normal horn. These are also, though improperly, classed amongst the sixteen-foot horns. Of all these, the notation is an octave higher than their pitch, and this, chiefly because they are often combined with other instruments (as trumpets) playing the same notes an octave higher.

Finally, there are instruments which are usually treated as mere duplications of other instruments of the same structure, but of smaller size. Such as the Double-Bass and Second Bassoon, which are united with the Violoncello and First Bassoon. Neither of these instruments has a sounding body of sixteen feet length, yet they are termed *sixteen-foot* instruments, and their notation is an octave higher than their real pitch, because their sounds are generally, or very frequently, an octave lower than those of the instruments to which they are related.

The next important point for consideration in this section is another musical element; viz.

THE QUALITY OF SOUND (*Timbre*).

All organs of music, with the exception of some instruments of percussion, agree in this, that they produce several of the sounds of our tonal system. They differ herein, that some produce a greater and some a smaller number; that some possess a higher and others a lower range of sound. But all sounds of the same name and pitch are, tonally speaking, alike; and it is by no means an *essential* and characteristic point of difference, that a certain instrument possesses such and such notes, and no others.

But the difference in the *quality* of sound at once characterizes the different instruments, and the notes which they produce. A note intoned upon a flute is felt to possess a character, and to create a sensation totally different to that produced by the intonation of the same note by a violin, trumpet, or human voice, &c. &c.

On this very important point, however, a general school of music can only offer a few passing hints, and even then merely with a view to excite the attentive and susceptible student to observation and study, that he may acquire a tolerably correct idea of this branch of musical art*.

* A more ample, and, so far as possible by verbal explanation, complete, explanation of this subject has been attempted by the Author, in the Third and Fourth Parts of his School of Composition.

SECTION THE SECOND.

VOCAL MUSIC.

THE human voice applied to musical purposes, either in conjunction with, or independent of language, is the organ of vocal music.

A. THE HUMAN VOICE

is known to all, and the manner of its production, at least superficially. Hence, we shall only call attention to the two most important kinds of sound distinguishable in the voice, and termed

Registers of the Voice.

The sounds, for instance, which proceed freely and powerfully from the voice, without internal effort, are termed *chest sounds*, and constitute the

Chest Voice.

It is that in which we usually speak, which is most natural, the most under our control, and in which, also, we express our feelings with the greatest eloquence and effect.

From the chest voice we may easily distinguish the

Head Voice or Falsetto.

The sounds of the head-voice are produced by a more or less strained contraction of the glottis*. By means of this straining beyond the natural bounds, the voice, in certain cases, acquires a flute or flageolet-like tone, and may be very sweet and pleasing, but never so powerful, open, and impressive as the chest voice. The singer also feels constraint and pain in the continued employment of these notes; and this is easily perceived by the cultivated ear.

The falsetto voice is only employed in the higher and highest sounds; all the lower and, generally, by far the greatest number of sounds belong to the chest voice. Some of the higher notes of the natural voice may be produced by the falsetto voice also, and therefore belong to both registers.

A peculiar modification of the voice is that termed

Mezza voce,

* The sound of the human voice is formed in the *Larynx*, a cavity, enclosed by a cartilage, tendons, and muscles, in the upper part of the trachea, of which it may be considered the superior member. The larynx is that part of the throat which, especially in men, may be seen and felt externally. The tendons (rings or articulations of the trachea), with the muscles and cuticle combined, form the passage for the voice from the trachea to the glottis. Upon the degree of tension in these articulations, and the contraction of the glottis, depends the gravity or acuteness of the sound; the acuteness being in proportion to the tension and contraction. The quality of the tone depends upon a sufficiently powerful emission of the breath by a well-regulated expansion or contraction of the glottis.

a kind of artificial piano, or "*undertone*," in which the voice becomes very soft and tender, but retains its perfect harmonious quality*.

THE DIFFERENT CLASSES OF VOICE.

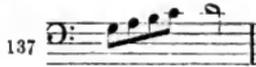
Human voices are divided, according to the sex, into two classes,
the male, and
the female voices.

In the latter class also are included the voices of *boys*, and, where such abominations still exist, *castrati*. The differences between these secondary kinds of voices and the principal ones, we will pass over.

The female is an octave higher than the male voice. Women, or boys, for instance, intoning the note which, in a male voice, would be small c, sing one-lined c. And, vice versa, a male voice imitating this passage, sung by a female voice,



would sing it an octave lower; thus:



Each of these classes includes two kinds; viz. a higher and a lower compass of voice.

The principal kinds of male voice are

the *Bass*, which is the lower, and
 the *Tenor*†, the higher voice.

The chief kinds of female voice are:

Alto‡, or the lower, and
Discant (Soprano), the higher voice§.

* Amongst modern singers, *Jenny Lind*, and, previously, *Mad. Sontag*, have been much extolled for their *mezza voce*. Still greater praise would have been due on this account to the great *Catalani*, who used rarely, but in her best days, with an incomparable grace and charm, to interweave it with her majestic and powerful song. She had an inimitable style of singing the ascending scale *mezza voce*, repeating each sound three or four times in a most rapid and delicate *tremolo*.

† The tenor voice derives its name (*tenor*, the chief, or sustaining voice) from the circumstance that, in the time of mediæval church music, it was generally made to sustain the melody, which, as the fixed portion (*cantus firmus*) formed, of course, the principal harmony. Thus, says John Tinctor, in his Dictionary—*Tenor est cujusque cantus compositi fundamentum relationis*.—A. H. W.

‡ *Alto*, Lat. *Altus*, *alta vox*, means, literally, *the high voice*; it was so called because it was higher than the tenor or leading voice.

§ The *discanto* (also *canto*, *cantus*—the proper song or melody—and *soprano*, the upper voice) has also received its name during the middle ages. At that time, as stated in the preceding note, the *cantus firmus*, or authorized melody, was sustained by the tenor; but singers began, either with or without authority, to introduce a rude sort of harmony, by accompanying the melody in fourths or fifths. This kind of harmonic singing was termed *discantare*, because it originated in a deviation from the real cantus, and, at first, was severely censured by the Church, as indicating a great levity on the part of the singers. Ultimately, however, harmony began to assert its claims to due consideration, even in the Church; and then it was that the art of *discant* became a regular and acknowledged branch of music, occupying the same position in ancient, as *counterpoint* in modern, music.

Besides these principal kinds, several intermediate voices may be distinguished. Thus, the

Baritone

is the medium between the bass and tenor; the

Mezzo Soprano,

or low soprano, a voice between the soprano and alto; or these different gradations may be distinguished as

first—second—third, &c.

Bass, Tenor, Alto, or Canto; in which case the word 'first' indicates the highest compass.

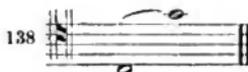
Leaving out of consideration the intermediate gradations, we will notice the four principal classes individually.

1. THE BASS (Ital. *Basso*; pl. *Bassi*)

extends from great F or G, to d or e. It is almost entirely a chest voice, and has therefore a full, open tone, surpassing (on account of the sex) all others in energy and power, but, at the same time, possessing a degree of roughness. The notation of its sounds is, almost without exception, in the bass clef.

2. THE TENOR (Ital. *Tenore*; pl. *Tenori*)

usually ranges from small c or d, to g or a. The three or four of its highest sounds generally belong to the falsetto register. This voice is softer, more flexible, youthfully fresh, and, in most cases, more capable of a fervent and inspired expression than the bass voice. The notation is, properly, in the *tenor clef*; and it will be observed that this clef is by far the most suitable, as it includes the whole compass of the tenor voice, with scarcely any ledger lines:



This is another instance and proof of the advantages (see p. 17) derived from the employment of different clefs. When a tenor voice is noted in the violin clef*, its sounds are an octave lower than indicated by the notation; thus, the passage at *a*,



when sung by a tenor voice, sounds as at *b*.

3. THE ALTO (pl. *Alti*).

The compass of this voice extends from about small g or a, to c or d. All or most of its sounds are from the chest; their tone is full, but of a mild and feminine character. The best clef for this voice is the proper *alto* clef; the soprano clef is less suitable, and, least of all, although frequently employed for the sake of the unlearned, the *G* or violin clef.

* A mode of notation which, of late, has found much favour amongst the ignorant.—A. H. W.

4. THE DISCANTO (*Canto* or *Soprano* ; pl. *Canti*, *Soprani*)

ranges from about \underline{c} to \underline{g} , \underline{a} , or even $\underline{b^*}$. Its highest sounds generally belong to the falsetto register. The tone of this voice is particularly sweet and mellow; not so full as that of the alto, but lighter, fresher, and better adapted to the expression of lively, joyous, or highly impassioned feelings. The notation is either in the soprano or treble clef.

B. LANGUAGE.

As language generally forms a constituent part of vocal music, we have here to consider it also as a musical element, without, however, taking notice of the signification of the words, or the ideas they express.

In a few hasty remarks, we shall merely observe that, in language, we also distinguish long and short sounds, more or less strongly accented syllables, and a rise and fall of the pitch (though not through regular and measured intervals). Thus language contains all the essential elements of music. But it also shows *qualitative* differences of sound. These differences arise from the various modes by which the organs of speech are called into action, and which, as a peculiar function, is called

Articulation.

By means of articulation, a series of various sounds is produced. Of these are the sounds known by the name of *vowels*, or *vocals*. The following letters,

I—E—A—O—U,

represent the five principal degrees of openness and pitch observable in the vowel series from I, which has the sharpest and highest sound, to U, whose sound is the most hollow and deepest†. *Diphthongs* and *Triphthongs* are coalitions of two or three simple vowel sounds. *Consonants* are not independent sounds, but require the assistance of vowels. They may also be arranged in different series, according either

* This is the usual compass, which may be required even of good chorus-singers. But, in all classes of voices, we meet with individuals whose compass extends far beyond the ordinary limits. Thus, the old bass singer, *Fischer*, sustained great *D* through four bars, against trumpets and kettle-drums. In the year 1770, Mozart heard, in Parma, the female singer, *Bastardella*, execute a shake upon three-lined *f*, and then close in this manner:



The author himself, and many other living musicians of Berlin, have frequently heard the little sister of a native singer intonate *five* different *E flats* (small, one, two, three, and four-lined ϵb) with the greatest clearness and precision. A Petersburg amateur found almost all deep bass parts *too high* for him; he could sound contra A with a full, beautiful voice, but could only go up to \underline{c} .

† *Note of the Translator.*—It must be understood that the above comparison of the different vowels only holds good in respect to the Italian language, or those others in which the vowels are pronounced in the same manner. Of the English vowels, as represented by the above five letters, three (*a*, *o*, and *u*) are altogether impure. Of the remaining two, one (*i*) is a diphthong, and the other (*e*) is only pure under certain conditions.—A. H. W.

to the organs which are chiefly employed in their production, or the greater or smaller degree of force with which those organs are made to act. Such a series, for instance, is that represented by these letters :

Sh, z, c, sch, ch, s, tz, &c. &c.

The whole of this purely tonal material is employed, and is sufficient to give to language a variety of musical expression, independently of its power of conveying thoughts and ideas. Without paying attention to the latter point, we find that, in respect to its phonetic character alone, one language (as the Latin) is particularly clear and full sounding; another (as the Greek), more sonorous and lofty; another (as the Hebrew), highly picturesque and sublime; or impassioned (as the Italian and Spanish); liquid and vivid (as the French); or impure and clouded (as the English). *Not in point of mere external euphony, but in the deep significance of its sounds, the German language stands pre-eminent and unequalled, before all others.*

It must, however, be understood that the above observations and comparisons are mere general hints, intended to direct the attention of the student towards a subject which, to every musician, must be highly important and interesting. It would be an especially hasty and unwarrantable mode of arriving at a conclusion, were we to judge of the character and comparative superiority or inferiority of any language merely from the external euphony of its sounds. The French language has frequently, in the mouths of poets and orators, and (under Gluck) in connexion with music, also proved itself to be capable of great dignity and force of expression; and *who will ever forget what words of immortality Shakspeare and Byron have spoken to us (Germans), and to all nations that can understand and comprehend them.*

We have one more observation to make in connexion with this subject. It relates to the mode of

Notation

adopted in vocal music with words.

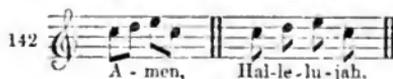
On a former occasion (p. 67), it was observed that two, three, four, or more consecutive quavers, semiquavers, &c. &c. might be united by continuous lines in place of the crooks; thus :



But when words are added to the music, such notes can only be thus connected where they belong to the same syllable; thus :



Notes belonging to different syllables must always be divided accordingly, as here :



On the other hand, if several notes without crooks (as crotchets), or of different values, are to be sung to one syllable, they are connected by means of a bind; thus :



SECTION THE THIRD.

STRING INSTRUMENTS (*not played with a Bow*).

REFERRING to our previous category (p. 121), we proceed, in this section, to the exclusive consideration of those string instruments not played with a bow; and of these, only the most usual, which, being generally known, require but few remarks.

KEYED STRING INSTRUMENTS*.

This is the generally adopted name for all instruments from which the sounds are either pressed or struck by means of keys. Of all keyed string instruments,

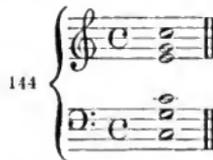
1. THE PIANOFORTE

is the only one which has maintained its pre-eminence.

* Superfluous as it would be to enter upon an explanation of the nature and construction of all these well-known instruments, still it appears that, here, a few remarks upon the principle of this and all other string instruments will be suitable. This is the *sounding-board*, which, in instruments with a key-board, is situated below, seldom above, the strings; and which, in the harp, forms what is termed the body; while, in the violin and guitar, it constitutes the box over which the strings are stretched.

The strings of all these instruments, of themselves, produce but a very feeble sound, which, to be rendered effective for musical purposes, must be strengthened. Now it has long been discovered that if a sonorous body (a wind-instrument or string) be made to sound, all sonorous bodies near it, capable of being put into vibration, producing the same, or the nearest related sound, will sound simultaneously, and thereby increase the volume and force of the sound of that body to which the moving power has been directly applied. Thus, for instance, if a low note, say great C, be struck on a pianoforte, the dampers being raised, the nearest related strings, viz. firstly, the octave small c, then the fifth of this octave, small g, and farther on, the strings c, e, g, b, &c. (see note, pp. 9 & 10) will begin to sound also, without being touched. If the force applied to the key of great C be considerable, and the instrument a good one, these notes may be distinctly heard. But the vibration of the untouched strings may also be made visible, by folding small light pieces of paper, and resting them like saddles upon the strings; these will be thrown off by the vibration, while others placed upon strings not related to the one which is actually struck, will remain immovable. Sonorous bodies thus affected by the sounding of others, are termed *sympathetic*. Of these, the air is the one which is affected by the vibrations of every sounding body, however high or low the sound produced; and it is that portion of the air which is below the sounding-board, as well as the sounding-board itself, by whose sympathetic vibrations the sounds of the strings on a pianoforte are so much strengthened. The same is the case with all other instruments; and a violin-player may increase the power of his instrument by placing an open vessel (an empty bowl or basin) upon it. The air enclosed in this vessel vibrates sympathetically with the strings played upon, and thereby gives them additional power. To this cause is also attributed the sometimes favourable, sometimes too strong and confusing, resonance observed in high stone vaults, or in rooms with a thin and hollow floor.

It is known that the strings of a pianoforte are struck and caused to sound by hammers, to which motion and force are communicated by means of the keys; that its range of sounds extends from contra *F*, or *E*, or *C*, to four-lined *f*; or still higher; and that it produces, simultaneously, as many sounds as there are keys to which the fingers can be extended. The peculiar *quality* (*timbre*) of its tone, the power and duration of which is less than of most other instruments, is also well known. It is scarcely necessary to add, that music composed for this instrument is generally written on two staves and in two different clefs; viz. the treble or *G* clef for the higher notes, and the bass or *F* clef for the lower ones:



or also (in ancient music) the soprano and bass clefs.

The importance of this instrument is founded upon the circumstance that we can produce from it, not merely melody, but also (to a certain extent) a full and rich harmony. Instruments of this kind, which, without the aid of any other instruments, are capable of giving effect to a complete work of art, may be termed

Independent Organs of Music.

With this great advantage, the pianoforte also possesses that of having a mechanism proportioned to the amount and variety of its resources, and presenting but few difficulties; its strings, too, are less liable to go out of tune than those of most other string instruments. It is not, then, surprising to find that it is the most favourite and extensively cultivated of all instruments; that our great masters have composed for it a larger number of works, and, among these, more important ones, than for any other; and that most of the higher kinds of composition, such as orchestral works originally composed for other instruments, have also been arranged for it.

It is chiefly owing to this great popularity of the pianoforte that the *G* or treble clef, in which its higher notes are written, has become so familiar to those who practise music, and has to a great extent supplanted the soprano, alto, and tenor clefs, even in vocal music*.

2. THE HARP (Ital. *Arpa*; pl. *Arpe*.)

This instrument is so well known as to require but a short notice.

The harp has a set of freely vibrating strings, which are made to sound by being pulled or twitched with the fingers of both hands. This instrument is also capable of producing both melody and harmony; but, with respect to the latter, there

* A rude kind of harpsichord, or rather an intermediate grade, between that and the harp, is the *Dulcimer*; which we still meet with occasionally as a street instrument, and whose metal strings are struck with a metal rod held in each hand. The Dulcimer may be considered as having led to the invention of keyed instruments.

being no means of sustaining its sounds even for a short time, so as to show the progression of different parts containing notes of varied durations so clearly and distinctly as on the pianoforte, it is inferior to that instrument. On the other hand, however, its tone is more brilliant, being not only more pure and full, but often possessing a bell-like clearness, which, especially in the *pianissimo*, is capable of a truly aerial and charming effect.

A still greater defect of the harp, in comparison with the piano, is the impossibility of having all the semitones at the same time*. Originally, the harp was calculated for one major scale only, and a string, required to produce a sound not belonging to this scale, had to be tuned accordingly. There are two modes of effecting this alteration of pitch; and, according to the mechanism introduced for that purpose, harps are divided into two different classes. The first is the common harp. In its upper arm, close to the pegs, are inserted little hooks (one for each string), which, on being turned round, press against and shorten the vibrating portion of the string, thereby raising its pitch a semitone. But the operation of turning the hooks occupies a considerable time, and consequently interrupts the performance, as each hook must be turned separately. The second kind of harp, therefore, in which this imperfection has been as nearly as possible overcome, is deservedly held in much higher esteem. It is called

The Pedal Harp,

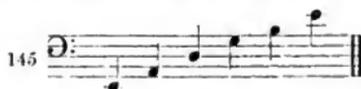
because it is provided with pedals, by means of which every string may be raised a semitone without interrupting the player. The pedal harp is tuned in *E♭* major; but, on pressing down the proper pedal, every *d* string is tuned to *eb*, *bb* to *b*, *c* to *c♯*, *eb* to *e*, *f* to *f♯*, *g* to *g♯*, and *ab* to *a♯*.

The harp has a compass of five octaves; its notation is like that of the pianoforte, on two staves, in the *G* and *F* clefs.

Finally, we will mention the well-known

Guitar,

an instrument of the harp kind, but much smaller and more imperfect. Over its sounding and finger-board are stretched *six* strings, tuned thus :



Upon the finger-board, small transverse pieces of ivory or brass, called *frets*, form elevations, which enable the player to shorten all or any of the strings, and thereby place at his command all the semitones from great *E* to *e* inclusively.

* This of course relates to the common harp only. To the English reader it must be known that the *Welsh* harp has independent strings for the semitones; but this instrument, having only a local importance in some districts of Great Britain, cannot be treated of in a work which describes only the most common and universally employed organs of music.—TRANS.

† The pedal harp here described is termed a *single-action harp*; by means of the *double action*, each string can be successively raised *two semitones*.

Guitar music is written in the treble clef, an *octave* higher than its real sound. Thus the sounds of the open strings are indicated by these notes :



from which it also appears that this instrument has *sixteen-feet tone*. (See p. 124.)*

* The guitar is one of the oldest instruments, it having been known for more than a thousand years, in Greece, as well as India and China. Different varieties of this instrument have been and are still in use; for instance, the *cithara* (Germ. *Zither*), and *mandoline*. The latter is found in the hands of the Italian peasant, and the former (which has metal strings, made to sound by means of a quill) in some mountainous districts of Germany and Silesia. A very favourite instrument in former times was the *Lute*, the mellow and full tones of which derived additional power from a second set of sympathetic strings. Its liability to get out of tune, however, caused it to be set aside. Of still greater importance was the *Theorbo*, a large instrument of the guitar kind, provided with several rows of strings. It was employed in the orchestra as an obligato accompanying instrument, and considered to be particularly suited for thorough-bass playing.

We might also include the *Æolian* harp in this class; but it is a natural, rather than a practical instrument; for its strings, which are stretched over a sounding-box and tuned in unisons, are not played with the fingers, or by means of a mechanical apparatus, but are acted on merely by a current of air, which puts them into vibration, and draws from them the most enchanting and almost supernatural strains, formed by the natural notes of the strings and their sympathetic sounds (harmonics). For artistic purposes, the *Æolian* harp neither is nor can be used.

SECTION THE FOURTH.

BOW INSTRUMENTS.

Bow instruments are those of which the strings (mostly four) are stretched over a sounding box and finger board, and from which the sounds are usually produced by drawing the bow across the strings. When produced in this manner, the tone is brilliant, and indeed (in the high sounds) penetrating, and its gradations of *forte* and *piano* are so unlimited as to render it suitable to almost every possible variety of expression.

The different sounds of a string are obtained by pressing it with the fingers against the finger-board at certain distances, whereby the vibrating portion is more or less shortened, and the pitch raised accordingly. This is termed *stopping*. There is, however, another and peculiar method of producing high—and very high—notes. This consists in stopping the string in such a manner that it cannot vibrate in its whole length, but only in some certain parts (aliquot parts*). Sounds produced in this manner, are termed

Harmonics ;

their tone differs from the ordinary sounds of the instrument, resembling more that of a flute or flageolet.

A peculiar modification of the sound of bow instruments is effected by the application of the *mute*; whereby the tone is not only softer, but acquires a muffled and tremulous quality, which, when rightly employed, is capable of great effect. The application of the mute is indicated by

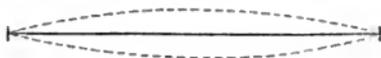
c. s. con sordino

(with the mute); its discontinuance,

s. s. senza sordino

(without the mute).

* In ordinary playing, the sound produced is that of the whole string, or of that portion which is left free to vibrate (from the point of stopping to the bridge); and the vibrations of the string may be represented thus:



When, however, a string is not at certain points pressed against the finger-board, but merely touched with the finger, the string does not vibrate in a uniform manner over its whole length, but divides itself into different vibrating portions, somewhat in the manner here represented,



the sound produced being that of one of the sections.

The full explanation of this subject belongs to the science of acoustics.

Bow instruments may also be played with the fingers, in the manner of a harp or guitar. This mode of playing is called

pizzicato (abbr. *pizz*).

The sounds thus produced bear some resemblance to the higher notes of the harp, but are harder and less sonorous. The ordinary mode of producing the sounds with the bow is indicated by

c. a. *col arco*

(with the bow).

Of bow instruments there are now four different kinds in use.

1. THE VIOLIN (Ital. *Violino* ; pl. *Violini**).

It has four strings, which are tuned thus,



and on which, by means of stopping, all the semitones from small *g* up to *c* (and \equiv

still higher) may be produced. Two strings may also be played upon at the same time, and three, or all the four strings, may, by one rapid motion of the bow, be made to produce the effect of a simultaneous combination. By means of these

Double Stops,

as they are called, the violin is, to some extent, capable of harmony; but this capability is a very limited one, and polyphonic music, properly speaking, is beyond its reach. Like all other bow instruments, the violin is chiefly an instrument of melody, and therefore commonly employed only in union with other instruments†. For this purpose, however, it is eminently adapted, more so than any other instrument, from its having an almost unlimited command over its wide range of sounds, which may be intonated with any possible degree of forte or piano, in long runs and the most rapid movements, and in all kinds and degrees of legato, staccato, &c.

Its notation is in the violin (treble) clef.

2. THE TENOR (Ital. *Viola* ; pl. *Viole*‡)

is a larger kind of violin, its four strings being tuned thus :



* *Violino* is the diminutive of *Viola*, and means therefore a small fiddle.

† It is possible, however, to execute a complete piece of music upon a single instrument; indeed, *Seb. Bach* has written a four-part fugue for one violin. But such compositions are exceptional productions, based upon artificial combinations.

‡ The appropriate name of this instrument is *Viola di Braccio* (arm-fiddle), of which the German name *Bratsche* is a corruption. By the adjunct *di Braccio*, the tenor was distinguished from its predecessor the *Viola da Gamba* (knee-fiddle), which was held between the knees like our present violoncello.

Its compass extends from small *c* to *g*, or higher, and its notation is in the alto clef.

3. THE VIOLONCELLO (pl. *Violoncelli*)*

has only four strings, which are tuned thus :



its compass extends to *a*, and, especially by the aid of harmonics, one or two octaves higher. Its signature is usually the bass clef; for higher notes, however, the tenor, or treble clef is employed.

What has been said of the characteristics of the violin, applies also to the tenor and violoncello.

4. THE DOUBLE BASS (Ital. *Contrabasso* ; pl. *Contrabassi*†)

has ordinarily four (sometimes also five, or only three) strings, which, from great *E* upwards, are tuned in fourths. It is an instrument of *sixteen-feet tone* ; its notation is in the bass clef, but an octave above its real pitch, so that its great *E* represents the sound of contra *E*, &c. Double stops can never, or in very rare cases, be introduced on this instrument ; nor is it generally suited for the application of the mute. Its notes extend to one-lined *c*, or even higher, which, in sound, is equivalent to small *e*.

Bow instruments are employed either as solo or as orchestral instruments.

As solo instruments, they are employed in

DUETS

(generally two violins, or violin and violoncello) ; or in

TRIOS

(usually violin, tenor, and violoncello) ; or in

QUARTETS

(usually two violins, tenor, and violoncello) ; or in

QUINTETS, DOUBLE QUARTETS, &c. &c.

or in combination with a pianoforte, or single wind instruments.

When employed as orchestral instruments, several of each class play the same parts. A composition for a string band is generally written in four-part harmony,

* The generic name of the *contrabasso* is *Violono*, the great fiddle (double bass). By way of comparison, the instrument next in size and pitch was termed *Violono cello* (contracted into *Violoncello*), the *high* fiddle, or simply bass. Instead of *violoncello*, we sometimes merely say *cello* ; the Germans formerly called it *bassetto* or small bass.

† In very rare cases only, two distinct double-bass parts are introduced. Seb. Bach has done this in his *Passion Music*, where two distinct orchestras are opposed to each other ; Mozart has even introduced three distinct double-bass parts in the first *Finale* in *Don Giovanni*, where (see p. 108) three different orchestras are engaged simultaneously, and yet independently of each other.

two parts being sustained by the two violins, one by the tenor, and one by the violoncellos and double basses together; the latter generally playing the lower octaves of the former. Thus a string band usually consists of these parts (each sustained by several instruments):

Violino Primo (1^{mo.}),

Violino Secondo (2^{do.}),

Viola,

Violoncello e Contrabasso.

If a passage is to be played by the violoncellos alone, it is marked

V. C. (*Violoncello.*)

The point where the double basses are to resume is marked

C. B. (*Contrabasso.*)

When one of the parts is for a time subdivided into two, three, or four parts, this is indicated by

Die (*divise*);

if only two or three of the instruments engaged in one part are to play while the others cease,

à due, à tre, &c.

The bow instruments, on account of the great extent, completeness, and variety of their tonal resources, as well as their efficiency in the accompaniment of voices, must be considered as the chief and most important mass of every grand orchestra.

SECTION THE FIFTH.

WIND INSTRUMENTS OF WOOD.

It has already been stated that under this name are comprehended all those wind instruments which consist of tubes generally formed of wood.

All these instruments have, more or less, a soft, smooth, aerial tone, similar to the human voice. By means of holes and keys, their compass is very extensive and nearly complete; they can produce only one sound at a time, but this they can intone with almost any possible degree of forte or piano, gradually increasing or diminishing the tone in a manner not to be imitated on any bow instrument, and sustaining it for a considerable length of time.

We have to notice the following species and varieties.

1. THE FLUTE (Ital. *Flauto* ; pl. *Flauti*)

has the smoothest and most aerial tones. Its compass usually extends from \underline{d} (or \underline{c}) up to $\underline{\underline{a}}$, or still higher, and its notes, which have eight-feet tone, are written in the G clef.

A derivation from the flute is the

OCTAVE FLUTE or *Piccolo* (*Flauto Piccolo* ; pl. *Flauti Piccoli*),

whose sounds of four-feet tone are an octave higher than their notation; so that its two-lined \underline{d} is in effect the same as the three-lined \underline{d} of the ordinary flute or pianoforte.

Next to the flute in quality of tone is

THE CLARIONET (Ital. *Clarinetto* ; pl. *Clarinetti*).

Its sounds are more full than those of the flute, and possess a peculiar quality, by means of a tongue or reed of cane in the mouth-piece. Its compass extends from small \underline{e} to three-lined \underline{e} or \underline{f} , and its notes are written in the G clef.

As every series of sounds is not produced with equal facility upon the clarionet, and scales which differ much from its natural key cannot be rendered without considerable difficulty, musicians make use of clarionets of different pitch, choosing that which is best suited to the required key. The different kinds of clarionets commonly used in our orchestras are

THE *C* CLARIONET,

the sounds of which correspond with the written notes ;

THE *B \flat* CLARIONET,

of which the sounds are a whole tone lower than the notes ; and

THE *A* CLARIONET,

of which the pitch is a minor third lower than the *C* clarionet.

Thus this series of notes



will sound upon a *C* clarinet as it is written; upon a *Bb* clarinet, a whole tone lower:



and upon an *A* clarinet, another semitone lower:



or, the keys of *C*, *G*, and *D* major, become, upon a *Bb* clarinet, *Bb*, *F*, *C* major; and upon an *A* clarinet, *A*, *E*, and *B* major.

Of the above three varieties, the *C* clarinet has the most brilliant and powerful tone; the *Bb* clarinet is equally full, but milder; the *A* clarinet has the most tender, but also the least powerful tone.

Clarionets of still higher pitch, in *D*, *Eb*, or *F* (upon which *c* sounds like *d*, *eb*, or *f* respectively), are used almost exclusively in military music; their tone is still more brilliant than that of the *C* clarinet.

A modification of the clarinet is

{THE BASSET-HORN (*Corno di Bassetto*),

of which the sounds are a *fifth* lower than its notation—its note *c* sounding as small *f*, or this passage



like



Its tube, which is longer than that of the clarinet, is bent about the middle, forming an obtuse angle, and has at the lower end a small *metal bell**. By the aid of special keys, it produces two notes which are wanting on the clarinet; viz. small *c* and *d* (really, large *F* and *G*).

Its scale is written in the *G* clef, extending from small *e* to three-lined *d*; but its sounds really extend from great *F* to two-lined *g*.

This soft-toned and elegiac, or rather lugubrious, instrument is comparatively little used; the more powerful clarinet has not yielded to it. Yet it is an instrument which, under certain circumstances, is capable of much expression, and some of its peculiarities can be but imperfectly imitated upon a clarinet. *Mozart*, the

* The bell is the widened opening from which the sound is emitted. On account of the tube of the basset-horn being bent, the Germans called it *Krumm-horn*; i. e. crooked horn; which term is still applied to a peculiar organ-stop intended to imitate the sound of that instrument, and in some organs erroneously labelled CREMONA.

great master, was fully aware of this, and has, with great effect, availed himself of it, in his Opera, *Il Clemenza di Tito*; and still more in the *Requiem*, wherein the whole chorus of wood instruments is represented by two basset-horns and two bassoons. The mournful tones of these instruments are so entirely in keeping with the idea of a funeral service, and impart such a character of solemnity and devotion to the music, as would only be marred by the addition of clarionets, flutes, or oboes, in whatever way arranged.

A more modern modification of the clarionet, of still less value, was, some ten years since, introduced by Müller, under the name of

THE ALTO CLARIONET,

which has lately begun to supplant the basset-horn. This, also, is a larger kind of clarionet, and, like the *Corno di Bassetto*, is curved, but near the mouth-piece, instead of at the centre of its length. The pitch is a *fifth* lower than that of the clarionet, but it has neither the two lowest notes of the basset-horn, nor its peculiar and characteristic tone. Its manipulation is rather easier, and this is probably the reason why it has been recently so much employed in the full arrangements for military and other bands, and that some directors have evinced a preference for this instrument, to which, however, they may also have been led by the scarcity of good performers on the *Corno di Bassetto**.

3. THE OBOE (also *Hautboy*; Ital. *Oboe*; pl. *Oboi*)

is an instrument similar to the clarionet, but smaller and narrower. Its sounds are produced by breathing through a mouth-piece, termed a *reed*, formed of two pieces of reed or cane, joined in a peculiar manner.

The compass of the oboe resembles that of the flute more than the clarionet; its scale generally extends from small *b* to three-lined *d*, *e*, or *f*, and its notation is in the *G* clef. But, in character, it differs greatly from the flute. Owing to its shape, the narrowness of its tube, and the peculiar construction of its mouth-piece, the tone of the oboe is sharp and cutting, more resembling that of the violin; still it is capable of great tenderness, and no inconsiderable power.

A variation of the oboe is the

✓CORNO INGLESE, or ENGLISH HORN,

also called *Corno di Caccia*. Its notation is like that of the oboe, but its sounds are a *fifth* lower, so that this passage



is, in effect, thus:



* A *Bass Clarionet* also (an octave lower than the *C* or *B♭* clarionet) has very lately been employed in the compositions of Meyerbeer.

This instrument has also nearly fallen into disuse. In Seb. Bach's scores we meet with it frequently: amongst modern composers, Spontini has occasionally employed it.

4. THE BASSOON (Ital. *Fagotto*; pl. *Fagotti*).

The bassoon is a wind instrument, with a long and proportionably wide tube; its sounds are produced by means of a double reed, somewhat larger than that of the oboe, and affixed to a narrow metal pipe, which is bent in the shape of an **S**. Its tone is full and mellow, somewhat resembling that of the violoncello, but, owing to its intonation through the reed, it is, like that of the oboe, rather nasal. The range of this instrument extends from contra **Bb** to one-lined **g**, or a few degrees higher. Its notes are all written in the *F* clef, with the exception of the higher ones, for which sometimes the Tenor clef is employed.

A larger species of bassoon is the

CONTRA BASSOON (*Contrafagotto*),

whose compass, in notation, extends from great **D** to one-lined **d**, but whose sounds are *an octave lower*, the instrument having sixteen-feet tone*.

In combination with the bassoon and contra-bassoon, especially in military bands, the

BASS HORN (*Corno Basso*) and OPHICLEIDE

are employed, in order to strengthen the bass.

These instruments form an exception to the class treated of in this section, as their tubes are of metal. Their entire compass is from contra **B** to **c**, sixteen-feet tone, but of difficult intonation. Besides these, the

SERPENT (*Serpente*)

is used for the same purpose. All the three instruments are very distinct from the bassoon in their construction, and are introduced here merely because they unite with it in character and tone better than any other class of instruments. The most important of them is the serpent, which possesses a compass extending from contra **Bb** to **g**; indeed, sometimes to **c**; and its tone is a medium between the trombone and bassoon, from the latter of which it has derived its mouth-piece.

In a full orchestra there are generally two flutes, two oboes, two clarionets, and two bassoons; also (when required) two basset-horns, and one or two piccolo flutes; but of the varieties of the bassoon, only one, as the *contrafagotto*, the ophicleide, or the serpent; and each part (excepting when there is an unusually full combination of bow instruments) is single.

* There are two other instruments of the bassoon species; viz. the *Quarto Fagotto*, which is a fourth lower, and the *Fagottino* (occurring in Italian orchestras), which is a fifth higher. But they are rarely used, and are unnecessary.

SECTION THE SIXTH.

BRASS INSTRUMENTS.

UNDER this head we comprehend those instruments (see p. 122) whose construction is of metal—with the exception of a few (as the ophicleide, &c.), which, on account of their capabilities and tone, associate more readily with the preceding wood instruments.

Three kinds of brass instruments claim our chief attention.

1. THE HORN (Ital. *Corno*; pl. *Corni**).

This instrument consists of a long and narrow tube, which is wound into the shape of a ring, and has at one end a wide opening, called the *bell*, for the emission of its sound. Its tones are particularly mellow and sweet, yet, at the same time, full, and capable of great *metallic* power. Of its natural sounds, the following are the most practicable:



they may be depressed a tone or semitone by the insertion of the hand within the bell. Sounds modified in this manner (which is termed *stopping*) are, however, less clear and full, and, at the same time, of more difficult intonation than the open and natural tones. For this reason, and in order to render the horn practicable in different keys, several of different pitch have been introduced. Of these we mention, as the most usual,

THE LOW *B \flat* HORN,

the sounds of which are a whole tone *lower* than their notation, so that *c* sounds as *b \flat* ;

THE *C* HORN,

THE *D* HORN,

THE *E \flat* HORN,

THE *E* HORN,

THE *F* HORN,

THE *G* HORN,

THE *A* HORN,

THE HIGH *B \flat* HORN.

The student will readily perceive that on the *D* horn the note *c* sounds as *d*; on the *E \flat* horn, as *e \flat* (every note being a *minor third* higher); on the *E* horn, as *e*; &c.

* This instrument is also sometimes called the French-horn (Ital. *Corno di Caccia*).

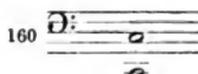
All these horns are of *sixteen-foot tone*; i. e. their sounds are an octave lower than indicated by the notes. This passage,



therefore, sounds upon these various horns as if written thus:

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The notation for all kinds of horns is in the *G* clef, and, in reading, must be transposed, first to the proper degree of the scale, and thence into the lower octave. The lowest octave, however, is mostly written in the bass clef:



and in this case the sounds really belong to that octave which the notes indicate; i. e. they have *eight-foot tone*, instead of sixteen.

2. THE TRUMPET (*Clarino* or *Tromba**)

has the same natural sounds as the French horn; but they are of *eight-foot tone*, instead of sixteen.

The kinds most usual are

THE	<i>Bb</i>	TRUMPET.
..	<i>C</i>	..
..	<i>D</i>	..
..	<i>Eb</i>	..
..	<i>E</i>	..
..	<i>F</i>	..

On the *Bb* trumpet, the note *c* sounds as small *bb*; on the *D* trumpet, as *d*; on the *F* trumpet, as *f*; &c. &c.

* Plur. *Clarini* and *Trombe*.

The tone of the trumpet is brilliant and powerful, and its lower sounds possess a pealing clangour*.

3. THE TROMBONE (Ital. *Trombone*)

is to be considered as a larger kind of trumpet. Its tube, however, consists of two separate parts, so constructed that the two ends of one fit into those of the other, and consequently, by drawing the one part in or out, the tube through which the air travels may be shortened or lengthened, and the pitch changed at pleasure. Thus the trombone contains a complete series of semitones.

The tone of this instrument resembles that of the trumpet, but, on account of its greater compass, is grander and much more powerful.

We may employ three kinds of trombones, of different pitch and compass :

a. THE ALTO TROMBONE (*Trombone Alto*),

having a compass extending from small c or e to one-lined a, or two-lined c; and its notation in the alto clef.

b. THE TENOR TROMBONE (*Trombone Tenore*)

ranges from small c to one-lined g; but its tones, especially in the lower sounds, is stronger and more full than those of the alto trombone. Its notation is in the tenor clef.

c. THE BASS TROMBONE (*Trombone Basso*)

possesses a compass extending from great C to one-lined e, and its notes are written in the bass clef.

In a full orchestra, two (sometimes four) French horns, two trumpets, and three trombones are generally employed.

Besides the above, there has been recently introduced an entire class of instruments, consisting of old ones slightly improved, and some new inventions, first, into military bands, and then into orchestras. These may be designated by the general term of

4. CORNET-A-PISTON† (*Tuba*).

* In order to attain and facilitate the production of a complete series of semitones, trumpets and horns with pistons or valves have lately, and after many previous attempts, been introduced. By means of these valves, a portion of the tube of the instrument may be shut off with great facility, and thus the natural pitch of the instrument raised. But the cutting up of these instruments into different sections, and the contraction of the curves thereby necessitated, almost destroys their natural character, depriving them, to a great extent, of that freshness and fullness of tone by which they are so pre-eminently distinguished. Moreover, a complete scale, to instruments of their peculiar character, is quite unnecessary; that series of sounds which naturally belongs to them, is, at the same time, *for them*, the most effective and characteristic, as is sufficiently proved in the works of our greatest masters, especially those of *J. Haydn* and *Beethoven*. Only in military music, which, in times of peace, must be subservient to fashion and caprice, even though its character be thereby destroyed, these valve instruments have become a necessary evil. It is, however, a fact much to be lamented, and chiefly attributable to the influence of the French Italian Opera, that the simple, but healthy and characteristic, horn and trumpet are driven from our orchestras more and more by these intruders. For farther information on this matter, consult the fourth part of *The School of Composition*.

† Also called the Cornopean.

Of these, we shall describe the most important :

a. THE HIGH $B\flat$ CORNET

has a tube which is wound somewhat in the form of a trumpet, but is wider, and increases more suddenly in width towards the lower end. It is furnished with three valves, or pistons, and has these notes (*a*):



which, however, sound one tone lower, as at *b*.

b. THE $E\flat$ CORNET

ranges from one-lined *c* to three-lined *c*. Its notes are written in the *G* clef, but sound a major sixth lower, so that the real compass of the instrument extends from small $e\flat$ to two-lined $e\flat$.

c. THE TENOR HORN, also called Chromatic Tenor Horn

(Ital. *Corno Cromatico di Tenore*),

is written in the tenor clef, its compass extending from great *A* to two-lined *c*.

d. THE TENOR BASS

is written in the *F* clef, and ranges from great *F* to one-lined $b\flat$.

e. THE TUBA (*Bass Tuba*)

is provided with five valves, and has the most extensive compass of all, reaching from contra *D* to two-lined $e\flat$ or *g*.

Of these instruments, the high $B\flat$ cornet may be considered as the discanto (discanto-tuba), the $E\flat$ cornet as alto (alto-tuba), the tenor horn as tenor (tenor-tuba), the tenor bass as bass (bass-tuba), and the tuba (or bass-tuba) as double-bass.

Other instruments, the bass-trumpet, keyed-bugle, post-horn, &c. &c. we may leave unnoticed.

The above instruments of the Tuba species partake, in some degree, with respect to tone, of the character both of the trumpet and trombone, between which they may be said to form an intermediate link. As regards their capability of producing a complete series of sounds, they must be considered as a medium between the proper brass instruments (which, on the one hand, they threaten to dislodge or drown) and the wood instruments, whose pure and distinct tones they are incapable of imitating.

SECTION THE SEVENTH.

THE ORGAN.

THE organ is essentially no other than a combination of many wind instruments. The sounds, however, are not produced by the breath, but by the admission of air into the pipes from the wind-chest, with which the keys touched by the performer are in communication.

The organ is incomparably rich in the number and variety of its pipes, both with respect to pitch and quality of tone.

The instrument is played by means of one or more rows of keys, of which there is either one, though generally two, and rarely more than three for the hands, termed *Manuals*; and, unless the organ is too small, another row for the feet, termed *Pedals*.

The manual has the same arrangement as that of the pianoforte, and usually extends from great C to three-lined d, or a few notes higher.

The pedals have a similar arrangement, but the number of keys is less, and, on account of being played by the feet, they are of larger dimensions, and more distant from each other. Their compass is from great C to one-lined d.

To each row of keys belong not only one, but several, and frequently very numerous ranks of pipes, of which each may be employed singly, or in combination with some, or all the rest. The passage of the wind to these various ranks of pipes is opened by means of levers, which are termed *stops*. That rank only, of which the stop is drawn, can be made to sound by pressing down the keys.

The manuals and pedals may be connected (*coupled*) with each other, so that the pipes of all sound when one only is played upon.

Every sound continues with equal force so long as its key is kept down.

The stops differ both in pitch and quality of tone. The lowest stops have *thirty-two-feet tone*, and consequently sound two octaves lower than their notation; *i. e.* one-lined c like great C.

The stops next in size have *sixteen-feet tone*, their sounds are an octave lower than their notation; *i. e.* one-lined c sounds as small c. After this follow

stops of *eight-feet tone*;

stops of *four-feet tone*, sounding an octave higher than their notation;

stops of *two* and *one-foot tone*, sounding respectively two or three octaves higher than their notation.

Other stops sound a third or fifth above; and some, termed *Mixtures*, contain several pipes tuned in octaves, thirds, and fifths, to sound simultaneously; so that when a single key is touched, its own sound, with its octave, or its octave and fifth, or these intervals multiplied in several octaves, or, finally, even in combination with the major third, will be produced*.

* Some theorists and organ-builders have objected altogether to the use of these mixed stops.

In respect to **TONE**, some of the stops are intended to imitate different orchestral instruments, formerly or still in use. Of this kind are the Violon, 16 and 8 feet; Flauto, 8 feet; Bassoon, 16 and 8 feet; Oboe, 8 feet; Trumpet, 8 feet; &c. One stop, the *Vox Humana*, is in imitation of the human voice. In other stops the tone is peculiar to the organ; viz. the Diapasons, Principals, and several others.

According to the shape and construction of the pipes, we distinguish two general classes: *Reed Stops* are those in which the sound is produced or modified by means of a tongue or small piece of metal within the pipe, and fastened at one end, which is set in vibration by the passage of the wind, as in the reeds of clarionets and oboes, from which they have derived their name. *Flute Stops* are those with pipes having a tapering neck, like the flageolet. Of this kind are the Principals, which are generally of metal, and are placed, when practicable, in front of the organ; also the stopped registers (as *Stop Diapason*), the pipes of which are stopped at the tops, and thereby sound an octave lower than, according to their length, they would, if open.

If we consider that the better kinds of organs contain as many as forty, sixty, or even more stops, of which the variety, in character and quality of tone, may be greatly multiplied by combination, some being of the softest and sweetest tone imaginable, softer than any orchestral instrument, while others, when employed en masse in *full organ*, as musicians express it, possess a power so pealing and overwhelming that no orchestra can approach or equal it,—we may thus appreciate the wonderful power of the organ, which, for this very reason, and because no other instrument can compete with it, is called *organum* (instrument of sound), as if it were the only instrument in existence. The suitable employment of the stops, in their changes and combinations, alone requires considerable study and talent; and this branch of an organist's profession is considered of sufficient importance to constitute it the art of registration, or stopping.

The notation of organ music is, like that of the pianoforte, usually upon two staves, in the treble and bass clef. In compositions of an earlier date, we also meet with the *soprano*, *alto*, and *tenor* clefs. The pedal notes are signified by

Ped. (*Pedale*);

those of the manuals by

Man. (*Manuale*, *Manualente*),

or by

s. p. (*senza pedale*).

When the part sustained by the pedals is richly developed, or contrasted with those of the manuals, a separate staff is devoted to it, and placed below the other two, which are, in that case, exclusively assigned to the manuals.

The selection and combination of stops is but rarely indicated by the composer; nor would a precise and universally applicable direction of this kind be possible, as organs vary considerably in the number, selection, and character of their stops; so that a combination of stops, which might be very proper and suitable for one instrument, would, perhaps, be quite impracticable, or at least unsuitable, for another. When, however, a peculiar measure of tone; *i. e.* sixteen feet, four feet, or different manuals, as the full organ, or only soft stops, &c. are required, this is indicated by special terms.

SECTION THE EIGHTH.

INSTRUMENTS OF PERCUSSION.

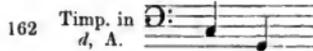
OF these, we here notice only the most usual. The principal is

1. THE KETTLE DRUM (Ital. *Timpano*; pl. *Timpani*).

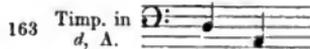
This instrument emits but *one* practicable sound: it may, however, be tuned to any desired semitone, from great F to small f. In orchestras, two are usually employed, and played by the same performer, being generally tuned by fourths to the dominant and the tonic of the key in which the movement is composed*.

By covering the kettle-drums, which is indicated by
timp. (timpani) coperti,
their sound is deadened. When thus employed, they are termed *Muffled Drums*.

The notation for these instruments is in the *F* clef; the key adopted is commonly that of *C*, the real pitch being indicated at the commencement of the staff; thus:



Sometimes their notes are written as they really sound, according to their indicated pitch; thus:



but this mode of notation cannot be approved of, as it is contrary to that employed in music for horns, trumpets, and other instruments with which kettle drums are usually united. For, if the above example be read in the manner of horn-music, the notes *d* and *A* would represent the sounds *e* and *B*; whereas, here, the pitch of the two sounds is to be the same as that of the notes, while, in the usual notation, a mistake would be impossible, with a proper direction at the commencement.

2. BANDA.

Under this class-name are comprised

The Great Drum (Ital. *Gran Tamburo*);

The Cymbals (Ital. *Piatti* or *Cinelli*);

The Triangle (Ital. *Triangolo*);

instruments which do not produce sounds of a definite pitch, but merely a noise; and which are too well known to require any explanation.

In military music, several other instruments of percussion are employed; as the Crescent, the wooden rolling drum (*Tamburo Rulante*), and the proper military drum (*Tamb. Militaire*). In orchestral bands, we also meet with the *Tamtam*, an Indian instrument of enormous power†.

* A newly invented mechanism much facilitates the operation of tuning these kettle-drums, so that it can be effected with rapidity and certainty, even during the performance.

† The *Tambourine*, an instrument of very ancient date, and the Spanish *Castanets*, which have become so common in our ballets, must also be reckoned in this class.

SECTION THE NINTH.

INSTRUMENTS OF FRICTION.

IN this class of instruments, the superiority must be ascribed to

1. THE HARMONICA,

from which the sounds are produced by the application of the finger to its semi-globular glasses, while in rotatory motion. The tone of this instrument is indescribably sweet and tender, and is also capable of a most effective crescendo, from the softest whisper to a thrilling forte, and an equally gradual decrease of sound; indeed, its peculiar intensity has, in some instances, proved so exciting to persons of weak nerves, as to cause fainting and hysterics.

In spite of its merits, this instrument, invented by Benj. Franklin, 1762, has been unable to maintain itself; because its manipulation is very difficult and fatiguing, and its capabilities too limited, being calculated only for slow and simple harmonies. This incapacity to accommodate itself to the creative imagination of the composer, the sensual charm of its tones can but inadequately compensate.

2. THE CLAVI CYLINDER

probably owed its general notoriety to the reputation and travels of its inventor, the celebrated acoustician, E. T. Chladni; as it has also gradually sunk into oblivion since his death. Its sounds, which somewhat resemble those of the clarionet, are drawn from glass rods pressed against a revolving cylinder of the same material, by means of keys and a mechanism similar to that of the pianoforte.

Farther particulars relative to these and other similar instruments, of which none are in general use—viz. the Euphon, Terpodion, Uranion, and others,—need not here be entered into.

SECTION THE TENTH.

THE SCORE.

WE have already seen, at page 123, that compositions intended to be performed by different instruments or voices are usually written in score; *i. e.* they are disposed so, that each instrument and voice has a separate staff allotted to it, and that the different staves are placed one above another, bar by bar. If there be not sufficient space for as many staves as there are parts, or if some of these be so little employed that it is inconvenient to assign separate staves to them, two or more parts of the same class, as two flutes, two clarionets, or the three trombones, canto, alto, &c. &c. are placed upon one staff.

Whichever of these modes of writing be adopted, the score in either form is a faithful representation of all the individual features, as well as the *ensemble* or entire effect of the composition. No arrangement for the pianoforte or other instruments, however careful and skilful, can in any degree supply the place of the score of a composition in many parts; and no means of studying and enjoying such a composition, equals in point of certainty and facility that afforded by the score itself. Therefore, a proper understanding of the manner in which scores are arranged, and the ability to read and play them with ease and certainty, must be esteemed a most useful, if not an indispensable, acquirement of every composer, conductor, or teacher, as well as of every sound musician, or lover of music desirous of the deepest penetration into, and real enjoyment of, musical art.

It is only by a solid study of composition, or at least of harmony, that this skill can be fully acquired. Meanwhile, every step which brings us nearer to this desired end, is in itself gratifying and of great value, the labour required being in no proportion to the reward. It is hoped, therefore, that the following instructions in the art of reading scores, containing general remarks on their arrangement, with some hints to assist the student in his researches, will prove acceptable to the majority of musicians and amateurs.

Another reason for treating this subject more fully here, is, that various practices and irregularities have crept into the arrangement of scores, not all of which can by any means be approved; and by which, even in the first instance, the want of agreement must appear unsatisfactory to every one. It is, therefore, time that composers and editors should give general consideration to this subject.

According to the object which a score is intended to serve, it must contain on every page *all the parts*, in staves one above another, so that the general contents of the composition may be seen at one view. Only in the greatest exigency, when there is insufficient space for all the parts upon the same page, a division of the score should be resorted to, by separating the least important parts from the bulk of the score, and inserting them as an addenda at the end of the composition.

All the parts must be written bar by bar, exactly one above another, as in the following examples; and this accuracy of notation should even extend to the different parts and members of each bar. These staves are connected at the beginning by means of braces, and at the end by the closing double bars; frequently, every bar line in the course of the composition is drawn through all the staves, from the top to the bottom of the score.

To each staff is prefixed the proper clef and signature; and, at the commencement of the piece, the name of each instrument or voice to which a separate staff is assigned is distinctly marked. If, at the commencement of the piece, some of the parts are not employed, but have several bars rest, we may, for the sake of saving space, leave out the staves allotted to them, and merely write those parts which are actually engaged. In this case, however, the parts thus omitted should be distinctly named, and the word

Cont (*Contano*)

—they count, or rest—added, to indicate that they will subsequently appear. The same precaution should be observed, when the temporary silence of one or more parts in the middle of a movement allows the score to be, for a time, reduced to a smaller number of staves.

The necessary terms or signs of expression (*forte*, *piano*, &c.) should be written over each separate staff, or at least over each of the different masses. Should even this be neglected, the indications given for the principal part must be considered as applying to all, excepting where different signs of expression are distinctly applied to some of the parts.

Every part should be written in full. But, for the sake of dispatch, or in order to avoid over crowding the score, the staff of a part moving in unisons or octaves (p. 23) with another, is sometimes left vacant, and the words

Col. (*Colla*), or *all' 8^{va}. col.*

are written instead of the notes. Thus, in the oboe staff, the words *Col Flauti*, or, in the staff of the second violin, *Col Primo*, may be written, to indicate that the oboes are to play in unison with the flutes, or the second with the first violins.

Sometimes, instead of re-writing a passage previously occurring, only the upper, or the upper and lower parts are written, and the words

c o m e s o p r a

are written obliquely across the staves, to indicate that they are to be played as before. This mode of abbreviation is, however, always an inconvenient and questionable task for the memory of the reader; it is still more so for the conductor, and cannot, therefore, be recommended.

So far respecting the formation of scores in general.

A most important point now to be considered, is the *arrangement and order of the different parts*. On this point, the two following rules are essential in most cases:

1. The parts belonging to the same mass or *chorus* are placed near (above or below) each other;
2. The highest parts are generally placed uppermost, and in the same order down to the lowest.

With respect to this, however, much depends upon the number and nature of the parts employed, and we shall see that more than one form of arrangement is possible and necessary. We can consider here only the principal cases.

The most simple and easily arranged score is that which contains only a single chorus of voices. For such scores the second of the above rules is sufficient, and there is scarcely any occasion for a deviation from it.

A *vocal chorus*, be it in three, four, or five parts, is arranged according to the pitch of the voices. Each occupies its separate staff, unless one staff be made to contain, either both the soprano and alto, or tenor and bass, or two sopranos, two tenors, &c. &c. The latter mode of notation is termed *compressed score*; it should only be resorted to, when the parts move very near to each other, or when there is an absolute want of space; and of the two parts thus placed upon one staff, the notes of the one should have their stems turned upward, and of the other downward. Here

Adagio.

Soprano. Ky - ri - e e - lei - son!

Alto. Ky - ri - e e - lei - son!

164 Tenor. Ky - ri - e e - lei - son!

Basso. Ky - ri - e e - lei - son!

is the commencement of the *vocal chorus* of Seb. Bach's admirable mass in *A major*, in full score (with the omission of the orchestral parts); and here

Adagio.

Soprano. Ky - ri - e e - lei - son!

Alto. Ky - ri - e e - lei - son!

165 Tenor. Ky - ri - e e - lei - son!

Basso. Ky - ri - e e - lei - son!

its repetition (wherein an interchange of melody has taken place between the soprano and tenor) in *compressed score*, the alto being united with the soprano, and the tenor with the bass.

Equally simple and easy is the arrangement of the *string quartet* or chorus of bow instruments, from the first violin down to the violoncello; as in this example, the commencement of a quartet by Haydn :

Moderato.

Violino 1.
Violino 2.
166
Viola.
Violoncello.

If a double bass be added, it takes its position upon the violoncello staff, as has already been observed (p. 138). Only when the parts for these two instruments differ frequently and materially, a separate staff is assigned to each; the double bass taking the lower of the two. In mere occasional deviations, it is sufficient to draw the stems of the notes in opposite directions; as here :

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and, in such cases, the notes with stems turned downward are for the double bass.

In a chorus of *wood instruments* (p. 142), instruments of the same kind, as two flutes, clarionets, &c. are usually compressed upon one staff, unless one of the parts, as the first flute, be so extensively employed as to leave no space for a second on the same staff. In other respects, the second rule is to be observed in these combinations also.

Instead of a full score, which would occupy too large a space, we here give two draughts for the arrangement of such wood choruses; the one for a small, the other for a more numerous orchestra :

	<i>Flauto Piccolo,</i>
<i>Flauti</i>	<i>Flauti.</i>
<i>Oboi</i>	<i>Oboi.</i>
	<i>Clarinetto in E♭.</i>
<i>Clarinetti in B♭</i>	<i>Clarinetto in B♭.</i>
	<i>Corni di Bassetto.</i>
<i>Fagotti</i>	<i>Fagotti.</i>
	<i>Contra Fagotto.</i>

in reference to which, we will not enquire whether it be a correct copy from the original score, or exhibit the most proper treatment of the instruments. Suppose the horns and trumpets were intended to be employed as here, then the arrangement of the score as above is certainly the most proper, because it is the most simple and perspicuous.

The *Trombones*, as we know, belong to the brass choir. But they constitute a class of their own, with which those instruments comprised under the term of *Banda* most naturally unite, forming, as it were, their bass. The trombones also are arranged according to their pitch. Sometimes the alto and tenor trombones are joined on one staff; and, in this case, are usually written in the tenor clef; sometimes, when there is a want of space, all three trombones are compressed upon one staff, and then also the tenor clef seems the most suitable for their notation.

When several choruses of instruments are united, the primary rule comes first in operation; viz. the parts are to be kept together; after this, the second; that in each chorus the higher part is placed uppermost. But now arises the question, what relative positions are the different *choruses* to occupy?

Here it appears generally most advisable to place that chorus lowest which has the most predominant bass part; because, and as we shall learn in the instructions on harmony, the other parts can be conceived with a greater degree of certainty from the bass, than from any other part.

When wood and brass instruments are united, it appears best to place the former below the latter, as in this draught:

Brass	{	<i>Trombe,</i> <i>Corni,</i> <i>Timpani,</i> <i>Trombone,</i>
Wood	{	<i>Flauti,</i> <i>Oboi,</i> <i>Clarineti,</i> <i>Fagotti.</i> <i>Contrafagotto.</i>

When string instruments unite with wind instruments, the latter will again be placed above the former.

In combinations of this kind, it appears, however, more advisable to write the wood chorus above the brass instruments, so that the latter occupy the middle of the score, as here:

1. { *Flauti, &c. &c.*
 Fagotti.
2. { *Trombe, &c. &c.*
 Timpani.
3. { *Violino 1, &c. &c.*
 Violoncello e Contrabasso.

For then, at least, the second rule of arrangement is observed, while the order in which the different instruments are placed offers several important additional advantages; for instance, that the flute staff, being situated at the top of the score,

is most convenient for the insertion of high notes and passages, such as the first flute has frequently to execute; that the brass instruments, with their frequent rests, form a very conspicuous line of division between the string and wood instruments; that the staff of the kettle-drums, standing immediately above that of the first violin, offers the least obstruction to the frequent high notes of the latter, &c. &c. Still, we meet with scores, especially of modern instrumental compositions, deviating from this order, the brass instruments being placed uppermost, and the wood instruments below.

In vocal compositions, consisting of two or more choruses, the first rule is observed by keeping the different voices of each chorus together. If solo voices are added, for which there is no space upon the staves of the chorus-voices, they are placed on separate staves *above* the chorus.

Finally, when *Vocal and Instrumental Choruses* are combined, it seems most desirable that the staves of the former should be situated immediately above those of the most important instrumental parts; viz. the *violoncello* and *contrabasso*. In this case, therefore, a deviation from the first general rule of arrangement is necessary, the parts of the string quartet being divided by the intervening vocal chorus. An arrangement of this kind we see here:

{	{	<i>Flauti, &c.</i>
	{	<i>Fagotti,</i>
	{	<i>Clarini, &c. &c.</i>
	{	<i>Timpani,</i>
	{	<i>Trombone Alto, &c.</i>
{	{	<i>Gran Tamburo,</i>
	{	<i>Violino 1,</i>
	{	<i>Violino 2,</i>
	{	<i>Viola,</i>
	{	<i>Canto,</i>
	{	<i>Alto,</i>
	{	<i>Tenore,</i>
{	<i>Basso,</i>	
	{	<i>Violoncello e Contrabasso.</i>

We find this arrangement frequently deviated from in old scores, where the staves of the violins and tenors are placed at the top of the score, and above the wind instruments, in order that the two most important parts in the band, the first violin and the double-bass, may also occupy the most conspicuous places in the score; viz. the one the highest, and the other the lowest staff. But the disadvantage of having the most important chorus thus completely disjoined, appears to outweigh the advantages otherwise obtained.

The arrangement of military scores we pass by, because no work of art, properly speaking, has, as yet, made its appearance upon this class of compositions.

To read a score requires, most indispensably, besides the knowledge of its general arrangement, a facility in reading the clefs in which the different parts are written, and transposing them into the sounds they really represent: for instance—the *Bb* clarinet a tone lower than it is written. For those who can at least read freely in the different clefs (p. 15), here follow some explanations. We also give some instances in which it is presumed that the transposition into the octave above or below will present no difficulty:

- ✓ 1. Let the notes of the *A* clarinet and *A* horn be read as if written in the soprano clef, with three sharps; thus :

Written. 

170

Played. 

When, in a score, the staves of these instruments have already one or more sharps, these must be added to the above three; or, if the part be written in a key with one or two sharps, it must be read as if noted in the soprano clef, with four, or five sharps; thus :

Written. 

171

Played. 

On the other hand, if the part be written in a key with flats, so many sharps must be deducted from the above three, as there are flats. Thus, should the signature contain one flat, the notes must be read as if written in a key with two (2—1) sharps only; thus :

172 

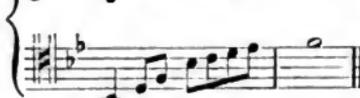
Played. 

For all cases, this proceeding will be easy and simple, if the student remember that a sharp raises, and a flat depresses, the pitch; that a natural after a sharp *depresses*, and a natural after a flat *raises*, the pitch of a note, whatever may be the change which its name undergoes in consequence.

- ✓ 2. Let the notes of the low *B^b* horn be read as if written in the tenor clef with two flats; thus :

Written. 

173

Played. 

3. Let the high $B\flat$ horns, $B\flat$ trumpets, and $B\flat$ clarionets be read in the same manner as the deep $B\flat$ horn, but an octave higher. Thus, if the $B\flat$ clarionets be noted in a key with one sharp, they are to be read as if written in a key with one (2—1) flat: if the signature contain one or two flats, we should have to imagine them to be written in a key with three (2 + 1) or four (2 + 2) flats.

In this respect, the proceeding is the same as in rule 1.

4. Let the D horns be read as if written in the alto clef with two sharps; thus:



So also the D trumpets and D clarionets, but an octave lower than written.

With the latter instruments, it appears, however, easier at once to transpose their notes a whole tone higher.

5. The $E\flat$ horns and E horns should be read as if written in the F clef; the former with three flats, the latter with four sharps,—

175

but an octave higher. Clarionets in $E\flat$, trumpets in $E\flat$ and E , are to be read in the same way, but two octaves higher, instead of one. In respect to these instruments, however, it appears again a more simple proceeding to transpose the notes, respectively, a minor or major third higher.

Of these expedients, one student may find this, another that, or a third the direct transposition easiest; a little practice, however, will render farther explanation unnecessary.

Having thus given some hints for facilitating the reading of the different parts, we add a few others, which may assist the student in forming, at a glance, a tolerably correct idea of the whole contents of a scored page. The following observations will apply to the greatest majority of cases:

6. When two or more of those instruments are employed, to which the lowest part of a composition is generally assigned, as the double-bass, contra-bassoon, serpent, ophicleide, bass tuba, &c. they usually move in unisons with each other.

7. In passages where the whole collective force of the orchestra is employed, and where, consequently, the *number* of parts engaged presents greater difficulties to the reader, the first and second violins *frequently* move in unisons or octaves; the oboes, *in most cases*, with the clarionets, the flutes in the upper octave with the latter, and the piccolo flutes in the upper octave with the flutes. The bassoons either proceed in unisons with the double basses, or intonate the lower octaves of the clarionets and oboes; the horns move with the trumpets, and both are joined by the kettle-drums; the trombones either associate with the brass chorus, or, in simple harmonies, support the whole collective mass of the wind instruments.
8. When vocal and instrumental choruses are united, the wind-instruments generally proceed with the vocal parts; namely,
- | | |
|--------------------------------------|-------------------|
| the first flute, oboe, and clarionet | with the soprano, |
| the second „ „ „ „ | alto, |
| the first bassoon | tenor, |
| the contra-bassoon | bass. |

Of the string quartet, the violino 1^{mo} moves with the soprano, violino 2^{do} with the alto, viola with the tenor, and violoncello and contra-basso with the bass.

9. Should the student, for want of practice, or any other cause, be unable to comprehend, at a glance, the contents of all the different parts, it will be well to concentrate his attention upon the principal ones. As such, are to be considered, firstly, the *solo parts*; next, those of the *vocal chorus*; next, the fiddles and *double-bass*; and, amongst the wind-instruments, the *oboes* (or clarionets) and *bassoons*.

A knowledge of harmony, thorough-bass notation, and composition in general, and also an acquaintance with the style and mannerisms of the composer whose score is to be read, will considerably lessen the difficulties of the task, and greatly enhance the benefits that may be derived therefrom.

PART THE FOURTH.

ELEMENTARY FORMS.

SECTION THE FIRST.

THE SOURCES OF MELODY.

UNDER the term *Melody* we comprehend every series of sounds arranged in a *rhythmical form*, and expressing a definite musical idea or feeling*. We have therefore to consider, in the first place, the succession of sounds, and then their rhythm.

A. THE SUCCESSION OF SOUNDS.

Whence shall we derive our series of sounds for the expression of ideas? and when can a series of sounds be said to be properly arranged? There are three sources for the formation of a series of sounds. The first is

The Diatonic Scale,

ascending or descending, or both combined. For in this scale we see that the degrees proceed by definite steps, and also in a certain direction from a low to a higher, or from a high to a lower sound.

We know (p. 40) that there are, at least, two such diatonic scales (viz. major and minor), and that either of these may be formed upon any semitone of the octave.

A second source is the so-called

Chromatic Scale,

either ascending or descending, or in both directions. It is, however, scarcely practicable to derive a melody entirely from this scale; because its progressions, being all semitones, are too uniform and insignificant. It will be remembered also, that the chromatic scale is not the basis of any key (see note, p. 40), or a fundamental principle of our tonal system.

A third source for melody, as we shall discover with more certainty in subsequent sections, will be found in the employment of

The Intervals of a Chord, or of several Chords successively;

thus:



It will, however, be immediately perceived, from this example, that such a succession wants compactness, and has too little connexion to render it frequently, or for any continuance, an exclusive source of melody.

* Such an idea must, like all others, have its defined limits; having a definite aim, it must conclude when that is expressed. This conclusion of the idea or melody may be, at the same time, the end of a piece, or the composition may be continued by new ideas or melodies. The melodies introduced in the course of a composition form, collectively, its *cantilena*.

From these elements, all possible successions develop themselves; rarely, however, from one only, but more generally through the interchange of two, or all. So, even the above simple example is drawn from two of these sources. The sounds of the first, and those of the second bar, consist respectively of the intervals of a chord; but the passage from the first to the second, and from the second to the third bar ($c-b-d-c$) is effected by diatonic progressions. Such a change of melodic materials may be employed in a much more varied and interesting manner, as in the following phrase:



Here we find, at 1, the chromatic; at 2, the diatonic; at 3, the harmonic element prevailing; and similar changes occur in the succeeding bars.

But, in this change from one basis to another, however varied, there must appear some order, some regulating law, if the series of sounds so formed is to deserve the name of a real melody, or artistic form. In the above example, for instance, the series commences with a chromatic, then follows a diatonic, and after this an harmonic succession; and this order is repeated and confirmed in the second and third bars. The arrangement is not, however, always so simple and intelligible as the preceding phrase. Here



we have an example of a much more complicated arrangement. After the chromatic (1) and diatonic succession (2), there follow two others (3 and 4), based upon chords, before the diatonic (5) and chromatic succession (6) are repeated; and thus the chords form the predominant element of the series. But, in the third bar, the harmonic succession (7 and 8) again prevails, and thus the whole strain divides itself into two similar halves, each of which commences in a diatonic and chromatic form, and terminates with the harmonic figure.

A group of two, three, or more sounds, serving as the basis of a certain succession of sounds, is called a

Motivo of Succession.

Thus, Nos. 1, 2, and 3, in the above example, are *motivos* of succession. In these two series of sounds,



the sequence of *two contiguous sounds* is the motivo of succession. By the repetition, transposition, inversion, and combination of different motivos, the extended series of sounds is formed; and the student will at once perceive, from the above example, that one simple motivo may serve for the formation of a variety of melodic forms. We may also connect two short motivos into one of greater extent; as here,



where two motivos from the preceding example have been formed into groups of four sounds; or here,



where the motivos 2 and 3 of No. 178 have been united, and, by their repetition, led to a new melodic series.

After the basis and motivo, we have, finally, to consider its

Direction.

A series of sounds may proceed either in an *ascending* or *descending* direction, or, alternately, in both (as in No. 181); or it may move principally in an ascending or descending direction, with *contrary motions* during the intervals (as in the above example, where the descending direction predominates), or its motion may be undecided, *oscillating* from one to the other; as here:



B. THE RHYTHMICAL ARRANGEMENT.

The rhythmical arrangement of a melody must also show a certain definite plan and order, in accordance with the idea which it is intended to express. After our observations on the succession of melodic series, we may, however, be brief upon this subject.

The rhythmical arrangement is based upon the duration of the sounds and the order of the bars, and, like the melodic arrangement, consists in the unity and rational connexion of the whole. For this end, it proceeds upon the basis of one or more

Rhythmical Motivos,

which, by repetition, imitation, and periodical change, according to the laws of symmetry, grace, &c. and the contents and design of each special composition, are extended to greater rhythmical forms.

In this manner, rhythm forms the regulating element of every musical production, from the most simple melodic form to the highest and most elaborate work of art.

We shall here confine ourselves to one or two examples, illustrative of such rhythmical motivos. In the last four examples (Nos. 178 to 182), the rhythmical motivo consisted of a continued succession of short notes, equal in duration. Here



the motivo is the sequence of one quaver and two semiquavers. By the contraction or extension of some or all its members, a rhythmical motivo may be changed into a variety of forms, and, like the tonal motivos, two or more may be united in one of greater extent; as here:



SECTION THE SECOND.

THE FUNDAMENTAL FORMS OF MELODY.

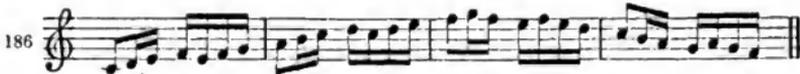
ALL melodies may be reduced to one of three fundamental forms: *Passage*, *Section*, and *Period*.

1. THE PASSAGE (Germ. *Gang*).

Every melodically constructed series of sounds, without a decided and satisfactory close, is termed a passage. Here



is a passage, as is also that in Ex. 177. Such a passage may consist of several groups of the same form, but distinctly separated, as in No. 178, where it consists of groups of four notes; or in No. 181, where each group contains six notes; or as here,



in groups of seven notes, distinguished from each other by the greater value of their first notes; or it may consist of a mixture of groups differing in arrangement, as in No. 186, and here,



in short, all the freedom of melodic forms exists in the passage.

A passage based upon either a diatonic or chromatic succession of notes, and moving through a considerable number of degrees (at least through the space of an octave), is termed a

RUN.

If its execution present particular technical difficulties, or be intended to display the skill and power of the performer, it is termed a

BRAVURA PASSAGE.

2. THE SECTION.

All melodies having a definite commencement and conclusion may be divided into *sections*.

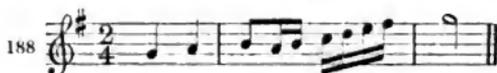
By what means are sections distinguished and divided?

In the first place, *tonally*, by concluding with an essential sound of the key; and in the next place, *rhythmically*, by closing upon the *principal*, or upon an *originally principal*, part of the bar. Thus, it is evident that the preceding successions (from No. 185 to No. 187, &c.) are only passages, and not sections, because they have no definite tonal or rhythmical termination.

Which are the essential sounds?

At present, we shall limit ourselves to one only, the *tonic*; in the subsequent course on harmony and modulation, we shall discover that the other intervals of the tonic harmony (the third and fifth above the tonic) may also be considered as essential notes, suitable for the close of a section, provided they form constituent parts of the tonic harmony. We shall, moreover, learn that a section may close in another key than that in which it commences; in which case, the tonic of the new key and the other intervals of the chord of this tonic constitute its legitimate closing notes. And thirdly, also, that the different notes of the dominant chord frequently form the close.

In order to return to the important closing sound, the tonic, we here



see the section satisfactorily completed in three bars; and here



is one of four bars. But does not the close of the latter appear to be rhythmically unsatisfactory? No; its last sound falls upon an original principal part of the bar, and is, moreover, only a repetition, a kind of echo or repercussion of the real close, an octave above. Here



we have a section commencing with starting notes and undecided tonality, but terminating with a close, satisfactory in both respects; and here



we see a section closing unsatisfactorily in regard to rhythm, but sufficiently marked by its tonal termination. This and similar forms are not therefore to be considered as errors; they may be preferable for the expression of particular ideas.

Every section, as well as every melody, consists of regular motives; which may either succeed each other without intermission, or they may form well-defined groups. Here we see



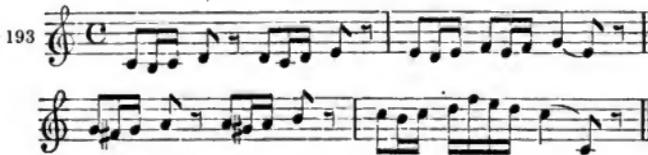
a section of four bars, in the second of which, the rhythmical motion is for a time suspended, and thereby the section is divided into two distinct portions, each of which is called a

PHRASE,

and which may again consist of several smaller, but also distinctly separated,

MEMBERS.

Thus we see here



a section, consisting of two phrases (of two bars each), of which, each is again divided into members of different extent; the first into two members of two crotchets (the quaver rest included), and the second into a larger member of four crotchets.

3. THE PERIOD.

A strain, consisting of a thesis and counter-thesis, or of several phrases and sections closely connected with each other, is termed a *Period*.

The period, therefore, includes two or even more smaller distinct parts, more or less complete in themselves; and which, united, form a connected strain of greater extent. The connexion between the first and the following section or sections, generally consists in the similarity of their contents. Hereafter we shall become acquainted with other means of forming periods by the combination of sections.

It is, however, necessary that the different sections of which a period consists should each have some decided mark of distinction; otherwise the period would be no other than a mere extended phrase, such as that in No. 192. The question therefore arises: what are the characteristics by which the component sections of a period may be distinguished?

At present we have only one of these characteristics, which, however, is of considerable importance. This is the *direction* in which the sounds proceed. If the first section contain an ascending series of sounds, the following will generally move in a descending direction, and vice versâ. From this it appears that the most natural form of a period is the connexion of *two* sections, *Thesis* and *Antithesis*. As here,



where the first four and the last four bars proceed in opposite directions, and are thus distinguished from each other.

Here, on the contrary,



as the first section descends, the second ascends.

As in the above examples, these are named thus: the first is termed the
THESIS (*Vordersatz*),
 and the second, the

ANTITHESIS (*Nachsatz*).

But how are those forms of construction to be explained, in which a period contains three or more sections? It must be acknowledged that forms of this kind generally want that unity of idea which characterizes the normal period, and is so strongly displayed in the connexion of the thesis and antithesis. The three or four sections, however long they may be, always assuming the appearance of larger phrases of an extended section. As here,



or, proceeding from the penultimate bar, and adding another section,



The extension of a period may be otherwise effected *internally*, by one or more repetitions, depending upon their own close, or that of the thesis, or also adapted to their commencement. Accordingly, No. 194 might commence thus,



or its first section might end thus,



with a repetition of the last sounds; or the whole might conclude with an entire repetition of the antithesis,



the whole of the second or counter phrase being repeated.

But in whatever manner such adjuncts, prefixes, or insertions be introduced, it is in all cases advisable—and therefore to be considered as a general rule—to preserve, as far as possible, a certain symmetry between the thesis and antithesis, both in regard to the number of bars and the length of the different sections. There are cases in which other and more important considerations prevent a composer from attending strictly to this rule. With these explanations, however, the student will not find it difficult to discover the real form of construction in pieces where such has been the case; and this is all the help that can be expected from a general school of music; as it is the exclusive province of the School of Composition and the Science of Music to enter into the details of this and other branches of the musical art.

SECTION THE THIRD.

THE LARGER RHYTHMICAL CONSTRUCTIONS.

WE have already observed (p. 86), and again repeat, that it is to rhythm music is chiefly indebted for order, perspicuity, intelligibility, and consequently for its power and effect. It was rhythm which enabled us to measure and reduce to order the most extended and varied combinations of sounds; which grouped the notes of different values into members and parts of bars, into passages, phrases, sections, and periods; and, by its different accents, everywhere distinguishing the most, from the least important sounds; the principal, from the subordinate parts or groups. That it is assisted in this most important task by the melodic arrangement of the different series of sounds, we have already noticed (p. 165), and shall have farther occasion to observe in our progress.

Now we are already aware, from daily experience, that there are many compositions of far greater length than even the most extended period, pieces consisting of several, frequently of very numerous periods, sections, phrases, and passages. How is order preserved in compositions of such extent? Firstly, again, by means of rhythm; and secondly, in connexion with rhythm, by the course of modulation and the arrangement of the principal parts, or movements of the piece. The consideration of these last subjects is reserved until we enter upon the explanation of artistic forms.

For the comprehension and execution of a composition, it is in the highest degree important that its arrangement and design be clearly understood. We may not, therefore, confine ourselves to the previous developments, but proceed to the farthest extent of rhythmical arrangement. This may here be accomplished with the greatest advantage.

What is the immediate object of rhythm? *Unity*. And the next? *Variety*, in combination with unity, constituting *Symmetry*. Thus our rhythmical arrangement commenced with notes of equal value, and thence proceeded to notes representing every variety of value; of which, however, the relative proportions (as *one half, one fourth, one third, &c. &c.*) are very easily comprehended. It began with the binary order; but this, in its development, led to innumerable varieties. The bars in a musical composition occupy equal spaces of time, but they may consist of the greatest variety of notes and rests, which, by means of a division of the bar into equal parts, are again brought into unity.

Thus rhythm continues still with perfect unity to work out its two-fold aim.

Equal members may be so combined throughout the whole of a piece as to present a

UNIFORM RHYTHM;

for instance, of two bars each, as here,*

Allegro con brio.

201

&c.

in a thesis of eight $\frac{2}{4}$ bars; or of four bars, as here,

Fiero.

202

or, which is of rarer occurrence, of three bars, as in this popular Swiss ditty†:

203

Gang mer nit über mis Mütteli, gang mer nit geng dur mis Gras,
gang mer nit geng zue mim .Schätze - li, o - der i prügle di ab.

It is conceivable that even rhythmical groups of six, five, or seven bars each, are practicable; but, generally, the more extended are the rhythmical groups, so much more do they and the whole piece lose clearness and animation. Now the rhythmical groups of four and six are evidently nothing more than combinations of the simple binary and tertiary measures. Hence, we may easily convert the C measure of No. 202, into $\frac{2}{4}$, by a mere bisection of the bars, or some slight alterations, as here:

* These and most of the other examples are, for the sake of saving space, set too high and less full than would be necessary for their proper effect.

† In the second volume of the extremely rich and charming collection, *Die deutschen Volkslieder mit ihren Singweisen* von L. Erk and W. Irmer. Berlin bei Plahn.



or, vice versâ, restore this last $\frac{3}{4}$ subject to common time, by uniting two bars in one. In the same way, the $\frac{3}{2}$ measure of No. 203 might be changed into $\frac{3}{4}$.

Hence it is clear that we may combine, not only strictly equal rhythmical groups, but also those of a

Similar Rhythm.

Thus, for example, a phrase of four bars may follow two, each of two bars, or the contrary; and from this source may be derived an infinite variety. As illustrations from existing compositions would occupy too great a space, we give one, consisting only of a few notes, and written for the occasion:

Allegro assai.



which presents the following rhythmical contents:

1, 1 bar;—2, 2 bars;—1, 1 bar;—2 bars;
1, 1 bar;—1, 1 bar.

If we unite the members consisting of one bar each, all the phrases will be equal,

2—2, 2—2—2—2—2 bars*,

and are as comprehensible as bars with their division into parts and members.

* Here we see again a period consisting of several phrases, only less evenly and perspicuously constructed than that of No. 196.

Instances of similar combinations are very numerous, and will be found by the attentive observer in all great and richly developed compositions. Above all, the binary form, being the most simple, generally predominates, viz. in groups of 1, 1 and 2, or 2, 2 and 4, or 4, 4 and 8 bars, &c. It is more rare to find the *tertiary form* prevailing throughout an entire composition; for instance, 3, 3 and 6* ; still less, 5, 5, as we have before seen in uniform rhythms. Frequently, however, in great compositions, after a series of rhythmical groups of two or four bars, we meet with two or more phrases, consisting of *three, six, or five* bars, thus :

$$4, 4, \text{---} 4, 4, \text{---} 3; 3 \text{---} 6 \text{---} 4, \text{ \&c.}$$

$$5, \text{---} 5,$$

which appear regular, only in regard to the alternate occurrence of *two* and *three*, of which we can compare one with the other. Such we will term

Symmetrical Rhythm.

Lastly, we meet with single rhythmical phrases, especially in great compositions, and in passages of a melancholy or ardent expression, which are either longer or shorter than all those preceding or following them; as groups of *five* amongst others of only *two* or *four* bars. This we term

IRREGULAR RHYTHM.

This term, however, expresses no censure, but merely indicates a deviation from the general rule. On suitable occasions—for instance, in moments of great excitement—the irregular form of rhythm may be the only proper one.

As we have united single bars into groups or phrases, so we may also form larger divisions by connecting two and two, or three and three phrases, &c. Thus, were we to arrange No. 193 in $\frac{2}{4}$ time, we should at once distinguish the following rhythmical groups,

$$1, 1 \text{---} 2 \text{ bars, ---} 1, 1 \text{---} 2 \text{ bars;}$$

the four groups of one bar each would easily form themselves into two-bar phrases; and again, two and two of the latter united would form longer divisions of four bars each; so that the whole section would exhibit this rhythmical arrangement :



In all the preceding illustrations, the different groups and phrases were so clearly separated from each other that they could be most easily distinguished. Sometimes the termination of one and the commencement of the following phrase (or, as it is termed, the *cæsura*) was marked by one or more rests, as in Nos. 203 and 205; at other times, it was a longer and more strongly accentuated note on the principal part of the bar which marked the *cæsura*, as in No. 204. But the termination is not always indicated by signs so clear and decided.

* A tertiary rhythm predominates throughout a whole strain of the scherzo in Beethoven's Ninth Symphony.

Sometimes the interval between two phrases or sections is filled up by notes connecting the one with the other, so that the *cæsura* is scarcely perceptible. Of this we see an instance in the last bar of No. 204. The section itself closes upon the first accented part of this bar; but a lower part imperceptibly leads into the following section by a short interlude, the commencement of which is seen in No. 202. The connection might have been strengthened thus,



by the upper and lower parts, or all the parts united.

Sometimes the commencement of a phrase is concealed, by taking place sooner or later than usual. Thus, here



we see two phrases of two bars each, which are connected by one of the parts, but which are in all other respects distinctly separated; the commencement of the second being quite obvious, from its similarity to that of the first. The same section appears here with its harmony slightly altered.



but the second phrase is shortened, and commences at a later moment than its prototype, the first phrase, leads us to expect. Here, lastly,



we have again the same section; but its second phrase begins too soon by half a bar, its commencing notes being prolonged and repeated. Nevertheless, the two phrases are still quite distinct, and the primitive order of rhythm, as it appeared in No. 207, is sufficiently maintained to render it appreciable by the ear.

Finally: two consecutive sections or phrases may be so *interwoven*, that the concluding note of one constitutes at the same time the commencement of the next. Of such an interwoven section we have here an instance:



The close of the last bar leads to *c*, and would probably take place upon a dotted crotchet. But this *c* becomes, at the same time, the commencement of the repetition (which here must be considered as a second section); and, the second time, after the repeat, it serves both as the close of the second, and the commencement of the third section, of which only two bars have here been written.

There are no external indications for these extended phrases and sections, at least none sufficiently plain and satisfactory. Sometimes the close of sections or larger portions of a piece are indicated by a double bar (with or without repeats), or by the words *al fine*. Sometimes, when one strain ends and the other begins with notes having crooks (*i. e.* quavers, semiquavers, &c.), the close is indicated by the disjunction of these notes, as at *a*,



and not as at *b*. Such indications, however, do not always appear; nor are they in any case sufficient to show the rhythmical arrangement of a whole piece.

Next to the general laws of rhythm, at least so far as they have yet been explained, and the elements of harmony and construction, which will shortly be entered upon, but which can only be fully developed in the School of Composition, the attentive student must cautiously consult his own rhythmical feeling, and will then, in most cases, arrive at a correct comprehension of the higher class of musical compositions.

SECTION THE FOURTH.

GRACES OR MELODIC EMBELLISHMENTS.

IN conclusion, we have still to notice some melodic forms, and explain their particular indications; confining ourselves to essentially practical observations, and passing over subtle distinctions, and a long series of technical names with which it was customary at one time for teachers to perplex both themselves and their pupils.

1. THE APPOGGIATURA.

This term is applied to a note occasionally prefixed to a note of the melody, and generally written in a smaller character.

We distinguish two species of appoggiatura, the long and the short.

The long Appoggiatura

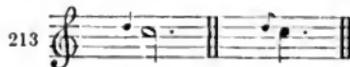
is expressed by a note of the same, or half, the value of the note before which it is placed. Thus the long appoggiatura before a crotchet is expressed either by a crotchet or quaver; before a quaver, either by a quaver or semiquaver.

In performance, half the value of the principal note is always given to this appoggiatura. Thus the notes at *a*, with their appoggiaturas,



are played as at *b*.

A long appoggiatura before a dotted note, however, takes the whole value of the principal note, to which it leaves only the value of the dot. Thus the first of these appoggiaturas



has the value of a minim; the second, that of a crotchet; the principal notes retaining only the value of a crotchet and quaver respectively.

The short Appoggiatura

is represented by a note of shorter duration; as a semiquaver before a crotchet, or a demisemiquaver before a quaver, &c.; or, without any reference to the comparative length of the appoggiatura and the principal note, by a quaver, or semiquaver, with a short dash through the crooks.



This grace has no definite duration, but is played or sung quite short, its value being borrowed from the preceding, and not from the following note of the melody.

The appoggiatura is generally one degree either above or below the principal note (as at *a*); but sometimes at a greater distance (as at *b*),



when it is almost always short.

√2. THE DOUBLE OR COMPOUND APPOGGIATURA

is a combination of two short appoggiaturas;



it has consequently no definite value, its duration being borrowed from the preceding note.

3. THE TURN

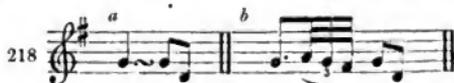
is a compound appoggiatura, consisting of the contiguous notes above and below, in combination with the principal note. It is either written in small notes, as here,



or indicated by a peculiar sign:

~ (2)

When this sign is placed after the principal note, as here, at *a*.



the turn must be played during the time of the principal note, somewhat in the manner indicated at *b*. In such a case, should another than the principal note follow, as here, at *a*,



the principal note is added to the turn before the next note is played, so that the turn consists of four notes, as at *b*. But when the sign is placed over or under the principal note, as at *a*, the first note of the turn takes the place of the principal, which is played in combination with the others, as at *b*,



all being of equal, but of undefined value. In the execution of the turn, the notes above and below the principal one must agree with the signature. Thus, in the above cases (No. 218 and 220), the *f* must be sharp and not natural, because the former is indicated by the signature. Should either or both of the subsidiary notes be raised or depressed, a sharp or flat is placed below, above, or both below and above, the sign; the position of the sharp or flat indicating whether the lower, the upper, or both are to be raised or depressed. These turns



are therefore to be played as if written thus :



In No. 217, we have already observed that a turn may commence with either the upper or lower of the subsidiary notes. In the first case the turn is called *direct*; in the other, *inverted*. In England, the inverted turn is sometimes indicated by the inverted position of the character

2

Continental composers, however, pay very little attention to this mode of distinction; they employ the horizontal character to mark both kinds of turn; and, therefore, when it is not expressed by notes, it is left to the option and judgment of the performer to introduce either a direct, or an inverted turn.

When the sign occurs above or below a chord, or notes written in the manner of a chord, the sign refers in the first case to the highest, and in the second to the lowest note only. Thus, here,



a turn is to be introduced at *a* upon the note *e* only, at *b* upon *f*; the notes are therefore played thus :



If a turn is to be played upon both the upper and lower notes, the sign must be placed above as well as below the notes; thus :



if the turn be on a middle part, it is best expressed by notes thus,



as a sign placed between the parts



would be indistinct and perplexing.

4. THE SHAKE.

The shake (Ital. *Trillo*) is a quick, continued, and smooth alternation between an appoggiatura (*the degree above*) and the principal note. This grace is indicated by

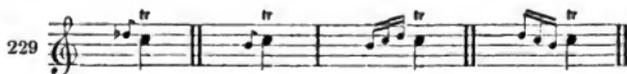
tr or *tr* ~~~~~

over or under the note, and is generally played as at *b*.



The degree of rapidity with which the notes of a shake are repeated, is undefined, and depends upon circumstances; the duration of the shake must, however, be equal to that of the principal note.

When the subsidiary note above the principal is to be raised or depressed, or that *below* is to be taken instead, or introductory notes are to be played before the commencement of the shake, such cases are indicated by smaller notes placed before the principal one, thus:



In order to finish the shake more gracefully, it generally concludes with a turn; *e. g.*



A shake upon a short note, and without a final turn, is called a

Close or Contracted Shake.

And the very shortest, consisting only of the principal, the note above, and return to the principal,

Mordente,

indicated either by notes, or one of these characters:

W or M

Shakes in two parts at the same time



are called

Double Shakes.

A series of shakes upon successive notes



is called a

Chain of Shakes (Ital. Catena di Trille).

All these and similar melodic forms, as already observed, are comprised under the term of

Graces or Embellishments ;

because they form no essential part of the melody, but are frequently introduced, by the composer or performer, merely as arbitrary ornaments.

In order to guard beginners from an error into which they are liable to fall, we here expressly point out (although really self-evident) that all these embellishments affect only the rhythmical arrangement of that part in which they actually occur, and do not change the rhythm of the other parts. Thus the appoggiaturas and turns in this example



only affect the duration of the crotchets in the upper part ; and must not, therefore, be played thus ;



but thus :



SECTION THE FIFTH.

INTRODUCTION TO HARMONY.

WE know that, in musical compositions, two, three, four, and more distinct series of sounds are often combined to produce a simultaneous effect; and the piece, according to the number of parts, is termed a composition in *two, three, four* (or more) parts (p. 3).

The highest of such parts is called the

UPPER PART;

the lowest,

LOWER PART;

and all the parts between these two,

MIDDLE OR INNER PARTS.

The parts may be divided into four principal classes; viz.

Treble or Soprano (the highest part),

Alto, } (inner parts),

Tenor, }

Bass (the lowest part);

names with which we have already become acquainted (p. 127), as indicating also the four principal classes of human voices.

When two or more series of sounds are to proceed simultaneously, some or all the sounds of one series will coincide with those of the others. Such sounds meeting together must be reconcilable with each other; they must *agree* according to the principles of reason and art.

The agreement of simultaneous sounds in different parts, is called **HARMONY** (p. 3). We have now to inquire in what manner, and under what circumstances, two or more sounds may be brought into harmonious agreement.

All⁷ harmonic combinations are based upon a *combination of thirds*. The reasons for this and all the following harmonic propositions cannot here be entered into; their examination belongs to the science of music and the study of composition.

The combination of thirds consists in this: that to the lowest sound another is added, situated a third higher; again, another, a third higher than this; and, in the same manner, a third and fourth sound may be added.

A combination of thirds, consisting of three, four, or five sounds, is termed a

CHORD.

The sound upon which a chord is based, or which 'carries the chord,' is called its

ROOT.

And, reciprocally, the chord is named according to its root, as the chord of *C, D, &c.* All the other sounds of a chord are counted from the root upwards. Thus that next above the root is called the

THIRD ;

the next (another third higher, and upon the fifth degree above the root), the

FIFTH ;

the next (a third above the last and upon the seventh degree above the root), the

SEVENTH ;

a third above the last, and upon the ninth degree above the root, is the

NINTH

of the chord.

A chord consisting of three sounds is called a

TRIAD.

A chord of four sounds is named, after the fourth sound (which distinguishes it from a triad, and is situated on the seventh degree, counting from the root), a

CHORD OF THE SEVENTH ;

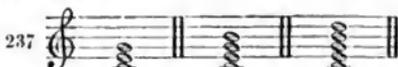
a chord of five sounds is called, after its fifth sound, which distinguishes it from a chord of the seventh, a

CHORD OF THE NINTH*.

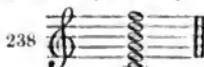
* Are there no chords of more than five sounds? Some theorists have answered in the affirmative, and given examples (mostly of their own making). They say that there are chords of two sounds, *two-fold chords*,



chords of three sounds, *Triads*; of four sounds, *Chords of the Seventh*; of five sounds, *Chords of the Ninth*; which they illustrate thus:



Then they proceed to chords of six sounds, *Chords of the Eleventh*:



and of seven sounds,



which they call *Chords of the Thirteenth*. More chords, they say, are not possible, because the next third, the eighth sound, is no new sound, but merely the second octave of the root.

But they must themselves admit, that their chords of the eleventh and thirteenth, as displayed by them, have never been actually used in any musical composition; and, for many reasons, probably never can be used, unless changed, by the omission of several sounds, into something quite different from real legitimate chords. The whole arrangement and classification is moreover an arbitrary one, and is opposed to the true nature of all harmony, as has partly been proved already, and will be shown fully in the author's forthcoming work on the Science of Music. If the construction of chords were at all to commence with combinations of two sounds, then the first, or rather the only two-fold harmony really given by nature, would not be a combination of root and third, but of root and fifth. The first chord of the

If, again, we inquire how two or more sounds may enter into harmonic combination with each other, we understand, in the first place, that their combination exists in a chord.

What sounds these may be, and what are their functions in the chord, must now be more closely considered. So far we know, that to a root may be added a *Third, Fifth, &c.* but not what kind of third, fifth, &c. for the names of the intervals leave undefined (p. 34) their quality or extent.

After having considered the formation of the different chords and their relation to each other, we shall have to notice several other forms of harmonic combination. All these must be treated individually, in distinct sections. It is, however, hardly necessary to observe, that it is not the province of a general school of music to treat all these forms in a minute and elaborate manner; the principal forms and combinations can alone be noticed here, and their full investigation and explanation (if such be indeed possible) must be sought in the School of Composition*.

seventh also (the only one given by nature), is not $c-e-g-b$, but $c-e-g-b\flat$; and, therefore, the first chord of the ninth, eleventh, and thirteenth also, are not founded upon the chord $c-e-g-b$, but upon $c-e-g-b\flat$. It can also be proved historically, that the development of harmony has proceeded upon the road pointed out by nature, as every historical progress can only be a natural one. In short, those and similar chords, as theorists have constructed them, are mere *mechanical fabrications*, methodical, but badly invented expedients, which stand in contradiction to the realities of musical art, and the natural development of the tonal system; while, instead of facilitating the study of harmony (for which purpose they have been invented), they only serve to confuse and make it more difficult. A two-fold harmony also is an arbitrary product. The first real chord, and the only one of which nature shows us a type, is the *major triad*. Out of this arise the dominant chord and chord of the ninth; and from the latter only, can arise the chord of the eleventh, by a fifth sound being added. It is therefore clear that a chord of the eleventh or thirteenth is based upon the *dominant*, and not upon the tonic. In this manner, the author, in his oratorio *Mose* (p. 168 of the score), has been led, actually driven, into a chord of the eleventh, perhaps the first that has really been employed; it was the necessity of the moment that led him to it; for who would go to the extreme, if not absolutely forced.

This subject is more fully discussed in the author's School of Composition, and will be critically examined in his work on the Science of Music.

* As the intervals (p. 37), so, too, have the chords been divided by theorists into consonances and dissonances, or *concord*s and *discord*s. Amongst the concord, have been classed the major and minor triads and their inversions (we shall learn in the following sections what these are); all others have been called discord. For the reasons given before, we are obliged also to repudiate this classification, as idle and useless.

SECTION THE SIXTH.

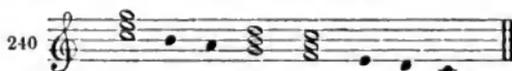
THE MOST IMPORTANT CHORDS IN THE MAJOR AND MINOR MODES.

WE will now search for the most important and closely connected chords in the major and minor modes, commencing with the *Triads* as the most simple, and thence proceeding to the more full and variable *Chords of the Seventh and Ninth*. As all major and all minor keys are respectively alike in their intervals and construction, it is evident that the observations upon one major, or one minor key will apply to all.

1. THE MOST IMPORTANT TRIADS.

Which are the most important sounds in every key? Firstly, the *Tonic* (p. 56), then the *Dominant* and *Subdominant*.

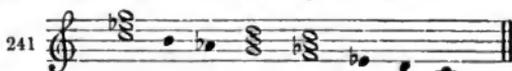
If now, in any major key—*C* major, for example—we form triads upon its tonic, dominant and subdominant—*i. e.* if we take these degrees as they stand in the scale for roots, and add to each, two notes of the same scale, which are situated respectively a third and a fifth above them—we obtain three triads,



similar in character; each consisting of a

Root,
Major Third (*c—e*, *f—a*, and *g—b*), and
Major Fifth.

If the same be done with the tonic, dominant, and subdominant of any minor key—for instance, *C* minor—three triads are again formed;



but they differ in character. The triad upon the tonic (*c—e^b—g*), and that upon the subdominant (*f—a^b—c*), have each a minor third; but that upon the dominant (*g—b^b—d*) has a major third, the same as in the major mode.

Triads having a *major* third and *major* fifth, are called

MAJOR TRIADS* ;

* In the teaching of the old school, it was called the *perfect* triad, although naturally it is no more perfect than any other chord, and is (as we shall hereafter discover) frequently employed in an imperfect form, by the omission of one of its intervals, without changing the chord.

those having a *minor* third and *major* fifth, are called

Minor Triads.

Both major and minor triads are usually comprised under the term

Common Chord.

Major triads predominate in the major mode, and in the minor mode the prevailing triads (upon the tonic and subdominant) are minor.

Besides the major and minor triads, we have to notice two others; viz. the

*Diminished Triad**,

the origin and nature of which will be explained in the next section; and the

Augmented Triad,

which consists of a root, major third, and augmented fifth, and is derived from the major common chord by the chromatic alteration of its fifth.



The object and justification of this elevation of the fifth, will be found in the School of Composition and the Science of Music.

The triad upon the tonic of a major or minor key is distinguished by the name

Tonic Triad.

That upon the dominant is termed *Dominant Triad.*

We now perceive that the *essential* harmonic distinction between major and minor modes consists principally in the difference between their tonic triads, which in the former are major, and in the latter minor.

2. THE CHORD OF THE DOMINANT SEVENTH.

If we add to the dominant triad of any major or minor key another sound situated a third above the fifth; *i. e.* the seventh above the root as found in the scale; we obtain a chord of the seventh, which, on this account, is briefly termed the

Dominant Chord†,

in order to distinguish it from other chords of the seventh, which will hereafter come under our notice. This chord contains, besides the root, a

Major Third,

Major Fifth, and

Minor Seventh;

and is, as will be easily seen, the same in the minor as in the major mode.

* On account of the *so-called* "false fifth," the old school called this the *false triad*, although, in its proper place, it is as correct as any other chord.

† The full name of this chord would be "chord of the seventh upon the dominant." Some call it the "principal chord of the seventh," because it is the most important of all the chords of the seventh. Formerly it was also known by the name of *leading chord*, because it leads into the tonic triad; but this expression is inaccurate; firstly, because there are other chords which proceed to the same point; and, secondly, because the dominant chord does not necessarily proceed to the tonic harmony, but may also be resolved into other chords. See farther explanations of this subject in the following section.

One remarkable peculiarity of this chord claims our attention. It is, that every dominant chord can be formed only in the key to which it belongs; *i. e.* from the sounds of that scale only. Thus, for instance, there is no other key in which a dominant chord can be formed, having the same intervals as that in the key of *C* major or minor. This is by no means the case with other chords; the triad *c—e—g*, for example, may occur as a tonic triad in *C* major, as a dominant triad in *F* major, as the chord of the subdominant in *G* major, &c.

How can this peculiarity of the dominant chord be proved?

Let us take any major key, say *C* major. This key is connected in one direction with keys requiring sharps; the nearest being the key of *G* major, which has *f*♯ instead of *f*; in the opposite direction it is connected with the keys requiring flats, the nearest being the key of *F* major. Now the dominant chord of *C* major being *g—b—d—f*, it is obvious that this chord cannot be formed either in the key of *G*, or of *F*; for in the key of *G* we have no *f* natural, and in the key of *F* we have no *b* natural. Therefore, as the chord *g—b—d—f* cannot occur in the key of *G*, on account of its principal sound *f*, neither can it occur in any other key with sharps, for all have *f* sharp instead of *f* natural; and for a similar reason, being impossible in the key of *F* on account of its third, *b* natural, it cannot occur in any other key with flats. The same proof applies equally to the minor keys.

This observation is of importance. As the same dominant chord is possible in only one key (major or minor), it serves us as the most certain

Indication of the Key.

The signature, as we have already seen (p. 54), offers no such certain indication; for every signature is common to two keys the parallel or relative major and minor keys. A piece without sharps or flats, for instance, may be either in *C* major, or *A* minor. Neither is the last and lowest sound of a piece invariably the tonic; a two-part composition in *C* major, may, for instance, close in this manner:



this, therefore, is not an indication to be depended upon in all cases (p. 54). But the dominant chord affords an unerring evidence of the key. For instance, immediately upon hearing the sounds *g—b—d—f*, we know that the prevailing key is *C* major or minor; and the sounds *e—g—b—d* as promptly prepare us for the key of *A* minor or *A* major.

The dominant chord shows us the key; but it does not distinguish the mode, being common to both the major and the minor mode. We therefore inquire which is the most certain

Indication of the Mode?

The tonic triad following the dominant chord in the close; for, besides the tonic, it also contains the *third*, the interval which characteristically distinguishes the two modes. But even this is not free from exceptions; for, occasionally, compositions in the minor mode are closed with a major chord. Such closes were in special favour with the old church composers.

From the dominant chord are derived several other chords of the seventh, by arbitrarily changing one or more of its sounds; such as the elevation of the seventh or depression of the third in these two chords :



and others by similar means. We cannot here enter into the reasons for such transformations, or their justification and proper treatment; these explanations must be left to the School of Composition, and my Treatise on the Science of Music.

3. THE PRINCIPAL CHORDS OF THE NINTH.

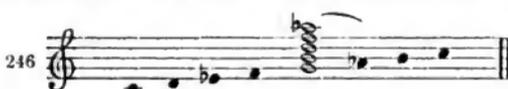
If we enlarge the dominant chord by the addition of a new third (the ninth above the root), we obtain a chord of the ninth, which is not, however, the same in the major as in the minor mode. In *C* major, for instance, it contains these sounds, *g—b—d—f—a*,



the ninth being *major*. This chord is termed the

Chord of the Major Ninth.

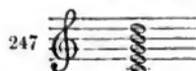
For *C* minor, we find this chord of the ninth, *g—b—d—f—a b*,



in which the ninth is *minor*, and therefore it is called the

Chord of the Minor Ninth.

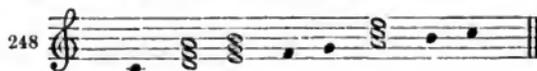
From these chords others are also derived, by an alteration of one or more of their intervals; for instance, this, from the chord of the major ninth, *c—c—g—b—d*,



with a *major*, instead of a *minor seventh*.

These are the chords most deserving of attention, both in the major and minor mode.

If we would now ascertain what major or minor triads may be based upon any other degree of the scale, so as to consist of the sounds belonging to this scale, we should find that, in the *major* mode—*C* major, for example—



three *minor triads* may be formed; viz. upon the second, third, and sixth degrees; and that, in the *minor* mode—for instance, *C* minor—



a *major chord* may be formed upon the sixth degree. We thus find, in *C* major,

Major triads upon *C*, *G*, and *F*,

Minor triads upon *A*, *E*, and *D*;

consequently, all the *tonic chords* of its nearest related keys, *G* major, *F* major, and its parallel keys (p. 58), *A* minor, *E* minor, and *D* minor. On account of its irregularity, the minor mode displays these relations with less uniformity and completeness.

Before closing this section, we return once more to the dominant chord. We are now, partly at least, aware of its great importance, as being the most certain indication of the key, the connecting chord between major and minor, and the basis of the two chords of the ninth. For all these reasons, the minor mode could not be deprived of it, as already anticipated (p. 41); neither could its third (the seventh of the tonic) be a minor interval. And from these reasons (than which still better will follow), it will soon appear more clearly than from our explanation (p. 56) was possible, why the root of this chord, the fifth of the tonic, bears the proud name of *dominant*—the ruling or predominating sound.

SECTION THE SEVENTH.

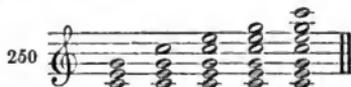
ON THE EMPLOYMENT OF CHORDS.

RESPECTING the employment of chords, we can here give only such explanations as are immediately necessary : all beyond this belongs to the study of composition.

Our communications are included under the following heads :

1. DUPLICATION OF INTERVALS.

Duplication takes place when one, or more, or all the intervals of a chord are doubled in different parts. Here



we see the chord of *c* first in its simple form, then its root doubled in the octave, then with the doubling of the root and third, third and fifth, and, finally, with a second duplication of the root. The duplication of every chord may take place in the same manner.

2. OMISSION OF INTERVALS.

Sometimes, one or more sounds of a chord are omitted.

As a general rule, only those intervals which do not form characteristic features of the chord should be omitted. If, for instance, the *third* of a common chord were left out, we should no longer know whether the harmony was major or minor. Were the seventh of a dominant chord, or the ninth of a chord of the ninth, left out, the former of these chords would be reduced to a triad, and the latter to a chord of the seventh. In the same way, also, may the omission of the upper sound, or of the root of a triad, render it doubtful which of the two chords is intended ; whether one without its *root*, or another without its *fifth* :



In the dominant chord, however, and the chords of the ninth, the omission of the root frequently improves the effect of the harmony. The dominant chord thereby becomes a new triad previously alluded to (p. 187), with a minor third and fifth, and called the *diminished triad* ; the chord of the major ninth becomes a new chord of the seventh, which has a minor third, minor fifth, and minor seventh, but is not

distinguished by a particular name; the chord of the minor ninth becomes a chord of the seventh, with a minor third, minor fifth, and diminished seventh, and is called the

Chord of the Diminished Seventh.

Here



we see the three new chords in comparison with their originals; and let us observe, that they are no other than the latter without their roots.

3. POSITIONS OF CHORDS.

The original form of all chords is that of a series of sounds forming thirds one above another. This form, however, is by no means essential to a chord; if any of its sounds, *with the exception of the root*, be removed to a higher or lower octave, as here, at *a*,



the alteration changes nothing but the *position*. Thus, either the octave, the third, or the fifth may be placed highest, without affecting the nature of the chord.

A common chord, in which the octave of the root is the highest note, is said to be in the

First Position;

when the third is highest, the chord is in the

Second Position;

when the fifth is highest, it is in the

Third Position.

Some theorists call that position in which the fifth is highest, the *first*; that in which the octave of the root is highest, the *second*; and that in which the third is highest, the *third position*. It is immaterial by which term they are individually designated, so long as they are distinguishable; that which we have adopted as the *first position* seems to claim the preference, as the most satisfactory form of the chord; viz. that in which the root, the most important sound of the chord, appears in the two principal parts, the highest and lowest.

A more important alteration in the disposition of the intervals of a chord takes place when the *root itself* is removed from its place, and appears no longer as the lowest sound of its chord. Such an alteration is termed an

4. INVERSION OF THE CHORD,

and gives it a new name. Let us examine what inversions are possible, and how they are to be designated.

When the root ceases to be the lowest sound, another interval of the chord must necessarily occupy its place.

In a *triad*, either the third, or fifth, may thus become the lowest sound; consequently, a triad has two inversions:



How are these inversions to be named? We reckon from the existing lowest sound to the two most important sounds, and name each inversion accordingly.

Which are the two most important sounds of the common chord? Firstly, the *root*, upon which the chord is based; and, secondly, the *third*, which distinguishes major from minor.

Thus the first inversion of the triad is called the

Chord of the Sixth;

because the intervals are reckoned from *e* instead of *c*, as the lowest sound. The second inversion is termed the

Chord of the Fourth and Sixth;

because from *g—c* is a fourth, and *g—e* is a sixth.

A chord of the seventh admits of three inversions, as here:



The most important sounds of a chord of the seventh are, firstly, the *root*; and, secondly, the *seventh*; the latter, because without it the chord would no longer be a chord of the seventh. If, therefore, we count the number of degrees from the lowest sound of each inversion to the root and the seventh (here, *g* and *f*), we find that the first inversion (*b—d—f—g*) must be called a

Chord of the Fifth and Sixth;

the second (*d—f—g—b*), a

Chord of the Third and Fourth;

the third (*f—g*), a

Chord of the Second.

That some musicians use the terms “chord of the sixth and fifth,” “chord of the fourth and third,” and “chord of the second, fourth, and sixth,” very superficially, cannot be unintelligible to us.

Chords of the ninth may also be inverted, but not without a transposition of their sounds; because, otherwise, great confusion would arise between them. Here



we have an example of the two first inversions of a chord of the ninth; at *a*, without an alteration in the positions of the sounds, and, consequently, in such a confused form as to be altogether useless; at *b*, with the arrangement improved by means of a separation of the sounds. It has been found unnecessary to distinguish the different inversions of the chord of the ninth, because they are employed even more rarely than the original chords.

What has been here shown on one triad, one chord of the seventh, and one chord of the ninth, applies to every triad, chord of the seventh, or chord of the ninth. Every triad has its two inversions—a chord of the sixth and a chord of the fourth and sixth; every chord of the seventh has its three inversions—a chord of the fifth and sixth, &c. &c.

There are two ways of distinguishing every inverted chord:

Firstly; by naming it after its lowest sound; *e. g.*

the chord of the sixth upon *e* (*e—g—c*),

the chord of the fourth and sixth upon *f* (*f—b—d*);

Or, *secondly*; by indicating its derivation; for instance:

the second inversion of the (major or minor) triad upon *c*; &c. &c.

The latter mode of distinction is not only more circumstantial than the former, but also more instructive to the student; for we see that the inversion of a chord, although an important and striking modification, does not in the least change the *nature* of the chord. The chord

$$g - b - d - f,$$

for instance, remains a dominant chord; *g* remains its root, and *f* its seventh; and the importance of these intervals is not lessened, whether *g*, *b*, *d*, or *f* be the lowest sound of the chord. The root of the original chord may retain its name in all inversions, and it is merely for the sake of a clear distinction between the different inversions that we count the intervals from the lowest sound; and, as in the chord of the fifth and sixth, *b—d—f—g*, we call *d* (the original fifth) the third, *f* (the original seventh) the fifth, and even the root *g*, the sixth of the chord of the fifth and sixth.

But the question now arises—how are we, amongst so many transpositions and inversions, to recognise the original chord? The original form of every chord is that of a series of notes situated a third one above another. Therefore, if, in any position or inversion of a chord, there be a greater or smaller distance than a third between any two of its sounds, we remove one of them to the higher or lower octave, until the chord appears in its normal form, as a structure of successive thirds.

Let us, for example, take the first inversion of the chord of the ninth (No. 256, *b*). Should we not at once recognise the chord from which it is derived, we shall, in the first place, have to keep together the sounds *b—d* and *f—a*, for these already form successive thirds; but *d—g* and *g—f* do not: *g* is therefore the contradictory sound. If, then, we place this *g* below, the chord assumes this form:



and it is now easily perceived that *f—a* must be placed an octave lower. Had we not discovered that the chief contradiction rested in *g*, we might perhaps have transposed *f—a*:



but, thereby immediately discovering our mistake, we should have tried the transposition of *b—d* an octave higher,

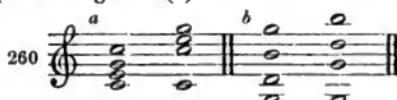


and thus have brought the five notes of the chord into their normal position. A little practice will render this familiar both to the eye and ear.

All chords, whether in their original or inverted form, may be employed in

5. CLOSE, OR DISPERSED HARMONY.

The harmony is termed *close*, when all, or most of the intervals of chords are situated as nearly as possible together (*a*):



Dispersed harmony is that wherein the notes are at greater distances from each other (*b*), and the middle parts do not occupy the nearest places either to the bass or upper part.

The most important point, however, in the employment of chords is their

6. COMBINATION,

or rather, the manner in which the parts of consecutive chords proceed from one to another. But, on this point, only such information as is absolutely essential to our present objects will be imparted; the rest belongs to the study of composition.

Generally, therefore, the chords employed should be
connected.

Such a connexion exists, in the first place, when successive chords have one or more sounds in common. Thus we see here



the first three chords connected by the sound *g*; the third and fourth by *c*; the fourth and fifth by *a*; the fifth and sixth by *d*; the sixth and seventh by *g*.

Another kind of connexion exists between chords which may be considered as tonic chords of the nearest or nearly related keys. Here, for example,



the first and second, third and fourth, and the fourth and fifth of these chords have no combining sound, but they represent nearly related keys—*F* and *G* major, *C* major and *D* minor, *D* minor and *E* major, the dominant triad in *A* minor.

In the last case, the connexion is more distant.

Secondly, certain successions of the parts, termed

False Progressions,

are to be avoided. When two parts proceed in octaves or fifths, as here,



the effect is, *in many cases*, either offensive, or unsatisfactory. Such progressions are termed

*Consecutive Fifths and Octaves**,

or sometimes *false fifths and octaves*. So long as we are not acquainted with the circumstances under which such consecutive fifths or octaves are admissible, our best course is, by adherence to the rule, to avoid all such progressions, either by changing the position



of the chords, or altering the progression of the parts.

Such octaves as, without intermediate sounds, are only employed to strengthen a part,



or those which arise from doubling several parts, as



where the object is merely to fill up and increase the power of the harmony, are not included in the above rule.

A third *general rule* is, that some chords require a

Special Resolution ;

that is, some, or all their sounds must proceed in a certain direction, and to certain intervals of the next chord.

In the dominant chord, the general rule is :

- that the seventh must descend one degree,
- „ third must ascend one degree,
- „ root must proceed to the tonic of the next chord,
- „ fifth may either ascend or descend one degree.



* Other doubtful progressions, as the so-called *hidden* or *covered* fifths and octaves, we think it better to pass over, rather than perplex the student with matter on which no complete or satisfactory explanation can here be given. For the same reason, we omit the rules respecting the doubling of such parts as require a special progression (resolution).

In respect to the seventh and third, this rule also applies to the *inversions*,



and to the *diminished triad* with its inversions :



Also, all chords derived immediately from the dominant chord are subject to this rule.

The chords of the ninth are, therefore, subject to the law of the dominant chords from which they arise. The ninth, however, which in these chords is added to the seventh, moves with it and descends one degree :



Those chords of the seventh derived from the chords of the ninth, are again no other than chords of the ninth without their roots, and have, consequently, the same resolution :



which also applies to their different inversions :



We have hitherto given mere general hints upon the employment of chords, the completion of which pertains to the study of composition : still, there are two applications of chords which require special notice here.

7. THE CLOSE (*Cadence*).

As in every work of art, so in every musical composition, a well-defined and satisfactory conclusion is essential. How is this to be effected ?

1. *Harmonically* ; by the two most important and characteristic chords of the key ; by a combination of
 the *dominant chord* and
 the *tonic triad*,
 the root of both occupying their original positions without the inversion of either.
2. *Melodically* ; by the appearance of the most important sound,
 the *tonic*,
 in the extreme parts, as the most prominent and conspicuous ; viz.
 the highest and lowest parts.

3. *Rhythmically*; by the final chord falling upon a principal part of the bar. According to the above rules, the following two closes



are in every respect satisfactory, and on this account are termed

Perfect Closes.

But here, at *a*,



we see a cadence *melodically*, at *b*, *rhythmically*, and at *c* also harmonically, imperfect.

The perfect close has its proper place at the end of a complete sentence—for instance, a period—and is therefore called a

Full Close,

or *perfect cadence.*

But how is the first section of a period to close? The whole period, or second section, concluded with a progression from the dominant chord to that of the tonic. Now, as the first and second sections of a period form a thesis and antithesis, and are melodically distinguished by the opposite progression of the melody, it follows, naturally, that the close of the first section should be the opposite to that of the second; or, that the last chord be the dominant harmony, preceded by that of the tonic:



Instead of the tonic triad, however, the chord upon the subdominant (the third principal chord of the key) is sometimes introduced, and the closes are formed in this manner:



and are termed

*Half Closes**,

or *imperfect cadences* (also sometimes *dominant cadences*).

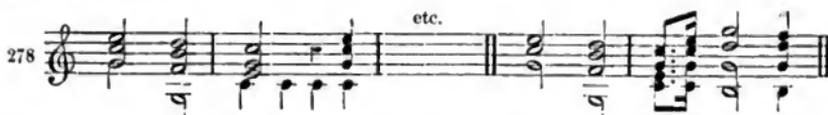
* A half-close sometimes assumes the form of a perfect cadence. Thus, for instance, in this subject in the key of C major,



Hereby we are reminded of the codas (p. 170), by which periods are sometimes extended.

A coda belongs to the period itself, but enters where the latter should properly terminate. How is the connexion between them to be maintained?

√ *Firstly*; by closing the period in a regular manner, but passing on quickly from the closing chord:



This, however, is merely an external and not very satisfactory form of connexion.

Secondly; by the full close of a period; the above close, for instance, being changed into an imperfect one, as



Thirdly; by a different resolution of the dominant chord which leads to the close; thus:



and, instead of the tonic harmony, modulating into another key, in order to begin the coda in this new key, and then again to combine it with a return to the principal key in the completion of the period. Such a digression into a foreign key, instead of the expected regular resolution, is termed an

Interrupted, or Deceptive Cadence.

8. THE PRELUDE.

For a variety of reasons, it is occasionally necessary, previous to the commencement of a musical performance, to introduce it musically; for instance, to awaken the attention of the audience, to give the key to the singers, &c. &c. Such an introduction is termed a

Prelude.

the close in the second and third bars has all the appearance of a full close in *G* major; but the half-closes in the following bar, especially the oft-repeated chord, *c-g-c-e*, prove that no real full close in *G* major has been intended, but that it must be considered merely as a more energetic half-close upon the dominant of *C*.

SECTION THE EIGHTH.

MODULATION.

MUSICAL compositions of the highest class are not generally confined to the limits of one single key; they pass from that in which they begin, to others, and from these return to the principal key, either to conclude, or again to quit it.

The key in which a composition begins, and to which it principally adheres, is called the

Principal Key.

The temporary transition from one key into another, the tonic of which belongs to the original scale, is termed a

Transient Modulation;

and, when the new key continues for a longer time,

Confirmed Modulation.

The general combination, however, of Transient Modulation, Confirmed Modulation, and the return to the original key, is termed

Modulation.

Thus, when we say this composition goes from this to that key, passes into several keys, changes into these and other keys, and returns to its original key, we speak of its *modulation*. In a more extended sense, also, the entire harmonic contents of a composition constitute its modulation.

Some knowledge of modulation is advantageous to all who practise music; were it only that they always know the key in which they play or sing, and are thus enabled to read the notes, chords, &c. with greater facility; and, in many cases, to foresee with some degree of certainty the course of the melody or harmony, as in the resolution of the seventh or ninth. Here, of course, we can only give so much information on this subject as is essential at present; a full elucidation will be found in the School of Composition.

A. THE LAWS OF MODULATION.

Which are the keys we should or can modulate into?

Replying generally to this question, we say that the principal key must predominate, occupying the greatest portion of the piece, and terminating the whole. After the principal key, those nearest in relation to it, viz.

The Keys of the Dominant and Subdominant,

and

The Parallel Keys to the Tonic, Dominant, and Subdominant,

and subsequently, in a limited degree, modulation to more distant keys may take

place. These are only occasionally employed, while the modulations into the former characterize the principal portions of the whole composition.

In compositions in a major key, the most important, after the original key, is

The Key of the Dominant ;

and in a minor key,

The Parallel Major Key.

The numerous exceptions to this rule and its minute exposition cannot be discussed here.

B. THE MEANS OF MODULATION.

By what means are modulations effected? This question is easily answered, if we recollect that modulation merely signifies a change of key; *i. e.* a substitution of the sounds of one key for those of another. We modulate from *C* major into *E^b* major, when, instead of continuing to employ this series of sounds,

c—d—e—f—g—a—b—c,

we substitute

e^b—f—g—a^b—b^b—c—d—e^b,

as the basis of our composition.

Now, two keys do not generally differ in all, but only in some, of their intervals; *E^b* major, for instance, has the sounds *f*, *g*, *c*, and *d*, in common with *C* major, and differs from it only in the sounds *e^b*, *b^b*, and *a^b*. It is, therefore, unnecessary, in modulating from one key to another, that we should notice those sounds in which they agree, but those only in which they differ; for instance, in the above case, the sounds *e^b*, *a^b*, and *b^b*.

But the introduction of the sounds peculiar to the new key is still insufficient to effect a modulation. If, for instance, after having played in the key of *C*, we introduce the notes *e^b*, *b^b*, and *a^b*, it would indeed be clear that we had passed into another key; but, without some other indication, the new key would not be recognised; for the sounds *e^b*, *a^b*, and *b^b*, occur in the keys of *A^b* major, *D^b* major, &c. as well as in that of *E^b* major.

We require, therefore, a more certain indication of modulation, and this we find in the

Dominant Chord ;

for the dominant chord of any key, major or minor, is to be found in no other key. It is therefore (p. 188) the most certain indication, and consequently the strongest demonstration, of a modulation into a new key. We have seen, for instance (p. 188), that the dominant chord *g—b—d—f* is to be found only in *C* major or minor; now, if this chord were to appear in a piece written in *G*, *D*, *F*, *B^b* major, &c. it would be a sure sign that we were no longer in the original key, but had passed into that of *C* major or minor. On the contrary, were we in *C* major, and the dominant chord *e—g—b—d* occurred, we should immediately discover that we had changed from the key of *C* into that of *A* major or minor. Here are a few such modulations, by way of example.

C to D. C to D \flat . C to D \natural . C to E.

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From this we see that the dominant chord is the most perfect demonstration of the key, and consequently

The most effective Means of Modulation.

Thus too, we again find its name *Dominant* justified, for it leads and governs modulation.

If we would pass into very distant keys, the modulation may frequently be facilitated by means of intermediate connecting chords; for example:

C to E. C to E \flat . C to D \natural .

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or by the enharmonic change of chords; as

C \sharp or D \flat to E \flat . G \flat or F \sharp to G.

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Of this power of the dominant chord,

The Two Chords of the Ninth

partake; for they contain the whole dominant chord, and consequently all the indications of the key; and, moreover, characterize the *mode*; although, in a transient modulation, the major triad is sometimes employed in the resolution of the chord of the minor ninth, in place of the expected minor triad. Farther: the modulatory power of the dominant chord is participated in, to some extent, by the chords of the seventh and diminished triad, derived from the chords of the ninth; these, however, are less decisive*. Even a major or minor triad, or, under certain circumstances, a

* Among all modulating chords, none is more active than that of the *diminished seventh*. For the pleasure of those amateurs who have not studied composition, but desire to introduce a variety of keys in their preludes and extemporaneous effusions, we will take a glance at this harmonic mediator.

The chord of the diminished seventh has this peculiarity, that it remains a chord of the diminished seventh, in form and character, in all its inversions, because all its intervals are minor thirds. If the lowest note of any chord of this class be placed above the highest, it will form an augmented second above it: for instance, if the note $g\sharp$ in the chord $g\sharp-b-d-f$ be removed from its position as the lowest sound of the chord, and placed above f , we obtain the superfluous second $f-g\sharp$.

A minor. F \sharp minor.

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But this interval is *enharmonically* the same as the minor third $e\sharp-g\sharp$; consequently the

single sound* may become a more or less efficient means of modulation; upon this subject, however, complete information can only be imparted in the doctrine of Composition. In the following example,

inversion of the chord $g\sharp-b-d-f$ has produced a new chord of the diminished seventh, $e\sharp-g\sharp-b-d$, leading to a totally different key. Thus we possess, in every chord of the diminished seventh, a means of modulating into four different keys. For instance; the above chord $g\sharp-b-d-f$ leads first into the key of *A* minor; then, by changing $g\sharp$ into $a\flat$, we modulate into *C* minor; next, by writing $e\flat$ instead of b , we are led to *E* \flat minor; and, lastly, by substituting either $e\sharp$ and $g\sharp$ for f and $a\flat$, or $e\flat$ and $e\flat$ for b and d , we may proceed either to the key of *F* \sharp , or its enharmonic equivalent *G* \flat .

A modulation into the relative major of the above minor keys, is effected by depressing the lowest note of each inversion of the same chord a semitone; thus:

We pass over many other transformations; a more complete elucidation may be found in the author's *School of Composition*.

* From this point, the old school has started with the theory of the so-called *Leading Note*. By this name the seventh degree of the scale has been sometimes designated; for instance, in *C* major, *b*; in *F* major, *e*: hence the latin name *subsemitonium modi*. But if I would proceed from the key of *C* to that of *F* major, is it the note *e* which leads me to, or in any way indicates the appearance of, a new key? Sometimes that sound has been called the leading note in which one key differs from another. According to this definition, the leading note between *C* major and *F* major would be *b* \flat ; but if I would modulate from *F* major to *B* \flat major, it

we have formed a passage of harmony by the combination of some relative modulations. It commences in *C* major; and modulates, at *a*, through the chord of the diminished seventh to *A* minor; at *b*, through the dominant chord (third inversion) to *D* minor; at *C*, through the same chord to *G* major; from which, at *d*, it proceeds to *G* minor; &c. At *i* and *k*, chords of the ninth have been introduced. The close is wanting, and the whole is certainly rather crowded with modulations; our object being to give as many examples as possible upon that subject.

would be *e* \flat instead of *b* \flat . Thus the position of the leading note would always be uncertain. When, however, we eventually discover, in the study of harmony, a foreign note making its appearance in a chord without affecting the harmony or modulation, as *b* \flat in *C* major, without a modulation into *F*, the uselessness and insufficiency of the theory of leading notes will be fully apparent.

SECTION THE NINTH.

PROGRESSION OF THE PARTS IN CHORDS.

WE have, from the commencement, regarded chords merely as the result of a simultaneous combination of different *parts**. The essentials are the *parts*, and the *melody of the parts*, and to these therefore we now return.

We shall consider the progression of the parts in chords, in a four-fold point of view.

1. INTERNAL PROGRESSION OF THE PARTS OF A CHORD.

Each or several of the parts of a chord may proceed in a variety of ways from one interval to another. A chord in which this takes place assumes a kind of melodic form, which is termed

Harmonic Figuration ;

or, if it be considered more from the harmonic than the melodic point of view,

Arpeggio (Germ. *Brechung der Akkorde*).

Here are a few figurations of the chord *c—e—g*.



We here see employed one of those melodic elements before mentioned (p. 163) ; it is obvious that every chord, and consequently every succession of chords, these for example,



may be resolved thus :



* Although Nature herself, in the harmonics which accompany every sound, as *C—e—g—c—e—g*, creates a separate chord simultaneously with every sound of a melody. See note (p. 131), and the first volume of the author's *School of Composition*, published by Messrs. R. Cocks and Co.

or



or



or into an innumerable variety of other melodic figures.

2. SIMULTANEOUS PROGRESSION OF CHORDS.

By this we understand the progression of all the parts at the same time, from one chord to another, as in all the previous harmonic examples (Nos. 250, 292, &c.). As all the parts move step for step together, so at every step we have a totally distinct chord; for example, in No. 290, first the chord $c-e-g$, then $g-b-d-f$, &c.

On its own account, therefore, this kind of progression needs no farther consideration; it demanded notice, however, merely as the opposite of the following

3. DISSIMULTANEOUS PROGRESSION OF THE PARTS,

which arises from one or more of the parts proceeding to the next chord, while others still retain the sounds of the first. From this progression arise the following forms;

A. SUSPENSIONS.

We say a note is suspended, when it is continued from one chord into another to which it does not properly belong, and to a proper interval of which it must finally give way*. Here



* We here again return to those imaginary chords of the eleventh and thirteenth previously alluded to (p. 184). They are nothing more than *suspensions*, which make their appearance above one or more sounds of the next chord. Thus we see, in No. 296, a so-called chord of the eleventh at *e*, and two chords of the thirteenth at *f* and *g*. Now, as we are

we see (at *a*) the sound *g* extend from the first chord into the triad *f—a—c*, and only after a lapse of time move, or *resolve*, as theorists term it, into the sound *f*, the real interval of the chord. At *b*, *c*, and *d*, we see the sounds *e*, *b*, and *d* suspended; the latter are resolved upwards; they must consequently come from below, and are therefore termed *suspensions from below*; the others, on the contrary, being called *suspensions from above*. At *e*, *f*, and *g*, we see suspensions from above and below introduced at the same time; *f* and *a* resolve themselves into the next degree below, *b* into the degree above, and (at *g*) *d* proceeds in one part to the degree below, and in another, to the degree above.

B. ANTICIPATED SOUNDS.

Of the suspended sounds, we observed that they appeared, at least in the previous chord, as real intervals of that chord. Their appearance in a foreign chord was thus, as it is termed by theorists, *prepared*. Now, however, we have to notice sounds, not only extraneous to the chord in which they appear, but having no preparation, and belonging to the succeeding chord. Thus, for instance, we see here, at *a*,

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the note *c*, which does not belong to the chord *e—g—b*, but to the following chord of the fifth and sixth; and at *b* the sound *eb*, which is altogether foreign to the chord *d—f—a—d* (*a* is wanting, and *g* is a suspended sound), and only appears as a constituent interval in the chord of the ninth, which follows in the third part of the bar. Such a premature appearance of a sound is called *anticipation*.

C. PEDAL NOTES.

A suspended sound is protracted merely from one chord into the next. But if we continue a note until one or even more extraneous chords have passed,

taught in the School of Composition that suspended notes do not usually occur simultaneously with those intervals whose place they for a time occupy, we can no longer wonder why these fictitious chords *have no third*; the suspensions appear in the place of the third, as, in the above cases, the sounds *f* and *d*. But this very circumstance proves the ignorance of those who treat this easily explained form as a separate and real chord; which, they say, is regularly constructed, only—that it has no third!!!—But suppose we were to accept those imaginary chords, in order to explain the appearance of the above sounds *f* and *d*; how many more chords would it require to account for the other suspensions? Or are we to be so inconsistent as to accept some suspensions as chords, and others as mere suspensions? And how often should we require two different, and therefore perplexing, rules for one and the same combination of sounds? as, in No. 296, the groups *f—a—c—(e^b or e)—g* (at *a*), and *e—e—(g)—b* (at *c*), which are sometimes real chords, sometimes mere suspensions, having only the appearance of chords; while, according to the true theory of suspensions, one law and rule applies to all cases.



and a chord at length appears, of which that sound is again a real interval, we call such a sound a *pedal note*.

A pedal note acts as a bond of union to the series of chords raised above it. For this reason, it is employed when we desire, after an extensive modulation, to return to the principal key with the utmost decision and energy. In such cases, we retain the *dominant in the bass*, and introduce above it a more or less extended series of chords, with some of which the pedal note is in harmony, while to others it is foreign. Such a combination of harmonies, of which we see here an example,



is termed an

ORGAN POINT (*Pedale*),

or *Pedal Passage*. The pedal note *g* is an interval of the first chord, *g-b-d*; but it is extraneous to the following chords, *a-c-e** and *d-f-a*; it is again a component part of the chords *g-b-d-f*, *e-c-g*, and *g-b-d*, but not of *f-a-c*, &c. The upper parts of an organ point are, however, usually more richly and melodically developed than in the above illustration.

An organ point is sometimes also constructed upon the final note of the bass; in this case, the *tonic is sustained* while the upper parts move above it in the most varied harmonic and melodic combinations. In grave and massive compositions, even the beginning is sometimes made more impressive (as it were, to prepare for the important character of the whole) by this grandest and most powerful of all harmonic combinations. A most sublime instance of such a commencement is that of the *Passion Music*, by Seb. Bach. Finally, instead of the bass, the upper or one of the inner parts, or an upper part and the bass, are sometimes sustained together as pedal notes. The last of these forms usually occurs at the close, the others more frequently in the middle of a composition.

4. INTERMEDIATE PROGRESSION BETWEEN CHORDS.

In passing from one interval of a chord to the next, the intermediate sound may be introduced. Here

* Or is it perhaps a component of *a-c-e*, forming together with them the dominant chord *a-c-e-g*? If it were, it must resolve into *f#* (or *f*); but as here it does not, we cannot consider it as the seventh of that chord.



we have a simple example of such progression of a part. The upper part, at the places marked *a*, forms an interval of the successive chords ; but, on its way from one chord to another, it passes through sounds (*b*) not belonging to either. These latter are termed

Passing Notes,

or *notes of transition*. The sound at *c* might likewise be termed a passing note ; or we might consider it as belonging to the chord below, which would be thereby converted from a chord of the fourth and sixth into a chord of the third, fourth, and sixth. But the sound *e* (at *d*) is decidedly extraneous, although it appears simultaneously with the chord, and for a time suspends one of its intervals ; viz. *a*. Such sounds are called

Change Notes (Wechselnoten).

Not merely a single or diatonic sound, but also two and more, even chromatic sounds, may be employed as passing notes ; as here,



at *a*, the sounds *e* and *f*♯ ; at *b*, the sounds *c*♯, *d*, *d*♯, and *e* ; and thus from passing notes and harmonic intervals all kinds of runs and melodic figures may be formed ; for example :



And as there is not always time for the introduction of every intermediate sound ; instead of passing through the complete diatonic or chromatic series, we merely touch upon sounds nearest to the intervals of the successive chords ; these are termed

Auxiliary Sounds,

or auxiliary sounds by skips ; as in the following example,



which, in combination with the harmonic sounds, impart more vivacity and variety to the melody, while the harmony retains its original firmness and perspicuity.

Passing notes, however, occur not only in the upper part, as in the above examples, but also in the lower, or one of the middle parts ; for instance :



also in two or several parts at the same time* ; thus :



Simultaneous passing notes in different parts frequently assume the form of chords ; as, in the third bar of the above example, the chords $f-a-d$, $g-b-e$, $a-c-f$, $e-a\sharp-c\sharp$, $f-b-d$. Such chords are commonly termed

Chords of Transition.

Before closing this section, we offer a few words in explanation of a peculiar progression of the parts, often occurring in modulatory chords, or through the introduction of chromatic passing notes.

When the same degree of the scale occurs in two successive chords, but in different parts, being raised or lowered in the one, while remaining unaltered in the other, the two parts are said to produce a

False Relation (mi contra fa).

The contradiction in the progression of two such parts causes, in many cases, a disagreeable effect, and must be considered as a false progression of the harmony. Here, for instance,



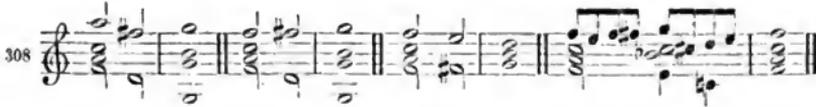
at *a*, we find, upon *c*, the major followed by the minor triad ; but the minor third, $e\flat$, appears in another part than that in which the major third, *e*, previously appeared ; one of the parts sings $e-c$, while the other sings $c-e\flat$; and thus one appears to be in the key of *C* major, the other in *C* minor. Such a contradictory progression of the parts is disagreeable even to an untutored ear. At *b*, we see the same case, merely with this difference, that the contradictory sounds are separated by passing notes. The harshness of the false relation is thereby lessened, but not entirely removed.

Such objectionable progressions of the parts are usually a consequence of neglecting the rule given (p. 201) ; viz. to let each part proceed to the nearest sound of the following chord. Had this rule been observed in the above cases, the false relation would have been avoided.

* In the above explanations on passing notes, the observations made in the foot-note of p. 205, respecting the uncertainty of the so-called *leading note* as an indication of modulation, are confirmed. We see, in the passages Nos. 301—305, many foreign sounds making their appearance, either as passing or auxiliary notes, without effecting or indicating modulations into other keys.



That there are cases in which such a progression of the parts is less offensive to the ear, or is a false relation only in appearance, may be seen from these examples :



Reflection.

From the preceding cursory illustrations, the immeasurable extent of the harmonic material and all in connexion with it must be evident; as also the impracticability, in a preparatory course of instruction, such as the *Universal School of Music* professes, of imparting a thorough knowledge of this subject. This can only be derived from the *School of Composition*, of which it is the essential object. Here, only so much could be entered upon as will enable the student to distinguish and form a tolerably correct, though merely general, idea of the different harmonic combinations to be met with in musical compositions.

It is hoped, however, that even this introductory information will impart means for a clearer insight into the contents and construction, while facilitating the correct reading, comprehension, and execution of musical works. To insure fruition to our instructions, however, a two-fold practice is necessary.

In the first place, the student should play all the major and minor scales, then every chord in its different positions and inversions, correctly resolving all those which require it; and learn also, by frequent practice, to recognize by the ear alone any chord, struck either by himself or another. An exercise particularly to be recommended, as most useful for the cultivation of the ear, is to *sing* in succession the different intervals of each chord, and the resolutions of the dominant chord; thus :



as well as the chords of the ninth and their derivations. Only that which we can ourselves reproduce, so far as physical capability admits, can we be said to know perfectly; and the student who is unable to recognize and sing a chord or any musical figure by ear, if suited to his voice, does not know it, or, at least, but very imperfectly.

The *second* exercise, which should be unceasingly repeated, is the minute examination of every composition coming under the student's notice, by asking himself from point to point, and replying to these questions: first of all,

What key and mode

are indicated by the signature and close?

What chords, and

What modulations

occur in the piece? Next, the examination of each part separately; how is this—the next—the third sound, &c. to be explained? Is it a note of the harmony, or a passing note?

In the same manner the rhythmical construction of the piece should be examined—what order, what measure, what rhythmical values, &c.—what passages, sections, periods, &c.—where do they commence? where end, &c.? The more carefully and conscientiously all this is done, the more perfect will be the student's performance, and especially in

Reading from Score.

For it is impossible even for the quickest and most practised eye actually to read a full score at sight, so as to see every part and every single sound in each part. But he who is at home in the chords, and the combinations and progressions of their parts, will frequently comprehend the whole harmony from a few notes; and from one or two parts, the contents of all the rest; and thus master the score at a single glance.

On the other hand, it is also an absolute impossibility to give effect to the contents of a full score upon a single instrument, note for note; and were it possible, such an interpretation would by no means be always the best. Sounds and parts, which in an orchestra and in the hands of different performers are quite distinct and perspicuous, would on a single instrument mingle together in the greatest confusion. In playing from score, therefore, that which is essential must be distinguished from that which is secondary, bringing the former prominently forward, while giving less importance to, or even sacrificing, the latter. This cannot be done without a clear understanding of the internal construction of musical compositions.

Let every student, therefore, examine how far his sense of, and love for, the musical art urge him forward in the study of its theory. The more powerfully he feels the desire to obtain a well-grounded knowledge of this, the more justly may he consider the love of his art noble and worthy of cultivation; and the more he endeavours to satisfy that desire, the more profit and enjoyment will he derive from the exercise of his talent.

SECTION THE TENTH.

THE FIGURED BASS.

IN order to facilitate the perception of the harmony to the score-reader, and furnish the composer with an expeditious mode of writing his ideas, a kind of musical short-hand has been introduced, consisting chiefly in the employment of figures, which are capable, to some extent, of indicating the harmonic contents and modulations of a composition. The figures are placed above or below the bass, which is then termed a

Figured Bass.

The bass, with its figures and other signs, is termed

Thorough-bass.

The performance of a piece so written is called

Thorough-bass Playing,

and is, for many reasons, a desirable study, since many compositions, such as recitatives (also chorales in many ancient collections), have principally a thorough-bass signature, without a full written harmony.

We will now communicate what is most essential upon this subject.

The first consideration in the employment of figures is: *what* are these figures intended to indicate?

If it be merely a *series of intervals*, as octaves, thirds, or sixths, we write over the lowest part, already explained (p. 24), one of these indications:

all' 8va. alla 3za. or alla 6ta.

as at *a*; or merely an 8, 3, or 6, with a small oblique dash over each of the succeeding notes, as at *b*:



which are then played thus:



When a single note is to continue while the lower part proceeds, or is to be constantly repeated, the interval between this sound and the first sound of the lower part is indicated by a figure from which is extended one long or several short lines.

Thus the phrase at *a* is to be played as at *b*:



When a single note or a passage is to be unaccompanied; in the first case, a cipher is placed over the note; in the second, the indication

t. s. tasto solo.

Thus the phrase at *a* is to be played as at *b*:



When a *chord* is to be indicated by figures, we must distinguish between triads and all other chords.

The triad, as the most simple and most prevailing chord, is not generally indicated by figures, but is presumed to be the proper accompaniment to every bass note not otherwise marked.

All other chords are indicated by figures representing the intervals from which they derive their names. Thus:

6 signifies a chord of the sixth to the bass note above or below which the figure is marked;

$\frac{4}{6}$ or $\frac{6}{4}$ signifies the chord of the fourth and sixth;

7 signifies a chord of the seventh;

$\frac{6}{5}$ or $\frac{5}{6}$, a chord of the fifth and sixth;

$\frac{3}{4}$ or $\frac{4}{3}$, a chord of the third and fourth;

2, a chord of the second;

9, a chord of the ninth.

Sometimes, for particular reasons, common chords are also figured. In such cases, they are indicated by

3, $\frac{3}{5}$, $\frac{8}{5}$, or $\frac{3}{5}$, &c.

In other chords, also, those intervals which are not usually indicated may require special figuring; as in the chords of the third and fourth, and the chord of the second; thus:

$\frac{3}{6}$, $\frac{6}{4}$, or $\frac{4}{4}$, and $\frac{4}{4}$, &c.

All these figures indicate the degrees according to their agreement with the signature of the key. Thus, if the following figures occurred in the key of *G* major,



the intervals of the chord of the third and fourth upon *a*, would be *a*—*a*, *c*, *d*, *f*♯; those of the chord of the fourth and sixth, *a* *d*, *f*♯. If, on the contrary, one or

When a chord is to continue above a moving bass, the figures are not repeated, but we merely draw as many horizontal lines as there are intervals, and extend them through the passage. Thus this figured bass



is to be accompanied thus :



But if the same species of chord is to be repeated on successive degrees, this is indicated as that of single intervals (p. 215), by oblique dashes under each bass note. This figured bass, therefore,



is to be played as here :



When two or more groups of figures occur under a single bass note, the chords thus indicated are to be played successively to this note. These figures, for instance,



indicate that *C* is to be accompanied by a triad, a chord of the fourth and sixth, and the chord of the dominant to the key of *F*. The next sound also has three different chords for its accompaniment.

But here the question arises : what portion of the bar does each of these accompanying chords occupy ?

First, the principal part and the previous principal part of the bar (for instance, in common time, the first and third crotchets) must each have their harmony ; then, if there are more chords, every part of the bar receives one. The above passage is therefore played thus :

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When more groups of figures are attached to a bass note than there are parts in the bar, the *members* of the bars also receive separate harmonies. In this case, the members of the subordinate parts of the bar take precedence of the principal one, in order that the weight of the latter may not be lessened by a repeated change of harmonies. According to this rule, the chords indicated by these figures

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$\begin{matrix} 5 & 6 & \flat 7 & 6 & 5 & & 5 & 6 & 5 & 6 & \flat 7 & 6 & & 5 & 6 & 5 & 6 & \flat 7 & 6 & 5 \\ 3 & 4 & 5 & 4 & 3 & & 3 & 4 & 3 & 4 & 5 & 4 & & 3 & 4 & 3 & 4 & 5 & 4 & 3 \end{matrix}$

would be most properly distributed in this manner :

323

Suspensions are likewise indicated by figures, showing both the interval and resolution. This figured bass, for instance,

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$\begin{matrix} 5 & - & - & 8 & 5 & 9 & 10 \\ 4 & 3 & - & 6 & 5 & 3 & 7 & 8 \\ & & & 3 & & & & \end{matrix}$

indicates these harmonies :

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It will be observed that, besides the figure indicating the suspended interval, so many other intervals of the chord are marked as will prevent a mistake. As the ninth, in the chord upon the last note of the bass, is a suspended note, which must resolve into the tenth above, we have preferred to indicate the latter interval by a 10, instead of a 3.

Whole series of harmonies over a continued bass, as, for instance, in a pedal passage, are also similarly indicated, each chord receiving its proper figures. Thus the bass of No. 299 would be figured as here :

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$\begin{matrix} 8 & 2 & 9 & 7 & 6 & 5 & 2 & 5 & - & 2 & 6 & 2 & - & 4 & 3 & - \\ 5 & 4 & 7 & 4 & 3 & 4 & 3 & - & 4 & 3 & 4 & - & 4 & - & 5 & - \\ 3 & 6 & 5 & & & 5 & \flat 7 & 6 & 5 & 8 & 6 & \flat 6 & & 7 & & \end{matrix}$

We perceive that the system of figured basses is not calculated to supplant the ordinary musical notation ; that there is much which it cannot indicate ; for example : *the number of parts* ; and much which it can only imperfectly indicate ; *the rhythmical division*, for instance ; and that the more circumstantially the figuring is arranged, so much the more difficult and perplexing does it become to the reader. It must, however, be recollected that thorough-bass notation is not intended to supersede the full score ; its first object is merely to enable the composer to write his ideas with rapidity, until he shall have time to express them in notes ; and next, to facilitate the reading from score, until the student shall have attained sufficient skill and experience to comprehend at one view the contents of the different staves : and, lastly, to form a guide to the harmonies of such compositions, which the ancient composers, especially, thought it unnecessary to write in full. For these objects, it is hoped that the above explanations will be sufficient, although they do not enter into all the practices which have been at different times, and in different countries, adopted by thorough-bass writers.

In ancient works—for instance, Seb. Bach's Recitatives—we sometimes find a bass without any figures—*plain bass*, as it is termed,—which is, nevertheless, intended to be harmonically accompanied. In such cases, we must endeavour to find the right harmonies from the motives of the vocal part, and the manner in which the composer is known generally to conduct his harmonies. We do not, however, feel called upon to enter into the details of this uncertain and almost useless art of deciphering harmonic enigmas.

PART THE FIFTH.

ARTISTIC FORMS.

SECTION THE FIRST.

GENERAL CONSIDERATION OF ARTISTIC FORMS.

WE have now become acquainted with the fundamental forms in which music presents itself. The results of all our previous observations may be summed up thus :

1. A musical composition may consist either of a single series, or of several simultaneous series of sounds. The former is termed music in one part ; the latter, in several parts.
2. Every piece of music may be intended either for one or several organs of music. In relation to this, we have already learned the distinction between *pure vocal music*, *accompanied vocal music*, *instrumental music*, &c. &c.
3. Every musical idea may be expressed in three different forms ; as a *passage*, *section*, or *period*.

Confining ourselves to the last point of difference, we observe that a *period*, or even a *section*, may in itself contain a more or less complete expression of an idea ; a *passage*, on the contrary, having no definite termination, can never form a whole in itself, or constitute an independent artistic form ; as it can have no signification, unless connected with sections or periods.

From this we may conclude that all musical works are by no means confined to the limits of a single period, still less a single section ; but mostly consist of a combination of various periods, sections, and passages. This must be obvious to every one who has listened to the performance of a grand composition, such as a symphony, &c.

This preliminary survey enables us already to form an idea of the nature and distinctions of those artistic forms in which the various species of musical compositions make their appearance. They depend upon

1. The number and treatment of the parts.
2. The manner in which the different sections (or periods) are introduced and employed.
3. The manner in which they are connected with each other, in order to form a whole.
4. The organs of music for which a piece is composed. And, lastly,
5. The purpose for which it is intended, either by itself, or in connexion with some other art ; whether for public worship, the celebration of national events, &c. &c.

To every practical musician, at least, a general knowledge of artistic forms is desirable ; not only because this knowledge is a part of the general education of every musician, but also because it yields many practical and substantial advantages. For

he who has made himself familiar with the different forms of art, will find greater facility and certainty in the interpretation of the ideas and design of a composer in all his works, and in every portion of each work: he will perceive more easily what the composer intended to express, and therefore know better *how* to express it in his performance. This is the reason why the Universal School of Music enters into an explanation of these forms.

A thorough development of this subject is, however, still less practicable here, than of those in the previous sections; and this for the following reasons:

Although the number of essentially different forms of composition is not very great, yet each may assume so many different aspects, arising from the introduction of unessential and changing features, that it sometimes requires a keen and experienced eye to discover an agreement of plan and construction in compositions which, to the superficial observer, appear to belong to totally different species. Moreover, it is the privilege of every liberal art continually to attempt new forms, which can scarcely ever be any other than *mixed forms*, partaking of the characteristics of two or more existing ones. The difficulty of classifying such works under any of the established forms, is obvious and inherent to the idea in which they originated.

It is impossible for a general school of music to enter into a minute examination of all the varieties and unessential differences which may show themselves in each of the fundamental forms of composition, not only because the necessary examples would require far too much space, but also because their explanation would involve discussions on melody, harmony, treatment of the parts, &c. which the general student would not be able, and could not be expected, to understand. This, therefore, we must again leave to the study of composition, confining ourselves, as on all former occasions, to such general explanations as will suffice for the wants of those for whom the present work is intended. Even the examples will be given but sparingly, because a complete illustration would be altogether out of the question. If, however, the hints here given be followed with constant and careful observation, the student will soon find himself tolerably familiar with the different musical forms.

SECTION THE SECOND.

DISTINCT FORMS ARISING FROM THE TREATMENT OF THE PARTS.

EVERY musical composition may, as we are aware, be in *one or several parts*. Under the latter denomination are comprehended all having more than one part; and, consequently, in this class are included compositions in *two parts*.

There are two modes of treatment in compositions for several parts.

In the first place, any single part may be treated as the *principal*, and the others serve merely as a support or accompaniment to it.

Compositions of this kind are termed

Homophone.

In homophonic compositions, therefore, we have to make a distinction between the *Principal Part*,

which expresses the leading idea, and should be constructed according to the artistic laws of melody, and the

Accessory Parts,

which express no independent idea, but are only employed to support and strengthen the principal part. This short phrase

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Andante.

is an example of homophonic composition. The upper part contains a melodic phrase, which, so far as it goes, may be considered satisfactory. The four lower series of sounds are obviously intended merely to support the principal part with their harmony and uniform rhythm. Neither of these, taken singly, could constitute a melody, nor in any degree claim to rank with the principal part.

In general, the leading melody of a composition is assigned to the upper part, as being particularly suitable, both on account of its position, and the more flexible and penetrating nature of the higher sounds. But it may also be assigned to any of the other parts; for instance, the bass:

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Q

or the tenor, as in No. 95, and here :

329

or the alto, as in No. 115. Or it may appear successively in the different parts. Thus the phrase, No. 327, may first be introduced, as before, in the upper part, and afterwards in the bass or tenor, as in Nos. 328 and 329, the upper part joining in the accompaniment. Or, lastly, the melody may be taken up by another part before its conclusion in the part which previously introduced it ; as here.

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where the tenor leads, and is followed by the soprano.

On examining the last four illustrations, we observe that the accompanying parts may also sometimes assume an interesting form ; that each (as in No. 329) may pursue its course almost independently of the others, and sometimes (as in the upper part in No. 329) distinguish itself from the rest by its peculiarity or vivacity. Yet, in all these cases, no doubt can arise as to which is really the principal part. It may, however, be otherwise. An accessory part may sometimes develop itself in so independent and significant a manner, that it becomes doubtful whether it can be any longer considered as a subordinate part, or ought rather to be considered as a second principal part. This leads us back to our chief point of distinction whence we started. A section or an entire composition may,

Secondly, be so constructed that, instead of having only one principal part, each part may express an independent idea, and possess, in itself, all the essential qualities of an artistic melody. Such a composition is termed

Polyphonic,

and it is to harmonic combinations of this character that the term *part-music* may be applied in the strictest sense of the word.

The following fragment



is an example of such polyphonic harmony. It is so constructed that neither of the two parts is satisfactory without the other, nor can be regarded as the principal melody. Each aims at melodic perfection, while supporting the other, and each has an equal share in the entire effect. If the above limited example should appear insufficient to display the difference between the two styles of writing, let the student compare the different parts of a good fugue—for instance, one of Seb. Bach's—with the accompaniments of a dance or march, and the distinction will be at once evident.

√ This difference, however, is not so absolute and decided as to be always free from doubt, whether a part is merely a subordinate one more richly developed (as the upper part in No. 329), or a real, independent, or, as it is sometimes termed, *obligato* part of a polyphonic harmony. Nor is it essential that a composition continue throughout either in the homophonic or polyphonic form. In many compositions, polyphonic alternate with homophonic passages, or only some of the parts are *obligato*, the others forming mere accompaniments.

The composition of polyphonic music (sometimes, also, composition in several parts, whether polyphonic or homophonic) is termed

Counterpoint.

Several kinds of counterpoint are to be distinguished; viz. simple, double, triple, quadruple, multiple, and reversed.

Simple Counterpoint

merely teaches how to invent two or more *real* parts, such as we have before seen in polyphonic composition.

Double Counterpoint

is the art of constructing two melodies so that they may exchange places, the upper part becoming the lower, and the lower part the upper. This exchange of places is called

Inversion.

Here



we see a two-part phrase, which, at a glance, we recognise as polyphonic*. But it

* The upper part of the above example is the commencement of a German choral melody (*Vom Himmel hoch da komm ich her*), and therefore only the lower had to be invented. It is especially this second invertible part to a given melody which is sometimes distinguished by the term *counterpoint*, and its invention *contrapuntal*.

is so constructed that the upper may be placed under the lower part, or vice versâ :



From this we perceive the peculiar power of double counterpoint. It imparts to a composition the capability of assuming a new and significant form, merely by the inversion of its parts, without any internal alteration.

When the two parts of such a contrapuntal composition are inverted, the one may be placed either eight, nine, ten, eleven, twelve, thirteen, or fourteen degrees above or below the other. We distinguish accordingly *seven* species of double counterpoint; viz.

double counterpoint in the octave,		
..	..	.. ninth,
..	..	.. tenth,
..	..	.. eleventh,
..	..	.. twelfth,
..	..	.. thirteenth (<i>decima tertia</i>),
..	..	.. fourteenth (<i>decima quarta</i>).

Of these, the first is the easiest, and, at the same time, the most useful* ; it is that in which the preceding example (No. 332) has been composed.

Triple, Quadruple, and Multiple Counterpoint.

These counterpoints, as may be inferred from their name, consist of combinations of three, four, or more parts, mutually capable of an exchange of place.

The following short example of triple counterpoint will suffice for the purpose of illustration :



* The other species of double counterpoint (perhaps with the exception of those in the tenth and twelfth) are tied to so many conditions and arithmetical calculations, that they may be deemed absolutely useless. To those in the tenth and twelfth, a facilitating method may be applied, not, however, without an infringement of artistic freedom, which is the first condition in all works of art. See the Author's School of Composition, vol. ii.



The three parts in the phrase *a* admit of inversion in five different ways, as indicated at *b*, *c*, *d*, *e*, and *f*, and although neither of these inversions has been worked out, yet the indications will give an idea of the variety of character and expression a phrase thus treated will assume. In quadruple counterpoint, each part may appear in *twenty-four* different places; and in quintuple counterpoint, a phrase may assume, by the mere inversion of the parts, no less than *one hundred and twenty* different forms. In

Reversed Counterpoint,

or counterpoint in contrary motion, the parts not only exchange places, but proceed in a contrary direction, each ascending progression of the part being made to descend, and vice versâ.

The above short explanations will, at least, give the student a general idea of the nature of these artificial forms of composition. The more minute investigation of these forms, and especially the examination of their comparative practical utility, must be reserved for the School of Composition. We will, however, make the additional remark: that it is by no means necessary for *all* the parts of a composition to be invertible. On the contrary, two or three only may have been composed according to the rules of strict counterpoint, while the others serve merely as accompaniments. In such cases, the species of counterpoint to which the piece is said to belong, depends upon the number of those parts only which admit of inversion; so that, for instance, a piece written in four parts may contain only a double or triple counterpoint.

We can now form some idea of the great variety of forms in which a musical idea may be expressed. We may represent it in the form of a phrase in one or several parts; in the latter case, it may be either homophonic or polyphonic; again, if polyphonic, it may be composed according to the rules of any of the different species of single or double counterpoint.

Thus all kinds of composition are either essentially homophonic or polyphonic, or partially one or the other. In the following sections, this distinction will be retained. We shall treat, first, of those forms which are, exclusively or principally, polyphonic; we shall afterwards proceed to the homophonic forms. The practical application of these forms to the different organs of music can only be considered after their abstract theoretical nature has been explained.

SECTION THE THIRD.

THE POLYPHONIC FORMS.

OF these, we have especially to distinguish three principal kinds ; viz. *Figuration*, *Fugue*, and *Canon* ; and the most important applications of each.

1. FIGURATION.

Figuration, in the most general sense of the word, is the accompaniment of a given melody (for instance, a chorale) by one or more parts, melodically developed. The melody chosen for this purpose is then called the *plain song*, or

*Cantus Firmus** (or unchangeable melody).

The additional parts are called

Figurative Parts,

and the harmony

Figurative Harmony.

What is the difference between a figurative and a merely homophonic accompaniment? It is this : that, in a figurative harmony, each part expresses an independent idea and melodic development, which is not the case in homophonic accompaniment. Here

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we see the commencement of the chorale already employed in No. 332 ; at *a* in compressed, and at *b* in dispersed harmony. Neither of the accompanying parts expresses a special idea, or claims particular attention ; which is at once perceived from the absence of any rhythmical peculiarity. They are all introduced merely for the support of the principal melody by their harmony. Would we even impart, here and there, more character and animation—for instance,

* Ital. *Canto Fermo*.



still we should clearly see that each is only a subordinate part of the *whole*, intended as an accompaniment to the melody. If, on the contrary, we examine the accompaniments to the same cantus firmus in No. 332, or the following example,



we observe that, although they, too, serve as accompaniments to the principal melody, yet each expresses an idea distinct from the cantus firmus, and strives to develop itself as an independent melody.

Such figurations may assume innumerable forms. Now the canto fermo may appear in the upper part, again in the lower, then in one of the middle parts. At one time passing alternately from one part to another, it may have but one part (as in No. 333), at others, two, three, or more, to accompany it. When there are several figurative parts, they either proceed independently of each other, or mutually sustain a short motivo, either simultaneously or alternately (as at *a*, No. 337). Or, again, seek to imitate a longer phrase, such as this, at *b* :



In some cases, the figurative parts begin and conclude with every phrase of the canto fermo, as in psalm tunes; in others, they form introductions, intermediate and concluding strains, or, as they are technically called,

Preludes, Interludes, and Codas.

Finally, we meet with figurations in which the canto fermo itself has undergone a slight alteration, either by a change in its rhythm, or the introduction of additional

notes, to render the melody more florid and animated. Thus Seb. Bach*, in a figuration of the Chorale, "*Wer nur den lieben Gott lässt walten*,"



has converted the cantus firmus into this figuration :



A second form of figuration has been much employed by ancient composers, especially Handel and Seb. Bach. The bass proposes a theme of moderate length (four, six, or eight bars), in the first place, alone ; this it continues to repeat, while the upper parts join in a figurative accompaniment, gradually increasing in animation and power. The variety and richness of the accompaniment, which is polyphonic throughout, forms a most interesting contrast to the continually repeated principal subject in the bass, and thus attracts our interest and feelings in various ways. As a specimen, we give the following commencement of such a figuration over a bass :

Grave.

The short subject, *A*, is repeated at *B* ; and here the three upper parts begin to develop their song. At *C*, the subject commences a third time, and the melodies of the upper part become more flowing and interesting. A most ingenious application

* See the "*Selections from Seb. Bach's Compositions*," published by Challier, at Berlin, which are intended as an introduction to the works of that great master, and may be obtained from Messrs. Cocks and Co.

of this form is to be found in Handel's *Alexander's Feast*, in the chorus, "Awake him from his slumber."

Such a continual (tenacious) repetition of the bass is called

Basso ostinato;

and this name characterises the whole form, which, especially in the *Passacagli* of Seb. Bach, appears most richly developed.

In conclusion, we have still to notice a kind of figuration without either a *canto fermo*, or any other predominant subject. The different parts carry out their song, or *motivo*, independently of each other, through a series of chords or modulations, and close in the same manner. They are all so equally developed, that neither can lay claim to the title of a principal part, although one, generally the upper part, may for a short time—for instance, towards the close—assume a more decided melodic form than the others. We frequently meet with this form in *preludes*, or introductions to grand compositions, and in *études* or exercises for the pianoforte and organ.

2. THE FUGUE.

A fugue is a composition in two or more parts, in which a phrase, called the

Subject, or *Theme*,

appears first in one part, and is then successively responded to by the other parts, thus forming the text of the whole piece.

During the repetition of the subject in another part, that in which it first appeared continues its song, which, being thus opposed to the subject, is termed the

Counter Subject.

After the second part, a third, fourth, and every part engaged in the fugue, successively takes up the subject; the others take the counter subject, and form, collectively, in opposition to the subject, the

Counter Harmony.

Were the subject, however, repeated in each succeeding part upon the same degree, the effect would be extremely monotonous. It is therefore changed in various ways, and most generally so, that when the first part has proposed the subject in the scale of the *tonic*, the following part repeats it in the scale of the *dominant*. This is termed the

Answer.

The answer is generally an exact imitation of the subject; peculiar circumstances, however, may render some slight alterations necessary, provided the subject is not thereby so essentially changed that we may fail to recognize it.

We will, in the first place, examine a short fugal subject, designed for the greatest possible simplicity and brevity, rather than scientific effect:

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Here we see, at *a*, the *subject* of the fugue (it is the commencement of the same chorale often previously employed) enter, at first quite alone, in the alto; the soprano then takes it up in the form of an *answer*, slightly altered (*b*), but yet easily recognized as a repetition of the subject upon a different degree (in the key of the dominant). While the soprano proceeds with the answer, the alto continues its song, which thus becomes the

Counter Subject.

We might now expect the subject to appear in the third bar in some other part. Instead of this, however, the repetition of the subject is delayed by the insertion of a short phrase, which fills up the fourth bar and leads the harmony back to *C* major, in which key the subject is next to appear. Such a phrase, neither containing subject, answer, nor counter subject, but introduced merely to render a fugue more interesting, and to prevent the monotony necessarily arising from a continual and uninterrupted repetition of the subject, is called an

Interlude.

In the fourth and fifth bars, the bass and tenor take up the subject and its answer; and in the sixth bar, another interlude makes its appearance.

Here we might end our fugue by returning to *C* major and making a close. But we may also, and this is usually the case, continue the fugue by repeating the subject in any of the parts immediately after the interlude, which would again call forth an answer in some other part.

The manner in which the subject of a fugue is carried through the different parts, is called the

Exposition.

This exposition is *complete* when all the parts have taken their share in it, as in No. 342; it is *incomplete* when the subject (or answer) has not appeared in all the parts; it is *redundant* when the subject has appeared more than once in one or several parts. Thus we see that a fugue may consist of one or more expositions; and we are now able to appreciate more fully the advantage arising from the introduction of interludes, which serve to keep the different expositions of the subject distinct from each other, and thus contribute both to the perspicuity and variety of the whole fugue.

By what means shall we distinguish the subject of a fugue? We see its commencement in the first part; but where does it end? where is its point of separation from the counter subject? This we find, *firstly*, by examining, according to the fundamental laws of melodic construction, where the phrase forming the subject has its satisfactory close; *secondly*, by comparing, in the two parts containing them, the subject with the answer; and so far as the one imitates the progressions of the other, leaving slight alterations unnoticed, does the subject generally extend.

We have now to mention some peculiar transformations of the subject of the fugue.

It is sometimes repeated by another part in notes of double their former duration; as minims, instead of crotchets. This is termed

Augmentation.

Sometimes, on the contrary, it is answered in notes of only half the original value. This is called

Diminution.

The subject is sometimes so answered, that all its progressions, note for note, are reversed, every ascending interval becoming a descending one, and vice versâ. This form of imitation is called

Reversion (Moto contrario).

We give an example of each form. Here



we see the subject of our fugue (No. 342) in two parts of different duration. The first part may be considered as an augmentation of the subject, or the second as its diminution. Here



we see the same subject in three different kinds of note. The repetition, at *b*, contains an augmentation, and that at *c* a diminution. Here



at *a* and *b*, the subject which retains its original progression in the lower part is reversed in the upper; at *c*, it is both reversed and diminished. It is obvious that these forms are capable of making a much greater impression when introduced in a real work of art, than in the above limited examples, designed merely with a view to brevity and simplicity.

When the subject appears in one part before it has come to its close in another, the exposition is termed an imitation by

Approximation (Stretta).

Nos. 343, 344, and 345 (*b* and *c*) are examples of the stretta.

Of the numerous kinds of fugue, we shall particularize only the most important. According to the number of parts engaged, a fugue is said to be in

two, three, four, or more parts.

In addition to the parts constituting the fugue, there are sometimes others, serving as mere accompaniments to the fugal parts. When these accompanying parts serve only to support the essential fugue parts, as, for instance, such instrumental accompaniments of vocal fugues as simply proceed in unisons or octaves with the different voices, the character of the fugue is not thereby changed; but should the accompaniment assume an independent form, having its own characteristic melodies, phrases, figurations, &c. &c. the fugue is then termed an

Accompanied Fugue.

An example of this form is the commencement of the Fugue, "*Quam olim Abraham*," in Mozart's Requiem :

Bass. Tenor.

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Quam o-lim A-brahae pro - mi - si - sti, et - se - mi - ni

Quam o-lim A - bra-hae

where the wind instruments and voices carry out the exposition of the fugue, while the string quartett pursues a totally independent course.

Sometimes only one figurative and florid upper part is added to the merely auxiliary accompaniment of a fugue. Such a part is then called, by way of distinction, *the counterpoint* of the fugue; *i. e.* the part especially opposed to the fugue itself. When the bass part is made to sustain such a counter subject, it is termed a

Continued Bass (Basso continuo),

and this term is particularly employed when the bass moves in a uniform manner, such as a series of quavers or crotchets. Among others, the *Kyrie* of Seb. Bach's Mass in *G*, and the *Credo* of his High Mass, are accompanied by this kind of basso continuo; while a figurative upper part frequently occurs in the masses composed by J. Haydn, Hummel, and others.

3. DOUBLE, TRIPLE, AND QUADRUPLE FUGUES.

Instead of a single subject, we sometimes find two, three, or even more different themes combined and worked out in the same fugue. Here

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The musical score consists of two systems. The first system shows a treble clef staff and a bass clef staff. The bass staff begins with a first subject marked 'a' and a second subject marked 'b'. The treble staff begins with a first theme marked 'c'. The second system shows a treble clef staff and a bass clef staff. The treble staff begins with a soprano part marked 'd' and the bass staff begins with a tenor part marked 'f'.

we have the commencement, at least, of a double fugue. The tenor starts with the first subject (*a*); the bass immediately after (*b*) commences the second subject. At *c*, the first theme is answered by the alto, and at *d* the soprano answers the second. If the exposition is to be complete, the first subject must be answered by the bass and soprano, the second by the tenor and alto; so that each subject makes its appearance in all the parts. That from *e* and *f* the two lower parts form a counter subject, is evident (p. 233). And this illustrates, without farther explanation, fugues of three subjects, termed

Triple Fugues,

and others still more complicated; the different subjects are of course to be proposed and answered in the same manner as in a double fugue. There is but rarely, however, either occasion or demand for the combination of more than three distinct subjects.

With the exception of the difference arising from the greater number of subjects, double and triple fugues are constructed in the same manner as the simple fugue. There must be, at least, one regular exposition of each subject, although it is not necessary that both or all three should be introduced simultaneously.

Double fugues, for instance, sometimes commence with the proposition of one of the subjects only; this is fully developed in a separate exposition, and then the second subject is separately introduced and treated similarly. After these two separate expositions, the two subjects are united, and the third exposition commences, which may be considered as the real beginning of the double fugue. In this manner is the "*Confiteor unum baptisma*," in Seb. Bach's *high mass* (*B minor*), constructed. Or the first subject is proposed in one of the parts and answered in another; then the former takes up the second subject as a counter-subject: and thus the first theme and its counter-subject make the tour through all the parts in succession. Seb. Bach's fugue in *G minor* is an example of this form. (*Forty-eight Preludes and Fugues*.) So also, in triple fugues, the three subjects are not generally introduced together; but, in order that each theme may be more easily distinguished, the fugue is sometimes commenced with one only; and after its pro-

position, the other two are introduced; an arrangement adopted in the author's 1st psalm: or two subjects are introduced together, and then the third follows; as in the "*Kyrie*" of Seb. Bach's mass in *G* major.

So far respecting fugues of two and more subjects. It has already been mentioned that, in contradistinction to these, a fugue with only one subject is termed a

Simple Fugue.

By way of explanation, we add farther, that a very short fugue is termed a

Fughetta;

a composition written in imitation only of the fugue style, is called a

Free Fugue,

in contradistinction to the

Strict Fugue,

in which all the rules of fugue writing have been strictly observed.

Lastly; when a short fugue or imitation of a fugue occurs in, and forms a portion of, a grand composition, such as a sonata, symphony, &c. it is termed a

Fugato.

This may suffice for the general comprehension of this most important and interesting form of composition. Of its manifold connexions with other forms, we can here mention only the two most important; viz.

A Chorale with Fugal Accompaniments;

or, the accompaniment of a choral melody by a fugue, as we have already seen a similar melody accompanied by mere figuration; and

A Fugative Chorale;

i. e. a fugal treatment of an entire chorale, in which the phrases, one after the other, either in combination or alone, appear as subjects of so many different expositions.

Both these forms are most richly developed in Seb. Bach's *Kirchenmusiken und Orgelstücken*; the latter, especially, is applied and marked out in a truly wonderful manner, in his *Kirchen-musik*: "*Ein feste Burg ist unser Gott*," and in a contrapuntal treatment of the chorale, "*Aus tiefer Noth schrei' ich zu dir**."

4. THE CANON.

Although all the parts in the fugue take up the subject successively, they do not entirely confine themselves to it, but assume a more or less independent course in the different counter subjects and interludes. Indeed, even the subject itself does not always remain unaltered.

In a *canon* the case is different. Here, also, one part commences first, and others follow in succession; but, instead of merely taking up a short subject proposed by the first, each part imitates the preceding one, note for note, from the beginning to the end. According to the number of parts, this is termed a

Canon, in two, three, four, or more parts.

* See Appendix B.

When the melody of the first part is imitated by the other or others, in the same octave, and upon the same degree of the scale, the canon is termed a

Canon in the Unison ;

when the imitation takes place in the octave above or below, it is termed a

Canon in the Octave ;

and, according to the interval in which the first part is imitated, we may form, upon either of the intervals, from the *second* to the *seventh*, a

Canon in the second, third, &c. &c.

or, finally, in a canon of many parts, the successive entries of the subject may take place in various intervals ; this is termed a

Mixed Canon.

All canons of this kind are termed

Proper Canons,

if composed according to the laws of double or triple counterpoint, and their different parts are capable of inversion. When this is not the case, the canon is called

Canonical Imitation,

or mere imitation.

By way of illustration, we give a few commencements of canons ; the farther development of which may be easily conceived.

The musical notation consists of three staves. The first staff, labeled 'A', shows three parts of a canon in the unison. Part 1 is the first voice, part 2 is the second voice, and part 3 is the third voice. The second staff, labeled 'B', shows a two-part canon in the fourth below. The third staff, labeled 'C', shows a two-part canon in the fifth above.

At *A*, by observing the two first parts, we see a canon in the unison ; the third part enters with an imitation in the octave. At *B*, we have a two-part canon in the fourth below ; if we invert the parts, it becomes a canon in the fifth above.

The musical notation shows a two-part canon in the fifth above. The first part is the upper voice and the second part is the lower voice. The notation is labeled '349' at the beginning.

At *C* (Ex. 348), appears the commencement of a mixed canon, one of the parts imitating in the fourth below, and another in the ninth below. By placing the second part uppermost (*a*), or by making the first part the lowest and the third the highest, as here at (*b*),



we obtain canonic imitations in the fifth above and ninth below, or in the fifth and seventh above. Other inversions are left to the student's research.

When a canon has been composed in strict accordance with the rules of this form, so that one part is an accurate imitation of the other, it is called a

Strict Canon ;

but when the imitation is not exact, it is termed a

*Free Canon**.

According to the original plan of construction, there can be no simultaneous close of the different parts ; but one must terminate after the other in the same order as at their commencement. As, however, it generally consists with the design of a musical composition that it should close in a definite and energetic manner, it is customary either to end the canon by stopping the progression of all the parts at a certain point, or by adding a short coda which leads to a general close, in which no farther imitation takes place. Thus, at the end of the canon, in No. 348, a close like this

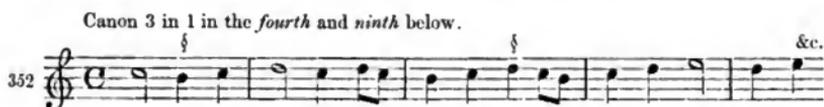


may be added ; but then the imitation of the first part by the second would only be carried as far as *a*, while the third could imitate it only as far as *b*.

As the different parts of a canon have all the same melody, although upon different degrees of the scale, one part alone is sometimes written with a superscription, stating the number of parts and the intervals in which they are to follow.

* One kind of deviation must necessarily take place in all species of canons, excepting those in unison or octave. As all imitations must be made in the same key, it is obvious that major intervals must frequently be changed into minor, and minor intervals into major. Thus, in No. 348, *C*, the commencement of the first part shows a succession of these three intervals : first, two semitones, and then a whole tone ; but in the imitating second part, the two semitones were changed into whole tones, and, in the third part, the first semitone into a whole tone, and the whole tone into a semitone.

The points at which each succeeding part is to enter is then marked with a sign (§) over the notes. Thus the canon, in No. 348, might have been noted in this manner :



In former times, scholastic contrapuntists frequently amused themselves by writing canons in this manner, but without indicating the number of parts, or the intervals and entries of the imitations, sometimes with the addition of ambiguous clefs, &c. &c. and under the name of

Enigmatical Canons,

proposing them as problems to be solved by the ingenuity of those amongst their learned contemporaries, who, like themselves, had nothing better to do.

In conclusion, let us mention a peculiar kind of canon, viz. the

Circular Canon.

This name is given to a canon, the first part of which modulates into and closes in a key (generally that of the dominant) differing from that in which it commenced ; so that, for instance, it ends in the key of *G*, after having commenced in the key of *C*. Now, as this has to be imitated in every succeeding part, it follows that each imitation upon a different degree of the scale must lead into a new key. For instance, if the first part, commencing in the key of *C*, ends in the key of *G*, the second part, commencing in the key of *G*, will close in that of *D*; and the third again in the key of *A*, &c. Thus a canon of this kind, if not arbitrarily broken off, will run through all the different major or minor keys. Here



we see the commencement of such a canon. The first part starts in *C* major, and modulates into *G* major ; the second commences in *G* major (imitation in the fifth), and modulates into *D* major ; the third part commences again in the last key, and modulates into *A* major. Meanwhile, the first part has performed the whole of its melody, and would now have to commence again in the next bar, as a new part, in the key of *A* major, and thence proceed to *E* major, and so on.

This form of composition has been employed with admirable beauty and effect in the *Christe eleison* of Seb. Bach's mass in *A* major.

SECTION THE FOURTH.

HOMOPHONE AND MIXED FORMS.

THE first class of these forms is generally quite distinct from polyphonic composition; we might, therefore, in the first place consider the pure homophonic form. But as it would engage our attention very briefly on its own account, and may be united with polyphonic composition, we will treat it in connexion with the mixed forms.

Here the following classes present themselves.

I. THE AIR (OR SONG FORM).

Under this title are comprehended all compositions having only one *principal subject*, which appears either as a complete section, or as a period (with a thesis and antithesis), or as a period, consisting of two strains mutually connected; or of a first, second, and third strain, the latter being generally a repetition of the first. Even two, or indeed three, such forms may be united in the composition of an air; but then they appear without any closer connexion or mutual relation, merely as twice two, or twice three strains; the two intermediate strains being termed a

Trio;

and the succeeding strains are called a *second* trio, which is considered as a mere supplementary composition. Such trios are, for the sake of variety, generally set in a different key or mode; and then, if in the minor mode of the same degree, are termed

Minore;

when in the major mode of the same degree,

Maggiore.

After these, the principal subject is repeated in the original key (and then, if the Trio were in the minor, the term *Maggiore* is again employed, and vice versâ), and thus, a superficial unity, at least, is attempted.

According to this form, all Airs, Songs, Dances, Marches, many Studies, Introductions, &c. are written. In connexion with the preceding forms, there is one requiring special attention*; viz.

Variation;

or, more strictly speaking, an

Air with Variations.

* To this form belong also those ancient dances which we find in the works of Glück, Handel, Bach, and others; e. g. the Gavotte, Passecaglio, Courante, Sarabande, Bourrée, Gigue, Musette, Passepied, &c.; as also the Spanish Fandango.

A variation is merely the transformation of a melody by means of melodic, harmonic, contrapuntal, and rhythmic changes. The subject chosen is termed the

Theme ;

it is usually several times varied in distinct forms, and the variations, collectively with the theme, constitute the piece; which concludes, either with a return to the theme, with a more extended and richly developed variation, or with a coda. Occasionally, the different variations are combined by an intermediate passage; but in general each has its own close, and the connexion of the whole rests only upon the unity of the theme, or the prevailing humour or fancy of the composer.

Variations upon a theme do not consist merely in the peculiarity of the progression of the parts, &c.; they also assume special forms; viz. of a March or Dance, Fugue, Rondo (of which, hereafter), and others. To every student it will prove a valuable exercise to examine strictly a number of variations, and, as far as possible, ascertain how, and from which source, each single variation of the theme has been produced.

✓ 2. THE RONDO FORM.

The peculiarity of this form consists in its having one principal subject, with which it proceeds, in connexion with others, and to which it finally returns. Such a principal subject may consist of a *single period*, or it may contain *two strains*. In the latter case, the whole or part of the first strain is generally repeated after the second; so that the subject may be considered as containing three strains. Five distinct forms of the rondo may be enumerated.

The *first* is so constructed, that, after the principal subject, follows a passage of some length, or a long succession of short phrases, which generally pass through several keys, but lead, finally, into the original key, when the whole concludes, either with the principal subject, or probably a *coda* derived from it, or the passage previously introduced. We may meet with a case in which this form, scantily developed, assumes great similarity to an extended treatment of the air or song form. Mostly, however, the principal subject of the rondo is, by its greater importance and decided close, sufficiently distinguished from the first strain of an air or song, to prevent the one being mistaken for the other.

The *second rondo form* has, besides the principal subject, a *second theme* or *episode*, either an undivided period, or consisting of *two* or *three* strains, in the key of the *subdominant*, *dominant*, the *parallel key*, in the *minor mode* (*Minore*) of the original key, or (if the principal subject be minor) in the *major mode* (*Maggiore*). The distinction between this and the air or song form with a *trio*, consists, however, in the second theme or episode appearing not as an independent and detached part, but in connexion with the first. From the first subject a passage or series of phrases leads to the second; and again from this a passage or chain of phrases leads back to the first, with which, or a *coda* derived from the subject, the episode, or the passage, the whole concludes.

The *third rondo form* has, besides the principal subject, *two episodes*; the one in the mode of the principal subject, usually in the key of the *subdominant*; the other generally in the *parallel key*. From the principal key, a passage (or series of phrases)

usually leads to the first episode, thence returning to the principal subject, which is repeated, and subsequently proceeding in a similar manner to the second episode, from which, returning to the principal subject, the whole concludes either with that or a coda.

The *fourth rondo form* includes the principal subject and the *first episode* in one mutually dependent mass. After the first episode, it returns (as in the preceding forms) to the principal subject, and thence proceeds to the second episode. After this, however, the first subject is repeated, not merely by itself, but in connexion with the first episode. This, which appeared in the first place in the key of the *dominant* (or, if the rondo be in the minor, in the parallel key), now enters with the principal subject in the original key. In this form, the first episode is but lightly sustained, on account of its merely following in the train of the principal subject; the *second episode*, however, requires a more impressive and skilful development, as a counterpoise to the united effect of the two first subjects.

The *fifth rondo form* has this distinguishing feature, that the principal subject is not repeated after the first episode, as in the two preceding forms; instead of this, a new and, in general, richly developed

Final Subject

is introduced, to serve as the close of the connected mass of the principal subject and first episode. By this arrangement the whole is divided into three well-defined masses: the principal subject, with the first episode and final subject,—the second episode,—and again, the principal subject, with the first episode and final subject.

The above explanations will be sufficient to enable the student, by the aid of attentive observation, to recognise these forms in a composition; although many slight deviations occur (especially in the modulation, repetition of the subjects, &c.) which cannot here be treated more fully*.

3. THE SONATA FORM.

We are aware that certain instrumental compositions, consisting of various distinct parts or movements for one or more instruments, are called *Sonatas*:—to these we shall hereafter refer. Under the above term, however, we do not signify those compositions, but a distinct *formula* for which we know no other name.

The sonata form is distinguished from the higher, and especially the *fifth rondo form*, in the exclusion of the second episode; consequently, it contains in the first strain only the principal subject, episode, and final subject; and in the second, their repetition in the original key. Under these limitations, the composition is distinguished as the

Sonatina Form,

in which, also, the individual strains of a composition are of a simple character. Moreover, in the sonatina form, as in that of the special sonata, instead of a subject in the form of an air or period (or simple phrase), which may serve as the subject or episode in the rondo form, figurative phrases, fugal developments, two, and even more distinct subjects (or periods) as so many themes, which merely, through the unity of

* See Appendix C.

the key (sometimes not even that, but merely a relation to the key), are collectively sustained as the principal subject or episode: these may be conveniently classed under the names of

Principal and Subordinate Subjects.

The *sonata form* agrees herein with the *sonatina form*, that it also consists of two distinct masses, but is distinguished by having between both, another mass forming a second part, which again, as in the fifth rondo form, holds a middle place between the others.

The *first strain* begins either immediately with the principal subject, or an introductory passage indicating it, and then immediately follows (in major keys, in the dominant—in minor, in the parallel key) the episode; or a passage is formed from the principal subject, which leads, in a major key, to the *dominant key*—in the minor, to the *parallel key*. With this the first strain immediately closes, or, perhaps, instead of, or after this, a repetition of the first strain. Thus the first strain has displayed the two subjects; the first in the original key, and the second in the nearest related key; and here it depends upon the decision of the composer whether the first strain is, or is not to be repeated.

The *second strain* unites immediately with the first, or starts afresh. It begins with a leading passage, or an indication of the principal subject, or an entirely new and short incidental subject. Hence it leads to the episode or principal subject, then, by means of a second passage, to the other subject not yet repeated, or without farther extension, to the dominant of the original key. In this strain, the subjects themselves appear in new, generally relative keys; the passages include these and more distant keys; the whole second part shows a more varied and richly developed modulation than either the first or the third. Without being repeated, and in most cases without a decided close, it is immediately followed by the *third part*. This part introduces the principal subject once more, it then repeats the episode (either immediately, or preceded by a connecting passage) in the principal key, as also the following passage and final subject. This terminates the whole movement, unless a special coda (perhaps based upon motivos from the principal subject) be added, to give greater effect to the close.

The termination of the first part is indicated either by the repeat or double bar. The second and third parts are not generally separated, but are written as constituting one strain. Sometimes both are repeated, in which case a special coda is added to close the whole movement.

Deviations from the ordinary plan of construction, especially as regards the selection and succession of the keys, are of frequent occurrence; but we must reserve the notice of these for the *School of Composition**.

The above are the most important artistic forms; all others occurring in the different kinds of instrumental and vocal composition, are either based upon, or derived from them†.

* See Appendix D.

† A peculiar mixture of the rondo and sonata forms is adverted to in the Appendix D.

SECTION THE FIFTH.

THE SPECIAL FORMS OF INSTRUMENTAL MUSIC.

INSTRUMENTAL compositions differ, firstly, according to the instruments for which they are intended. Thus we have compositions for a *single instrument*, as solos for the organ, pianoforte, violin, &c.; for two or more single instruments, as duets, trios, quartets, quintets, sestets, septets, octets, &c. and for masses of instruments (orchestra) already explained (p. 123).

Besides this distinction, all compositions for one or more instruments assume certain artistic forms, of which, with the exception of those already described, we will now point out the most important*.

1. THE SONATA.

The Sonata is a composition for a solo instrument (sometimes accompanied by one or two others), consisting usually of three or four distinct pieces, which are termed

Movements.

The *first movement*, sometimes preceded by an *introduction*, is generally written in the sonata form, and fixes the principal key of the whole composition. It is generally a quick movement (*allegro*, &c.).

The *second movement* is slower and shorter (*adagio*, *andante*, sometimes *allegretto*, &c.); it has generally the form of the shorter rondo, abbreviated sonata, or theme with variations. This movement is in a different key, which may be the dominant, subdominant, relative major or minor, &c.

The whole concludes with a *third movement*, sometimes specially distinguished by the term *finale*. This, again, is generally arranged in the sonata form, or one of the greater rondo forms; or sometimes as a fugue, or theme with variations. It is in the principal key (sometimes in the major, when the key of the first movement is minor) and its movement is lively (*allegro*, *presto*, &c.).

In sonatas of a higher class, we meet with an intermediate movement before or after the second movement, which is termed the

Minuet, or Scherzo,

and has the form either of a song with four or six strains (*i. e.* with a trio and repetition of the first part), or a simple rondo. Sometimes there is also another movement, as in Beethoven's well-known Septuor, Op. 25, a Minuet *and* Scherzo; An-

* We omit the *suite*, a form which still exists in the works of Bach and Handel; and the more modern *divertimento* (divertissement), both of which consist merely of a series of different movements, connected according to the free choice of the composer; also the *potpourri*, in which original and borrowed subjects are arbitrarily combined.

dante and variations. Sometimes, on the contrary, a sonata has only two movements, as Beethoven's Op. 111, or only an adagio, minuet, and finale, and similar varieties.

The sonata form is also predominant in all duetts, trios, quartets, and other compositions for several solo instruments; but it is then, or ought to be, more rich and polyphonic, on account of the increased power and variety of resources offered by the combination of several instruments.

A sonata of scientific construction and considerable extent, generally containing not less than four instruments, is termed a

Grand Sonata.

A shorter composition of this kind, with only two, or, at most, three movements, the contents and formal developments of which are of a lighter and less important character, is designated by the name of

Sonatina.

To this form belongs also the

Notturmo,

a sonata for different instruments, of a soft and pleasing character, such as we recognise in serenades and other kinds of evening music.

2. THE OVERTURE*,

sometimes called *sinfonia* by the Italians, is an orchestral composition consisting of one movement, sometimes with an introduction, and a short episode in the middle of the movement. Its form is that of the sonata, or sonatina; sometimes that of the fugue, rarely of the rondo, or theme with variations. It is usually intended to open (hence its name) or prepare for the commencement of an important artistic performance, as a play, an opera, an oratorio, or a concert, &c. &c.

3. THE SYMPHONY

is a composition in the sonata form, intended for an orchestra; but, on account of the great resources of the orchestra, the symphony is generally of greater length than the ordinary sonata, usually containing an introduction, allegro, andante, scherzo, and finale, all its movements being likewise more fully and richly developed, and the various subjects introduced and worked out in broader masses, and with more striking effect.

For this reason, the learner is advised to commence his study of the sonata form with the examination of symphonies (or overtures), for which the numerous piano-forte arrangements give sufficient facility, should he be unable to avail himself of the score. In these, the characteristic features of the sonata form appear more distinctly than in the sonata itself, in which the subjects, their amplifications and continuations, are frequently so closely interwoven, that their distinction becomes a matter of difficulty to the inexperienced eye. The same is also the case with most of J. Haydn's symphonies.

* Overtures before the second or subsequent acts of a drama are termed *entr'actes*: Beethoven's overture and *entr'actes* to *Egmont*, and his overture to *Coriolan*, are justly preeminent.

4. THE CONCERTO.

This name, in modern times, is applied to compositions in several parts, in which either one

. *Principal (solo) Instrument,*

or several

Concertante Instruments,

take the lead, and are intended to display the skill and powers of the performer or performers, while the rest of the orchestra, though occasionally assuming a more important character, generally sustain a subordinate accompaniment. The usual form of these compositions is likewise that of the sonata; the scherzo, however, is generally omitted. There are some minor points in which the concerto differs from the real sonata; but these can only be explained in the School of Composition.

A short concerto is called a *concertino*.

5 THE FANTASIA.

This name is applied to compositions for one or several solo instruments (either with or without an accompaniment), or even for a whole orchestra, in which various forms are combined.* The number, choice, and arrangement of subjects, modulations, &c. are left entirely to the free will and often apparently unrestrained fancy of the composer. A fantasia may commence, for example, with an *adagio* introduction in the form of an air, then proceed to an *allegro*, afterwards assume the form of a rondo, fugue, variation, &c. and finally close with a repetition of the first movement, or a special finale. The modulation is altogether free; nor is a final return to the original key absolutely necessary; every thing, in short, depends upon the idea and inspiration of the composer, and, consequently, no general rule is possible.

6. THE CAPRICCIO, TOCCATA, AND ÉTUDE (*Study*)

are the last instrumental forms which we have to notice. They are pieces arranged sometimes in the unconstrained manner of a fantasia, and intended either to develop a peculiar (often whimsical) idea, to afford opportunities for a brilliant performance, or for the practice of a special musical figure or combination.

* Thus Beethoven has written a fantasia (Op. 80) for pianoforte and orchestra, with the addition of vocal solos and chorus.

SECTION THE SIXTH.

THE SPECIAL FORMS OF VOCAL MUSIC.

VOCAL music presents itself, firstly, in two forms : viz.

Pure Vocal Music (voices unaccompanied),

and

Accompanied

by one or a few instruments, or by an orchestra. It is farther distinguished as

Solo Singing,

when it consists either of a single part to be executed by a single voice, or of several parts, each of which is also intended for one performer only ; or as

Chorus Singing,

in which each part is sustained by several voices.

Passing by those forms which are so well known as not to require explanation (e. g. the song, ballad, &c.), we notice the following :

1. THE RECITATIVE.

A recitative is a vocal composition for one, or sometimes for several voices, which has neither the form of a decided and strictly constructed melody, nor a definite rhythmical arrangement ; but accommodates both its tonal succession and rhythm to the declamatory accents of language : in short, a recitative is a speech or declamation in which definite degrees of sound are distinguished. For this reason, also, recitatives are not performed in any strict species of time, although they are generally noted in common time, in order to facilitate the reading.

For a short time, in the middle or towards the end, a recitative may assume the more decided form of a melody or song, when it is termed an

Arioso,

and performed in strict time.

When a recitative is accompanied by a few simple chords only, it is called *recitativo secco*, or *parlante* (declaimed recitative) ; but when the accompaniment is of a more important character, it is termed *accompagnata*, *strumentato*, or *obligato*. Lastly ; when part of a recitative is to be performed in strict time, this is indicated by the words *rec. a tempo*.

2. THE ARIA.

The Aria, or air, is an accompanied melody for a solo voice, intended to express a certain state of mind, a series of sensations, or a peculiar situation of the singer. It is usually composed in the lesser rondo or sonata form, with the second part shortened or omitted.

In grand arias, different forms are sometimes combined; they frequently commence with an introduction in the form of a song, assuming afterwards the form of a rondo, and then, instead of repeating the principal subject, close with the exposition of a new subject in the sonata form.

When a recitative and aria are so connected as to form one whole, they constitute what is termed a

Scena, or Scene.

On the other hand, a short and less significant air, in which feelings of a lighter or softer character are intended to be expressed, is termed an

Arietta,

or a

Cavatina.

In the form of an aria are composed almost all *duets, terzettos, epic poems* (Germ. *Balladen*), set to music throughout, as well as the *cantata for a single voice*, which latter is only a scene carried through a series of different situations or sensations.

3. THE CHORUS

assumes a variety of forms, as that of a song, rondo, sonata, fugue, &c. in some cases appearing in one of them only, in others showing a combination of several. It is frequently interspersed with solos for one or several single voices, either solo and chorus proceeding together (chorus with solo), or the solo assuming a more independent and important character (aria with chorus), when the chorus itself merely serves as a contrasting background. All these modifications are easily understood. One form, however, requires a special explanation; viz. that of the

Motetto (Motet).

This appellation is given to two species of composition. It signifies, firstly, a sacred cantata, consisting of several *unconnected* movements (solo, trio, chorus, fugue, &c.). Secondly, it is applied to a choral composition, also generally of a sacred character, in which, after an introduction in the form of a song or figuration, two, three, four, or more fugue subjects are sometimes introduced, with their successive expositions, and the whole terminates either with the exposition of the last subject, a repetition of the introduction, or a special final subject. The difference between this form and that of the fugue with two or more subjects, does not consist in the introductory and final movement (for they may occur in a fugue also, and be omitted in a motet), but in this—that the subjects of the motetto are introduced and exposed *one after the other*, and never appear simultaneously, as in the double or triple fugue. A peculiar species of the motetto is the fugued chorale, mentioned at p. 238.

4. THE CANTATA*

is a greater kind of vocal composition, consisting of a connected series of recitatives, airs, choruses, &c. in which different sensations, situations, and events are depicted,

* The name *Symphony-cantata* has been given by some of the modern composers (*e. g.* Mendelssohn Bartholdy and Félicien David) to compositions in which the instrumental part is more than usually developed, and assumes, as it were, equal importance with the vocal part. This deviation from the customary, and, let us add, the most natural, arrangement, was intro-

sometimes in a lyric, sometimes in a dramatic style, but not intended for a real dramatic performance.

5. THE FINALE

is a composition intended to form the close of an act in an opera. It consists of various vocal and instrumental movements or strains, sometimes in the form of solos, sometimes as choruses. All these are introduced, connected, and carried out with the same freedom as in a fantasia; and it is therefore impossible to give specific rules for the construction of this form of composition.

Finally, we will mention, as a form of purely practical importance, the

*Solfeggio**,

i. e. a melody without words, intended for the exercise of the voice.

duced by the French composer from mere caprice. Mendelssohn, however, professedly imitated the combinations of orchestra and choruses in Beethoven's *Ninth Symphony*, without any internal necessity, or depth of artistic conception, such as induced and justified his great predecessor's deviation from the usual form.

* The word is derived from the syllables *sol*, *fa*, &c. which were formerly employed as the names of the different sounds (p. 10), and which are still used in vocal exercises, with a view to improve the pronunciation simultaneously with the cultivation of the voice.

SECTION THE SEVENTH.

MUSIC IN CONNEXION WITH OTHER PRODUCTIONS.

IF the student has made himself well acquainted with the characteristic features of the different musical forms of art, he will not find it difficult to comprehend the various ways in which music may unite itself with other productions, and the forms it then employs. We can only give a brief explanation of the most important of these combinations.

Music unites itself, firstly, with *public worship*. Here it appears in the form of vocal music in the *chorale*, *psalm-tune* and *hymn*, and different parts of the liturgy (mostly as recitative, as the chant, &c.), and in the form of instrumental music in the different organ performances, as preludes, voluntaries, &c.

Of the more extended forms of sacred compositions are the

*Anthem**,

which consists generally of a chorus, with or without solos ; and the

Sacred Cantata,

which consists of several chorus and solo movements. In the Roman Catholic Church, music forms a prominent part in the

Mass,

the *Requiem* (mass for the dead), *Graduale*, and other of its rituals. The

Oratorio†

is also generally classed amongst sacred music ; and this classification is right, firstly, inasmuch as the oratorio was *originally* intended for, and performed as, a part of the church service, or as an artistic stimulus to devotion ; and, secondly, because its poetical portion (the text) was for a long time *exclusively*, and is still *generally*, of a religious character, being intended to express a series of religious feelings, or narrate and illustrate events in the history of religion which are, for the greatest part, taken from the Scriptures. The different subjects were introduced in a form partly epic (the narration being delivered in recitative) and partly dramatic, in recitatives, arias,

* In the original, *hymne*—a term which the Germans apply to a species of composition corresponding with the English *anthem*.—*The Translator*.

† The crown of the real church-oratorio is Seb. Bach's *Passion Music*, which was, at the time of its composition, performed during the service, the congregation joining in the chorales. This kind of oratorio originated in the old custom, on high festivals (*e. g.* Good Friday), of having the gospels of the day repeated by different persons in a recitative and semi-dramatic style (*i. e.* without real action). The other kind of oratorio arose from the sacred dramatic performances unconnected with the church, in which God, Christ, and certain scriptural characters were personified, and those devotional exercises or entertainments which took place in the *oratorium* (oratory) of the convents.

choruses, &c. interspersed with a purely lyric style in the different airs, &c. But the original contents and form of the oratorio, if not altogether unsuitable to our times, can, at least, be no longer considered as binding; since, for more than a century, the oratorio has ceased to form a part of the church service, and the interval is nearly as long since its subjects were exclusively taken from Scripture history. It could, moreover, no longer remain unperceived that a real epos—an historical narration—is neither suitable to the nature and capabilities of music, nor capable of artistic treatment; and that the mixture of epic and dramatic elements—events and persons being sometimes spoken of as long past, and sometimes represented as occurring or acting and speaking in the present—could only be accepted as satisfactory, when art was in its infancy, or, at least, some of its highest ideas were still undeveloped*. Upon the awakening of this clearer perception, the oratorio necessarily assumed a new character, gradually emancipating itself from the forms and limitations of the church, and thus approaching nearer to the purely dramatic form, without, of course, being intended for scenic representation.

Music unites itself to the drama with scenic representation in a much greater variety of ways. In this class appears

1. THE BALLET,

which, we are aware, consists of dancing combined with pantomime. The music, of which the greater part is exclusively instrumental, has to accompany and support the action, for which purpose it employs a number of different forms, as fantasias, finales, &c. besides the real dance forms. All these are chosen and connected with each other, not according to a fixed rule, but the judgment or caprice of the composer. Successive series of such forms are grouped into *scenes* or complete *acts*, whose unity and connexion depends upon the modulation, a judicious repetition of previous passages or strains, and the prevailing idea of the action and music.

2. THE MELODRAME.

Here instrumental music appears in the form of an accompaniment to, or occasional interruption of, the declamation and action which it is intended to illustrate,

* From the manner in which we have expressed ourselves, it is apparent that we do *not* intend to detract from the merit of those masters who wrote during those times. Preeminent amongst all those men stands *Handel*, whose creations, now so full of majesty and power, and again so full of tenderness and fervent love, will remain an everlasting monument of the greatness of German art. But so far as regards the *idea* of the oratorio, and the form dependent on that idea, even he was as little able to raise himself above his times as he was in the opera, which *Gluck* first delivered from its Italian trammels.

But in the same degree that it would be unjust to measure the merits of the old masters by the standard of modern times, would it be unfair to judge modern composers by ancient models, as has been done by some who have objected to the author's oratorio, *Mose*, because not written in the church style. It neither was nor could be intended for the church: its plan and construction was that of a *drama*, the first instance of a purely dramatic form being applied to the oratorio. That a scenic representation, however, could not be thought of, was obvious from the fact that the oratorio had to deal with subjects and persons (*e. g.* the voice of God) which lie beyond the sphere of any other than a purely spiritual, poetic, or musical representation. The same necessity of a dramatic, but not scenic representation, has called into existence Goethe's *Faust*, and Byron's *Cain*.

and to make more generally effective and impressive. In a melodrame, music is altogether subordinate to the declamation and action; it has to paint in soft and slight touches, and only occasionally to assume a more decided character. Hence it moves, during the action, mostly in light passages and series of harmonies, introducing only now and then a short phrase or period, and still more rarely, where the action expressly demands it, a definite artistic form, as a dance or march.

Closely allied to the melodrame, is

3. THE DRAMA WITH MUSIC,

in which music appears in a variety of forms, and for many different purposes.

The most common case is for the poet to introduce occasional musical performances, as marches, songs, festival and convivial music; pastoral, military, or sacred choruses, &c. as they occur in real life. When these musical performances are less incidental in their character, but form part of the plan of the drama, especially when it is the intention of the poet to introduce popular airs, or vocal pieces composed in a popular style, the drama is called a

*Vaudeville**,

* of which the German *Liederspiel* is an imitation. In both, the music is to be performed as we hear it, or may at least imagine we hear it, in every-day life.

From this point, music rises to the rank of a real artistic element of the drama in

4. THE OPERA;

wherein, as we know, the language of music, the *song*, supplies the place of spoken declamation or conversation; just as, in the higher drama, the prose language of ordinary life becomes poetry; and, in the pantomime, gesture or mute action is substituted for speech.

The opera is either set to music throughout, or intermixed with dialogue. In either case, we distinguish the following species:

1. *The Grand Opera*,

of a grave character and mostly set to music throughout;

2. *The Romantic Opera*,

in which grave and serene, melancholy and joyous incidents are intermixed, as in the romantic drama of Germany and England, and which is generally interwoven with dialogue;

3. *The Operetta*,

or little opera, whose contents are of a light and lively character;

4. *The Comic Opera*

(*opera buffa*); and divers other mixed species.

* Ballad Opera?—Tr.

In the opera, all forms of vocal music, recitatives, airs, duets, concerted pieces, choruses, &c. and many forms of instrumental music, are employed. Their choice and combination depend altogether upon the will and intention of the poet and composer.

An intermediate form between the opera and spoken drama, is the

✓
Drama with Choruses,

in which the dialogue sustained by the principal characters is interrupted by choruses of a lyric character; an arrangement which seems opposed to the genius of the musical and dramatic art, as it makes the principal and acting persons speak in the language of ordinary life, while it raises the language of the subordinate characters (the chorus) into the higher region of song.

The farther explanation of all these forms must be reserved for the School of Composition and the Science of Music; here the contents and construction of each could only be indicated in general outlines.

In conclusion, let us observe, that, in the doctrine of art, all musical forms are generally divided into the following classes:

1. *The vocal forms*, as
 1. Church music,
 2. Dramatic music,
 3. Chamber music, and
 4. Popular and national music.

It is also customary to class the oratorio amongst the different species of church music (p. 252), although it is no longer applied to divine worship, and is performed as frequently in concert rooms (if not more so) as in churches. The chorale also must be considered as belonging to this class, although it is, in the very sense of the word, a popular song. The vocal chamber music comprises all those forms which cannot be classed amongst any of the others, and which are chiefly intended to be performed in small social or domestic circles.

2. *The instrumental forms* are divided into

1. Concert music.
2. Chamber music.
3. Military or martial music.

To the first class belong symphonies, overtures, and special concert pieces; to the second—solos, duetts, quartetts, and other compositions, intended for select circles or private company.

Lastly, let us observe, that, according to the difference of character supposed to exist between ecclesiastic, operatic, and chamber music, three different styles of composition, viz. the

Ecclesiastic, Operatic, and Chamber Style,

have been distinguished. Another distinction has frequently been made between a

Free, and a Strict Style,

of which the latter has been represented as particularly suitable, or necessary for church music, and said to consist in this, that all rules of art should be strictly

observed by the composer, all forms most carefully constructed, and polyphonic forms (amongst which the fugue, in preference to all others) more frequently employed than the homophonic.

On entering more earnestly and deeply into the nature and purpose of the art, all these and similar distinctions appear, however, to be in some degree partial and erroneous, as well as idle and practically useless.

In the first place, as regards the difference between a *free* and *strict style* of writing, it appears evident that a rule of art is, or is not, based upon sound principles; and that, in the first case, it ought to be observed strictly; in the other, not at all. If, for instance, it be true, that sequences of fifths and octaves produce sometimes (p. 195), or, as former theorists hastily concluded, under all circumstances, a disagreeable effect; farther, that certain chords (p. 196) must generally or always proceed in a special manner*); that suspensions frequently or always require to be prepared and resolved, in order to produce an agreeable effect: then, common sense would dictate the avoidance of such evil consequences in all cases; unless it should be maintained that, in music not intended for the church, both the composer and audience are indifferent to the effect produced; or, which would be still more absurd, that a combination which produces a disagreeable effect in one place, might be tolerable in another; so that, for example, these consecutive fifths and octaves, or this progression of chords



expressed, which never enter into the sphere of another; and that, consequently, certain forms and expressions are proper and requisite in one class, but unsuitable and objectionable in any other.

This is in some measure true. It were as unreasonable to introduce a dance tune in a mass, as a fugue in a ball room. But is such a trivial observation worth a special declaration, or important enough to serve as the basis of a high-sounding distinction between different styles of composition? And, moreover, can this distinction be strictly carried out? May not religious feelings, or even ritual ideas, find place in an opera, or instrumental composition? Or does religious emotion never assume a joyous, or sorrowful character?—never grow into an ardent passion? Have we not examples of this, both in the Old and New Testament, even in the discourses of Christ himself? And have not Bach and Handel, and all genuine masters, felt this, and shown it in their works? And, if we enter into the technical matter, have not fugues, figurations, chorales, &c. been employed a hundred times, and considered as indispensable in secular music, or homophonic forms in sacred compositions? Have not even marches and dances found a place in the oratorios of Handel, as well as modern composers (*e. g.* Fred. Schneider), without being considered improper? And, lastly, have any of the old or new masters,—have Seb. Bach, Handel, Haydn, Mozart, Beethoven, observed other rules of harmony, of the conduct of the parts, &c. &c. in their sacred, than in their secular compositions? They every where spoke “out of the abundance of the heart,” without reserve or prudery; for this, no pedantic classifications of style were required, or rather, the true artist found it impossible to maintain them.

It is quite in a different sense that the idea of

Style

has a real significance. Every artist has his own particular way of contemplating external and internal objects; from this arises a mode of expression and representation which is also peculiar to himself, which is obvious in all his works, and may be considered as the stamp of his individuality. This is his *style*, in the proper sense of the word. Thus we may also observe a similarity between the mode of expression adopted by composers of the same school, country, or time, which we may term *their style*; as we speak, for instance, of the style of Palestrina, of the Dutch School, the Italian opera composers, &c.

All these matters, however, can only be fully considered in the Science of Music.

PART THE SIXTH.

ARTISTIC PERFORMANCE.

SECTION THE FIRST.

GENERAL OBSERVATIONS ON THE PERFORMANCE OF MUSICAL COMPOSITIONS.

THE subjects treated in the preceding pages present points of knowledge generally necessary or useful to all in any way occupied with music.

From this point, two branches of musical practice, independent of the purely scientific, and the occupation of teaching, are distinguishable. The one is the path of the *composer*, which leads to the invention and production of musical works; the other is that of the *executive artist*, or *amateur*, whose object is to perform existing works of art.

In the performance of an existing composition, there appear primarily only two essential requisites; namely, that there should, in the first place, be a perfect understanding of the notation in which the composition is written, and all in connexion with it, including the verbal text in vocal pieces. *Secondly*, a sufficient mechanical skill for the execution of what has been written. Both these requisites are indeed indispensable; upon the first, sufficient information has been given in the preceding parts of this work; the second must be acquired in a special course of instruction, and by continued practice.

But we shall soon discover that a third requisite is equally indispensable. It is said, even of ordinary language and writing, that "*the letter killeth, but the spirit giveth life.*" Obviously, because it is impossible in letters to embody the spirit. This applies to our musical notation also, in the same degree as to any other mode of writing which might be invented; for it is ascribable to the nature of the subject, rather than to any imperfection in the system of representation by means of visible signs.

We have signs for all the sounds of our tonal system, that is to say, for all those degrees of sound which we have recognized as essential, and distinguished by names. We know, however (p. 34), that it is possible to distinguish much more minute gradations of pitch than those specified in musical notation; that, for instance, nine distinct gradations (called *commas*) are perceptible, and have been considered as musical ratios, within the limits of a tone. All these gradations are not regularly employed in music, yet we shall shortly see that they may not only be occasionally introduced, but that their employment is, under certain circumstances, both admissible and effective. We shall find that it is sometimes proper to intonate a sound in a higher pitch than that in which it is regularly employed; we shall farther observe that the closest kind of *legato* between two sounds is that of gliding from one sound to the other through intermediate gradations which in our tonal system are neither distinguished by names or characters.*

* Every one has probably *heard* them often enough, though in a disagreeable manner, during the tuning of a pianoforte, when a string is drawn up, or slackened.

Again, it must already have been observed, in the doctrine of rhythmic (p. 66), that the duration of single sounds is not an absolute measure of time, but depends merely on their relation to each other; and that the usual indications of movement by the superscription (*allegro, adagio, &c.*)* are only vague definitions. { It is true, the metronome supplies a means of measuring the duration of sounds by absolute periods and divisions of time; but the impossibility of strictly adhering to such a measurement, in the performance of grand compositions, or indeed in any, under all circumstances, will be easily perceived. Moreover, the nicer distinctions and gradations of time, as *accelerando, ritardando, &c.* admit of no definite measurement whatever.

Neither is our notation capable of indicating the exact degree of force with which a sound, or a series of sounds, is to be played or sung. We know that *forte* means louder than *piano*, but not *how loud* the former, or *how much softer* the latter. All these gradations of force can only be indicated in general terms; and were we to attempt the indication of the more minute distinctions, we should be obliged to crowd our notation with so many signs and letters, that, in the end, the eye would become incapable of tracing them. Of this we have had already an instance in No. 128. Moreover, we shall soon learn that the same signs (*f, p, &c.*) indicate, in various passages, and under various circumstances, more or less force.

Nor has any written language a sufficient number of letters to indicate the different gradations of spoken sounds; for example, the intermediate sounds between *a* and *o*, or *b* and *p*; in short, we perceive that no representation of sounds, either in language or music, is capable of entering into or expressing the nicer shadings of speech or thought.

But it is in these most minute gradations, these shades which imperceptibly blend together, that the gentle, gradual, and yet so powerful rise and fall of emotions reveal the inmost soul; and he who does not experience this, and convey it to his audience in his musical performance, cannot hope to arouse his auditors or himself to the just appreciation of a work of art.

But we have as yet only spoken of the elements of a work of art, not of its general idea and purpose. Every work of art has its own individual character, and is intended to express a series of special ideas, sensations, and emotions. It is the discovery of these ideas and feelings, or rather their re-production in our own mind, which causes us to take a more or less lively interest in a composition which we hear performed; and yet, a composer has scarcely any means whereby to express in definite terms or signs what he intended to say, what ideas or feelings he desired to describe. To give some general indications of the purpose and design of his composition is all he is able to do.

What composers have attempted to do in this respect amounts to this. They have, firstly, endeavoured to indicate the prevailing character of their compositions or portions of them by certain technical terms, mostly derived from the Italian language. We give here a list of those most frequently employed.

* To this must be added, that the indications of time and movement, as employed at different times and by different composers, do not exactly coincide.

- Con abbandono*, with self-abandonment.
Accarezzevole, flatteringly, insinuatingly.
Adirata, angrily.
Affabile, affably, friendly.
Affettuoso, with pathos.
Con afflizione, with affliction.
Con agilità, with lightness and agility.
Agitato, with agitation.
Con allegrezza, animatedly.
Amabile (con amabilità), amiably.
Amaravole, lovingly, prettily.
Con amarezza, with bitterness.
Amoroso (amorevole), affectionately, tenderly.
Angosciamente, anxiously, with anxiety.
Animato (con anima, animoso), with animation.
Appassionato, passionately, with intensity of feeling.
Appenato, troubled, sorrowfully.
Ardito, with ardour.
Audace, with boldness.
Brillante, brilliantly.
Brioso (con brio), with spirit.
Bruscamente, abruptly, with impetuosity.
Calando, diminishing (in tone or quickness).
Calmato (con calmo), with tranquillity and repose.
Cantabile, in a singing style, with softness.
Capriccioso, in a fanciful, capricious style.
Commodo (commodamente), quietly, with composure.
Compiacevole, pleasingly, attractively.
Delicatamente (con delicatezza), delicately, with delicacy.
Determinato, with determination.
Dicoto (dicotamente), devoutly.
Dolce (con dolcezza, dolcissimo), softly, very softly.
Dolente (doloroso, con duolo), sorrowfully.
Elegante, elegantly, gracefully.
Con elecazione, in an elevated style.
Energico, energetically.
Eroico, heroically.
Espressivo (con espressione, c. espr.), with expression.
Fastoso, pompously.
Feroce, fiercely.
Fiero (con fierezza), with vehemence, proudly.
Flebile, mournfully.
Fresco, frescamente, with sprightliness.
Funebre, funeral (as *marcia funebre*, funeral march).
Fuocoso (con fuoco), with fire and animation.
Furioso (con rabbia), with vehemence, furiously.

- Gaio*, gaily.
Generoso, generously, nobly.
Giocoso, joyously, playfully.
Glissando, *glissicato*, flowingly, in a gliding manner.
Grandioso, in a grand style.
Grave, gravely, solemnly.
Grazioso (*con grazia*), gracefully.
Impetuoso, impetuously.
Innocente, innocently.
Irresoluto, irresolutely.
Lagnimoso, in a doleful style.
Lamentoso (*lamentabile*), in a plaintive manner.
Languente (*Languido*), with languour.
Leggiero (*con leggerezza*), with lightness.
Lugubre, sadly.
Lusingando, soothingly, persuasively.
Majestoso, majestically, with grandeur.
Malinconico, in a melancholy manner.
Mancando, decreasing in loudness.
Marcato, well marked; *ben marcato*, *marcatissimo*, very strongly marked.
Alla marcia, in the style of a march, time and rhythm well marked.
Martellata, hammered, forcibly marked.
Marziale, in a martial style.
Mesto, mournfully, gloomily.
Minacciando, in a threatening manner.
Morendo (*smorzando*), dying away; gradually subsiding.
Mormorando, with a murmuring sound.
Con moto, with quickness, stirringly.
Nobile (*con nobiltà*), with nobleness.
Con osservanza, with scrupulous exactness.
Parlando, in a speaking manner.
Patetico, pathetically.
Pesante, with weight, impressively.
Piacevole, *placido*, in a pleasing style.
Pomposo, pompously.
Rapido, rapidly.
Religioso, devoutly.
Risoluto, resolutely.
Risvegliato, with much animation.
Scherzando, in a sportive manner.
Sciolto, with freedom.
Semplice, with simplicity, artlessness.
Con sentimento (*con molto sentimento*), with feeling, with much feeling.
Smanioso (*con smania*), furiously, madly.
Smorzando, dying away, gradually diminishing in tone.
Soave, insinuatingly, persuasively.

- Spiritoso (con spirito)*, with spirit.
Strascinato, dragging.
Strepitoso, in a boisterous manner.
Tenero (con tenerezza), tenderly, with tenderness.
Tempestoso, in a tempestuous manner.
Tranquillo (tranquillamente), with tranquillity, composedly.
Veloce, with rapidity.
Vigoroso, vigorously.
Vivace (con vivacità), with liveliness.

Secondly; some composers have endeavoured to indicate the individual character of a composition by its title. Of this class are frequently those under the title or superscription

- Pastorale*, an idyl, or rural composition.
Sonate melancholique, a sonata expressing melancholy.
Sonate pathétique, a pathetic sonata.

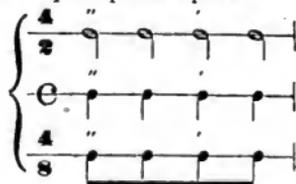
As also the titles *Eclogue*, *Élégie*, *Marche funèbre*, *Marche triomphale*, and many others, indicating the special character of the composition.

Thirdly; some composers have stated the definite idea in which certain of their compositions originated, or from which they derived their special significance and character; as *Haydn*, in his immortal overture to the *Creation* (which he called *Chaos*); *Beethoven*, in his wonderfully beautiful sonata, "*Les adieux, l'absence et le retour*," and many other compositions.

But here again it will easily be perceived that all these artistic terms and other expressions can only give very general and indefinite indications; that the forms which an idea or sensation assumes, and the gradations through which one merges into another,—in short, that a state of mind and its gradual changes, cannot be fully described in a few words, and frequently does not allow of any verbal description.

Fourthly; we must mention a peculiar mode of indicating whether the general contents of a composition be of a sublime and grave, or of a less elevated and lighter character. This consists in the selection a composer makes amongst those species of measure which, though distinguished by different names, are still based upon the same division of time.

All measures of two, three, or four parts respectively, are essentially alike; the principal and subordinate parts of the bar, the strong and lighter accents being the same; as we see here in three quadripartite species:



whether the different bar parts consist of minims, crotchets, or quavers. The subdivisions of the parts of the bar are also the same. Nor has the degree of movement any influence over the relative duration of the sounds; and, consequently, the minims in an allegro in $\frac{3}{4}$ time, and the crotchets in an adagio or andante

in $\frac{4}{4}$, the crotchets in a presto in $\frac{4}{4}$ time, and the quavers in an allegretto in $\frac{4}{4}$ time, may have exactly the same duration.

Nevertheless, a distinction has frequently been based upon these merely external differences of notation. Composers have generally agreed that the employment of a species of time, in which the parts of the bar consist of sounds of a long (relative) duration—namely, semibreves, minims, &c.—should indicate, comparatively, that the piece is of a graver or grander character than another written in a species of time in which the parts of the measure are represented by notes generally expressing sounds of shorter duration, as crotchets or quavers. According to this usage, movements of a grave and highly dignified character are written in $\frac{4}{4}$, $\frac{5}{4}$, or $\frac{3}{2}$ time; others of a lighter and more fleeting character in $\frac{3}{4}$, $\frac{3}{8}$, or $\frac{2}{4}$ time*; and then the special degree of movement is indicated. Thus the indication of the species of time may also afford some clue to the general character of the composition. It must, however, be observed, that, apart from the indefinite nature of this criterion, many instances are to be found, especially in the compositions of the older masters, where this usage has been departed from; thus, Seb. Bach has written many solemn strains in $\frac{3}{4}$ time, while some, more light and insignificant, are composed in $\frac{4}{4}$ or even $\frac{3}{4}$ time†. Here then we must again acknowledge the inadequacy of notation as a means of indicating the character and signification of a work of art; neither was it possible that a perfect agreement could be brought about on this point, as many extraneous considerations may determine a composer in the choice of the species of time which he adopts.

We have then arrived at this conviction: that, besides the necessary mechanical skill (which here no longer comes under consideration), a perfect knowledge and attentive observation of all comprised under the term *musical notation* are indeed indispensable for the proper performance of musical compositions; but that, besides this, something more is also required, which no system of signs and characters is capable of fully expressing; viz. a susceptibility for, and a perception of, the meaning and tendency of the composition to be performed, both in its totality and its single features. The latter may be more or less distinctly marked, and their character and purpose indicated; still, as they are based upon the idea and purpose

* It may appear strange to the non-composer, and yet it is undoubtedly true (as every composer must have experienced), that the very species of notes which we employ when writing our ideas may have an influence upon the character of our composition. The characters which represent sounds of longer duration (minim and semibreve), require both more space and more time in writing, nor do they join so easily as smaller kinds of notes, and thus the operation of writing itself is a kind of inducement to develop our ideas in a broader and less light and fleeting form. Fugues and even chorales in $\frac{3}{4}$ or $\frac{3}{8}$ time are apt to grow under our hands more ponderous and stately than if noted in $\frac{4}{4}$ or $\frac{2}{4}$ time; and although the mind neither will nor can become the slave of the pen, still this is the very reason why we employ characters that will favour the execution of our designs, instead of impeding it.

† The ignorance of this circumstance has caused many grievous mistakes in the performance of the works of those masters who wrote before Bach. An uninformed person, seeing that the compositions of Palestrina, Orlando Lasso, Gabrieli, Sosquin de Prés, and others, are generally noted in semibreves or minims, is apt to conclude that they are to be performed in slow time. But the ancients only employed a larger species of notes (p. 68) than we do; in general, their minims are to be sung or played as if they were crotchets.

of the whole, they cannot be correctly understood, unless we also proceed in our examination from the fundamental idea of the entire work.

To comprehend a work of art in all its parts as a development of a fundamental idea, and to represent it accordingly, is the object of a really

Artistic Performance.

Up to this highest point of perfection there are different degrees. He who contents himself with the reproduction of a musical composition exactly as it is written, without being susceptible of its spiritual meaning and purpose, *performs mechanically*. His highest aim is to render in a definite manner all that is definitely expressed; viz. to strike always the right notes, to observe everywhere the correct division of time, to attend scrupulously to the *forte*, *piano*, *legato*, *staccato*, &c. &c. as written, after the manner in which he is accustomed, or is accidentally led, to express it. That which may be termed positively good and praiseworthy in this mode of representation constitutes a

Correct Performance.

To him who not only performs correctly what is written, but also enters into and endeavours to show the construction of the composition, so far as it is comprehensible to the understanding, may be ascribed an

Intelligent Performance.

Such a one first applies his knowledge to the rhythmic construction of the piece. He knows that periods, sections, phrases, passages, &c. constitute the smaller divisions of the whole composition, and endeavours to indicate both the connexion between the contents of each group and the points of division, by playing *legato*, or otherwise, and employing the different means of contrast (*forte* and *piano*, accent, &c.) to render them obvious. He also knows, from the species of time in which the piece is written, and its general rhythmical arrangement, what degree of stress (accent) should be laid upon each sound, and he will endeavour to mark these gradations of accent without destroying the connexion and smooth flow of the whole. In the performance of part-composition, especially polyphonic, he will aim at the perfect development of each part, and distinguish it, as far as possible, from the others, by a characteristic mode of representation, such as playing the one *forte*, the other *piano*; the one *legato*, the other *staccato*, &c.

A correct and intelligent performance may be acquired by reasoning and instruction, inasmuch as it is purely a *matter of understanding*.

He who has received from nature an innate perception of symmetry in sound, motion, tone, &c. and cultivated this sense, will soon feel, even without entering into the scientific contents of a work of art, in what consists the sensual charm of its several portions. He will try to elicit from his instrument, or produce with his voice, the most pleasing tones; he will vary the different gradations of *forte* and *piano* in the most pleasing manner, will introduce here and there an interesting accent, increase the beauty and effectiveness of the melody by a judicious alternation between *legato* and *staccato*; but every where avoid harsh or sudden contrasts: in short, he will employ every means tending to delight the senses, and render his performance irresistibly attractive.

Such a mode of representation we will term a

Graceful Performance,

and wish that it may always be combined with an intelligent performance. The best means for its acquirement is the attentive listening to the performance of others excelling in this *genre*. Suitable material may be found in the sweetly coquetting strains of a Rossini (executed by well-trained singers), in the insinuating flatteries of our modern pianists, and, in a higher sense, in many of J. Haydn's and Beethoven's works, in which, however, the external gracefulness is only a manifestation of more significant internal ideas. Especially instructive is the performance of good violinists, who are able to draw from their delicate and tractable instrument more varieties of expression, more contrasts, and nicer gradations, than any other instrumental performer.

When, in the execution, an indescribable sensation springs from the contents of the music, we may assign to it the praise of a

Feeling Performance.

Of the perception and activity of our feeling we are unable to give an account to ourselves, even where it is combined with intelligence. It lives and moves only in the moment, from moment to moment, perhaps in every single moment, but not in all collectively. It may attract and excite us in each successive moment; but ultimately it nevertheless remains uncertain, whether, in this series of momentary sensations, the full and real idea of a work of art has been imparted to us; whether we have experienced what the artist intended; in short, whether we have really received the impression *of* a work of art, or merely a series of impressions produced *by* a work of art, while performing it, or hearing it performed. This, in itself most valuable, and to an artist or lover of art altogether indispensable faculty, lives and moves in every man's breast just as it is, and as it comes to him. It cannot be taught or improved, but only fostered and heightened; indeed, it naturally shuns the interference of reason or clear perception, because, first, it feels disturbed by it, and again, has no security that this interruption of its activity and *enjoyment* will be compensated in any other way.

When all these faculties and acquirements are left to themselves, they may enable us to receive *many, but not all, and possibly not the designed impressions* of a work of art; for a work of art contains more; there is something in it which cannot be described or expressed. Besides its graceful external form, it has a spiritual meaning, over and above the unconscious feeling of the signification of its individual features; we must have a perception of the *idea* in which it originated, and which alone imparts the true meaning to the whole work and all its individual parts. The reproduction of a work of art, based upon this perception, is what we have termed a *real artistic performance*.

Such a performance is altogether impossible without

Artistic Training,

in whatever form it may be effected. Only very few particularly gifted individuals are endowed with such a pure, certain, and active feeling, combined with such inde-

pendent, though often unconscious, reasoning*, as to choose, *perhaps*, always the right path, and to be everywhere secure against falling into errors. This is the highest perfection of genius. But for our choirs and chapels, for our schools and festivals, we require thousands and thousands of musicians for one artist raised by genius. And there are many other thousands who wish to take a part in and enjoy music, without making it their profession, and who have still less reason to hope for that highest gift of nature. For this reason, *no one* should be advised to rely entirely on his own feeling—most men require to be prepared and artistically trained.

Such artistic education may be obtained in two different ways: one of these ways is a direct, and, if we may use the expression, self-devoting, occupation with music. Such occupation is altogether indispensable to every person who aims at proficiency in music. *To hear much and good music* well performed, and *to play or sing much*, and with a judicious selection of the compositions—these are the first means of awakening, animating, and purifying our feeling and taste. They ultimately lead to that instinctive perception which enables us, with tolerable certainty, to find what is right and proper even in the execution of works of art, which we have not previously heard performed by accomplished artists. But our feeling, this most obscure activity of the soul, develops itself, as already observed, very slowly and with great uncertainty; for this reason, our own consciousness always presses us to seek for a higher certainty. As good music and good performances may be most beneficial to us, so may bad music and bad performances mislead and corrupt our taste and judgment. And however anxious we may be to select only the good from amongst the music offered to us, still there is reason to apprehend that our obscure and unguided feeling may cause us to make a wrong selection, mistaking the bad for the good.

Our consciousness therefore impels us to seek for a safer criterion beyond the sphere of mere feeling. At this we can only arrive by the *second road*, the aim and end of which is to acquire a clear perception both of the real spiritual contents of art in general, and of the contents and purpose of every special work of art in particular. Here, instruction and explanation may again come to our aid and further our designs, whilst our feeling is altogether left to itself and to its own experience. The real object of the doctrine of performance is, therefore, to lead to a perception of the spiritual contents of art in general, and each special work of art in particular.

If this perception is to bring fruit, it must be both true and vivid. To accept every explanation or definition of this or that teacher or book as true, to adopt and strictly apply them to every work of art—this would be a wrong and useless kind of study. A strict adherence to the *literal meaning* of such explanations would lead to the greatest mannerisms and restraints; for the nature of musical forms is such as cannot be expressed in one word. The word, therefore, must only be considered as an *indication* of those evanescent ærial forms; and to him who neither feels, nor has experienced, in his own soul, that which a doctrine attempts to describe, every explanation and precept must remain dead and unfruitful. We must especially warn the student against those trifling, pseudo-poetic transcriptions, in which æsthetic poets and poetical æstheticians indulge, and in which they at once dismiss,

* See the Author's Biographical Notice of Mozart, in the *Universal Lexicon der Tonkunst*.

as fully explained, a whole species of musical forms, a key, an instrument, &c. with a single word or phrase. Expressions like these: "The clarionet is the instrument of love; a stringed and wind instrument together form a musical marriage; two-four time is particularly adapted to expressions of affection;" such, and other sayings, even should they now and then contain a grain of truth, must appear to all who are earnest in the pursuit of musical art as a mind-enservating play upon words. He who yields himself to it is running after a shadow, while the rich reality vanishes before him.

But neither will we allow ourselves to be led astray by the cold and dead abstractions of those who assert that there is no conceivable spirituality whatever in music, because the spiritual contents of art cannot be proved by logical reasoning, or sufficiently expressed in words; and, farther, because those who have spoken and written upon it have so often erred and contradicted themselves*. In this direction, also, we will not allow ourselves to be allured from our path; we will endeavour, by reason and reflection, to penetrate more deeply into the nature and genius of art, its forms, and works, and thereby continually advance towards certainty and clearness of perception. In this we may be aided by the counsels of others who have made observations before us; but they must only be taken as general indications of truths, which we must not accept, unless corroborated by our own perception.

For this reason, the following hints are exclusively addressed to the feelings and observations of every individual, and claim to be true only *so far* as they are confirmed by them. The scientific and thorough examination of the nature of art, and its forms, does not come within the sphere of a merely preparatory school of music, but must be reserved for the *science of music*; while a retrospection of the genius of the different periods of art, its branches, and artists, must be left to the *history of art*. These studies should not both be entered upon before the learner has heard, played, and sung himself deeply into his art, in order that transmitted conceptions may not exclude or misdirect his own observations, and an empty formula take place of living perception. So likewise the whole doctrine of performance, and that contained in the following pages, *are not intended for the beginner*. It will prove an empty sound; nay, it will confuse and mislead every one who is not already familiar with the external forms of art, or who has not already often and vividly experienced that in each, a deeper meaning lies concealed.

* See the Author's essay, *Ueber Malerei in der Tonkunst*.

SECTION THE SECOND.

THE SIGNIFICATION OF THE FUNDAMENTAL FORMS OF MUSIC.

WE have learned to consider *rhythm*, *sound*, and *tone* as the fundamental forms of music. All these the artist employs for certain spiritual and, in his case, artistic purposes. This he could not do, unless these fundamental forms were associated with certain ideas and sensations in his own mind. Moreover, if they had *not* a certain definite meaning, they could not produce upon other persons a certain definite effect; the artist would then operate upon the mind and feelings of others, without knowing in what manner; he might feel and proclaim one thing—perhaps joy—while his hearers would experience or imagine the expression of different emotions—as grief or rage. But such would be no art, it would be a mere unintelligible, if not altogether senseless, playing with sounds.

Our own consciousness and daily experience tell us something better. We are aware of certain sensations and feelings taking possession of us when listening to music, and we know that they are not the consequence of some other cause; *e. g.* of the mood we happen to be in; for, in this case, one and the same piece of music would at different times make different impressions upon us—would excite us to joy one day, and cause a feeling of sorrow another. We also soon perceive that this effect of music is not of a purely individual character, but that all men, so far as they are similarly constituted, are also similarly affected by the same piece of music. That would indeed be a bad march which did not stir and excite every hearer; and that a bad dirge which would cause some to weep and others to dance! It is only such pieces as have no definite character (and there are plenty of them) which communicate no definite sensation.

The only thing that may be doubtful is, *how far* the position, character, and meaning of musical forms may, with certainty, be presumed to extend. But this question we put aside, as we purpose to give only an introduction to, and some general hints upon, the subject, a minute explanation being reserved for the "Science of Music."

Now if there be a more or less definite meaning in a piece of music, it must lie partly in the component parts of the piece, and partly in the way in which those parts have been connected. Both circumstances have to be taken into consideration.

Here follow a few general indications respecting the first point.

A. THE RHYTHM.

In rhythm, two things are distinguished; *viz.* *movement* and *accent*.

1. *The Movement.*

It would be superfluous to explain the meaning of the different kinds and gradations, as quick, slow, equal, unequal, &c. of movement; every one has become

acquainted with it, not only in music, but also in language, action, gesture, &c. For this reason, we think it unnecessary to say anything relative to the different species of time; they are intended to indicate the more or less excited state of mind which a piece of music presupposes to exist, or is intended to create*.

In order to arrive at a clear perception of the signification of the different kinds of movement, it is necessary to distinguish, firstly—*the movement in itself*; i. e. the greater or lesser degree of quickness with which a series of sounds passes away; secondly—*the movement which starts from a fixed point*; e. g.



which serves, as it were, as a hold for the sounds flying from it; and, thirdly—*the movement which is directed to a fixed point*; e. g.



which, as it were, attracts and absorbs the fleeting sounds that precede it. The signification of these forms of movement depends upon the force with which a fixed point supports or attracts a flight of sounds, upon the power which we exert over or in the movement, and upon the steadiness or firmness of purpose with which we either press forward directly to the intended point, or approach it by slow and interrupted degrees. Therefore we observe that, e. g. in a fleeting series of sounds not directed to or proceeding from a fixed point,



neither of the single sounds is of greater importance than the rest; but that the *hurrying through* all, constitutes the character or meaning of the passage, or, at least, of its rhythmical form. Again, we observe, in the following rapid flight, directed to a certain point,



* As there is no definite measure for the different affections of the mind, which depend not only upon their object, but also upon the individuality and temper of the person affected, and many other incalculable circumstances, it is evident why our indications of the different degrees of movement (*allegro, andante, &c.*) do not and cannot serve as absolute guides; and also why the specification by means of the *metronome* (p. 84) cannot be considered as decisive, but merely a more accurate indication of the intended degree of movement.

the power of this sound of destination, which draws towards and into itself such a number of sounds in rapid and uninterrupted succession; while the same series of sounds, with *intermitted rhythm*,



expresses in its movement what the term itself is intended to indicate.

Here the two modes of performance, *staccato* and *legato*, of which we have already had occasion to speak, in the section on rhythm (pp. 76 and 77), have once more to be mentioned. There we considered only their effect upon the single sounds, which, in *legato*, are sustained longer than if played or sung *staccato*. Here we find the *legato* to be a softer and more flowing manner of representing a connected series of sounds, while the *staccato* is a lighter, more detached, and therefore more piquant mode of representation. We sometimes even combine the two modes of expression, indicating this combination by their joint signs; *e. g.*



Here every sound is to continue until the next commences; but at the same time each is to receive a special accent, almost in the manner indicated here:



so that the different sounds, although connected in time, are still separated from each other by the accentuation.

2. The Accent

has two modes of expression, but only one object. The sounds which we accent, we distinguish as more important than the rest. This we can do, either by making it continue a longer time, or by laying upon it a particular emphasis, producing it with greater force of tone. By merely dwelling upon them a longer time, the sounds *e, g,* and *c,* in No. 359, are distinguished from the rest, even without receiving a stronger emphasis. This mode of distinguishing special sounds may be combined with emphatic accentuation, by means of which the sounds are marked still more distinctly (as indicated by *fz*, in No. 358). By merely altering the emphatic accent, quite a different character may be imparted to one and the same series of sounds; as we may perceive by accenting the series of sounds in No. 357 according to these indications, above and below the staff:



T

We now comprehend the difference between the different species of time. The less the number of accented notes, the greater is the flow and smoothness of a species of time. Therefore a series of sounds arranged in tripartite measure (triple time) has a lighter and more flowing movement than if arranged in bipartite measures (common or $\frac{3}{4}$ time); and compound measures, in general, are of a lighter character than simple ones. For this reason, it is by no means a matter of indifference whether a strain be arranged in $\frac{3}{8}$, $\frac{6}{8}$, or $\frac{12}{8}$ time. In the first case (*A*),

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The image shows three staves of music, labeled A, B, and C, grouped by a large brace on the left. Staff A is in 3/8 time, Staff B is in 6/8 time, and Staff C is in 12/8 time. Each staff contains a sequence of notes with accents (apostrophes) above them. The notes in A are more widely spaced than in B, and more widely spaced than in C.

we have four accented notes, while in the second we have only two (*B*), and in the third only one (*C*): the last mode of representation is therefore the most flowing of the three, the first the most emphatic.

We know, however, that the *grouping* of the sounds within each bar imparts a more definite character to every species of rhythm; and it is clear that, by means of rhythmical subdivisions, a passage written in a species of time originally of a lighter character may be made to assume a heavy appearance; and, vice versâ, one written in a heavier species of time may be made flowing and light. Thus, this phrase in $\frac{3}{8}$ time,

364

A single staff of music in 3/8 time, starting with a treble clef. It contains a sequence of notes with accents above them, similar to the first staff in the previous example.

has evidently more flow and lightness than this in $\frac{12}{8}$ time:

365

A single staff of music in 12/8 time, starting with a treble clef. The notes are grouped into four distinct clusters, each containing three notes, which are then followed by a final note. This grouping gives it a more emphatic and less flowing character than the 3/8 version.

to which the internal arrangement of the rhythm, and the emphatic accentuation, impart a character of violent excitement.

Farther explanations on this subject do not appear to be required.

3. Greater Rhythmical Members.

We have already seen (p. 87) how the single bars of a composition unite themselves into greater rhythmical members, and we also know that these members may be either all alike or of different extent.

What meaning is expressed in these forms?

The same which is conveyed in the different species of measures, but less definite, and capable of greater modification.

Every rhythmical member or phrase is a whole in itself, and, as such, constitutes one of the successive periods of the whole piece. The shorter these periods, the lighter is the movement of the whole, and the more easy the transition from the one to the other. This we observe in the following phrase,



which consists entirely of members of one bar each.

When those periods are more extended, they impart a character of greater calmness and fulness to the whole composition. The following phrase, which is an imitation of the preceding one, but has been arranged in groups of two bars each,



shows this at once.

Here we must again notice the marked difference between all bipartite and tripartite forms of rhythm.

The two-bar rhythms, like their number amongst arithmetical divisors, are the simplest, lightest, and most flowing. The four-bar rhythms appear broader and more dignified, but they are still clear and intelligible, because we still feel in them the presence of bipartite rhythm. Tripartite groups, on the contrary, appear at once less tranquil or more excited; their character is so decidedly different from the preceding ones, that Beethoven has considered it necessary to direct special attention to it. In the *scherzo* of his Ninth Symphony, four-bar rhythms are at first predominating :



they change afterwards into three-bar rhythms,



which Beethoven announces in the superscription, "*Ritmo a tre battute*" (rhythm of three beats; *i. e.* bars). Finally, five-bar rhythms become broad and heavy, if not dragging; and this applies in a greater degree to rhythms of seven or more bars.

Again, a succession of equal or proportionate sections imparts to the whole composition more symmetry, calmness, and perspicuity; an irregular change of long and short sections causes disquietude, unsteadiness, and, ultimately, confusion, which is a fault in some cases, but may in others be a happy expression of an excited or unsettled state of mind. With respect to this, every thing depends upon the manner in which the unequal sections succeed each other, and upon the rhythmical construction of the different sections. So many different combinations are possible, that any attempt to enumerate or arrange them systematically would prove a misconception of the real purpose of instruction. Let every one practise and accustom himself to examine the rhythmical arrangement of all compositions coming under his notice, and to feel and comprehend its influence upon the entire work*.

B. THE QUALITY, PROGRESSION, AND COMBINATION OF SOUNDS.

In the quality, progression, and combination of sounds, a difference of meaning and character may also be easily distinguished. We have here, however, to consider a matter of greater nicety than the more palpable differences of rhythmical forms; and, consequently, the extent to which it may be pursued chiefly depends on the will and power of the inquirer.

Sounds are generally more intense and piercing in proportion to their height, and are less intense and penetrating in the inverse order: farther, an ascending series of sounds expresses increasing intensity of feeling or emotion, and a descending series the opposite. But on this subject various peculiar relations come into play, of which we cannot here take all into consideration: the circumstance, for example, that at a certain point the pitch is too high, and the sounds lose too much of their fulness and body of tone to act excitingly; and then, on the other hand, that they often display the finest and most charming quality of tone, which, to a reflecting mind, affords a confirmation of the preceding general characteristics of the sounds.

Of greater importance for special consideration is

1. *The Tonal Succession.*

Successions *by skips* (over intermediate degrees) are active and vehement; those *by degrees* are more mild and calm. For this reason alone, the *diatonic scale* would

* In most cases, it is presumed that a person possessed of a tolerably musical ear will not find it difficult to distinguish the rhythmical divisions. For more doubtful cases, it has been proposed to indicate the separation of the rhythmical sections, members, &c. by a slight oblique line; *e. g.*



This mode of indication has not, however, come into general use, nor does it appear necessary. Our musical notation is already sufficiently loaded with signs and characters of every kind.

be more calm and melodious than any kind of progression by skips; still more on account of its containing (especially the *major* scale) the nearest related and essential sounds in a most convenient and symmetrical series. The *chromatic scale* moves in still shorter, and equal steps, by semitones throughout: but, for this very reason, its progression appears trifling and timid, especially as it contains, besides the diatonic, the foreign chromatic sounds, which in no key are found in connexion with them.

Returning once more from the scales to the successions by skips, we meet, first, with those successions derived from chords. Every series of sounds formed from the intervals of a chord presents itself as a unity, as something naturally connected. The ear feels the transition from one sound to the other, as both easy and pleasing, and thus we see in such a series the combination of two originally separate elements, wide steps to distant sounds (otherwise apparently unconnected), and the internal harmonic combination. This circumstance enables us to impart to such successions of sounds, either a lightly fleeting, softly undulating, or an undecided, erratic, or fantastic character:



or a bold, romantic flight:



according to the variation of rhythm, &c.

2. The Intervals.

We have so far considered the progressions of sound merely with regard to distance. We soon, however, become aware that each has its own distinctive character, independent of the mere difference in quantity. Some, at least, of the observations we are about to make on this subject, will have been anticipated and confirmed by the innate perception of every attentive and zealous votary of music.

In order to proceed with greater security, we commence our examinations with the major scale, because it consists entirely of major intervals; and we first distinguish the scale of one octave from that of the next above, knowing that the higher octave contains a repetition of the same series of sounds, only in a higher or more acute sphere; first, the octave of the tonic, then the ninth, which is the same as the second, raised an octave, &c.

Hence it is at once clear why all intervals *exceeding* the distance of an octave appear strained, and, when compared with the same steps *within* the octave, overstrained. The ninth is a progression to the second, but in a higher region, while the octave itself is the highly strained repetition of the tonic. Herein consists the power and energy of a sudden skip to the octave, the forcible exuberance and even exaggerated effect of the ninth and tenth, while the continued increase of distance eventually renders the relation imperceptible, and the interval appears to fall asunder into two un congenial sounds.

Within the octave, the *fifth* is the interval expressing indecision and suspense; the *fourth*, a step full of firmness and precision (wherefore kettle-drums are generally tuned in fourths); the *second*, a calm, moderate progression; the *third*, an interval of decision: the *sixth*, softly binding; the *seventh*, full of longing. To this may be added, that, in all *minor intervals*, the character of the corresponding major intervals appears subdued and softened; in the *diminished* intervals, it appears weakened and depressed; in the *augmented* intervals, impassionately heightened, or often exaggerated even to distortion. Let the student, in order to put this to the test, compare the major and minor thirds and sevenths, the major, minor, and augmented fifths, the major and augmented fourths, the minor, major, and that striking augmented second in the minor scale (p. 41).

Here also may be mentioned that remarkable deviation from the rules of our whole tonal system, to which allusion has already been made, p. 261: viz. raising the pitch of a sound in moments of excitement, and lowering it when the feelings are depressed; as also that strongest and most impassioned mode of connexion, the gliding from one sound to another. These are extreme forms, which must be employed with the utmost caution; their psychologic character is so obvious as to require no explanation.

Every deep-felt composition will afford abundant demonstrations of the truths contained in these fugitive hints. But it is necessary to guard against one misconception. The character, for instance, of the different intervals will by no means uniformly express itself.

We have already observed (p. 272) that it may not be the intention of a composer to distinguish a single sound or relation of sounds from amongst the rest; but that the individuality of a sound may altogether disappear, and the sound become an undistinguishable part of a greater series. Hence it is conceivable that intervals, like all other means of expression, are often employed by the composer without a definite purpose, or even in contradiction to their real character; just in the same way that other artists, as painters, poets, &c. may occasionally misapply their means. It does not always follow that the entire work should prove a failure on account of such a mistake; sometimes the artist finds means to conceal, or, in his subsequent proceedings, rectify the error. Who would judge of the nature of this or that interval in all cases, or attach general importance to an erroneous or unmeaning application of it? The real signification of intervals need only be regarded when they have been employed with a view to that object. In such cases, they may give us a clue to the proper understanding and performance of the composition; when they have been purposely but erroneously employed, the perception of the deviation and its consequences may lead us to discover the proper use of those intervals, but not to a right understanding or performance of the work in which they appear.

3. *The Chords.*

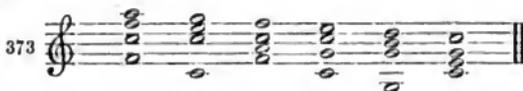
These assist us in arriving at a true perception of the character of tonal relations.

Proceeding from the combination of tonic and *fifth** (which may be considered as an incomplete triad), we find that the character of the latter interval, as indicated

* Why? Because, in the natural development of sounds, the fifth appears immediately after the root and its octave. The farther examination of this question must be reserved for the "Science of Music."

above, appears most strikingly when both are sounded simultaneously, either upon two horns, two clarionets, or by two voices, or even upon the piano (especially if, on account of the small vibrating power of this instrument, the fifth is doubled in the octave).

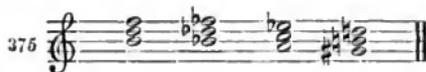
When the *major third* is joined to the fifth, the purest, clearest, and most satisfactory harmony, the *major triad*—the first of all chords—pleasantly strikes our ear. If we depress the third, we hear the gloomy *minor triad*; if we depress the fifth also, the stunted *diminished triad* makes its appearance. The character of these chords reveals itself still more perceptibly when several are repeated in succession. The major triad



comes forth sounding clear and full of energy; it may become serene and tender, or equally brilliant and powerful. The minor triad



becomes gloomy and dull, or even wild and desolate, from its continued repetition, and thus renders long successions quite inadmissible. The diminished triad



creeps along most timidly and painfully. But if we return to the major triad, and raise its fifth, the shrill *augmented triad* pierces our ear. A succession of such triads has never (at least, up to the present time) been ventured upon, nor do we know any motive for its employment. It might perhaps occur in this harsh and vicious form,



which we should be by no means ready to defend, but which, if once admitted, certainly answers the character of the chord as above indicated.

To the major triad of the dominant is added the minor seventh, and the bright triad becomes a *dominant chord*—a tender harmony, earnestly calling for a resolution. We add the major ninth, and the chord of the major ninth rises towering over the dominant chord; the soft longing has assumed the character of violent desire; we substitute the minor for the major ninth, and there appears a chord which seems to suffer and weep for its temerity in going beyond the seventh and stepping over the boundaries of the octave. In both chords of the ninth, the character of the dominant chord is still prevailing; in the chord of the major ninth, the demand of the dominant has increased to an unutterable intensity of desire; in that of the minor ninth it has become a tearful, timid yearning.

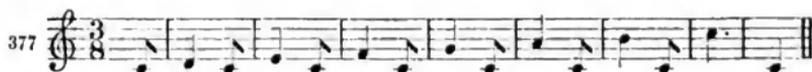
But we have already gone beyond our purpose, which was merely to give some indications of the innate characters of sounds. It is certainly difficult to stop here at

the right moment; for, being once enticed to enter into the contemplation of these deeply significant forms of nature, we are always drawn deeper and almost irresistibly into the mysterious region. Here, however, we must resist our inclination, as this is not even the place fully to explain and develop any of the points now touched upon, because, to him who enters this sphere for the first time, neither extraneous proofs nor a complete development could be of essential service. We desire only to awaken and stimulate the student's perception and feeling; that alone which he observes and feels confirmed in his own mind can be advantageous to him, and is worthy of his acceptance.

We may now easily comprehend the character of

4. *The two Modes.*

The *major mode* proceeds from the tonic throughout, in firm, clear, and decided major intervals,



and in the symmetrical succession of whole tones and semitones*. The *minor mode*, if we follow the order of the scale, first leads us to a gloomy third and sixth,



and then to that sharp augmented second (from the sixth to the seventh degree) by which the diatonic order is altogether disturbed. Thus the minor mode is not only originally more gloomy than the major, but this gloom may, under certain circumstances, assume a character of painful wildness. Still, as we are frequently induced to soften the harshness of that augmented second by a chromatic alteration of the sixth and seventh, the character of this mode is thereby often much modified, and, although more varied, it becomes at the same time less definite.

After the two modes, leaving out of consideration the church modes, which are treated in the *School of Composition*, we have to notice

5. *The Keys,*

and first the major keys.

Amongst these, the normal scale of *C* major appears as the serene and central point of rest. It is, on the one side, connected with the keys with sharps, of a light character; and, on the other, with the flat keys, of a more shaded character. Both species of keys continue to progress in opposite directions from the common centre, until they arrive at that remarkable point where the extreme keys meet enharmonically together. But this is too deep a subject to find a proper place in a merely introductory work.

* The major scale would assume a still more symmetrical form, were it erected upon its present seventh; e. g. *b-c-d-e-f-g-a*; a form which, in the "*Science of Music*," will prove of great importance.

Conclusion.

Here we are therefore compelled to stop. We might have made many highly interesting and important observations on the character and internal relations of the different keys, on the character of the various organs of music (instruments and voices), articulate sounds, &c. &c.; but a mere commencement of these inquiries would lead beyond the limits of this work, while it would be still more difficult to break off conveniently in these, than in the preceding enquiries. He whose mind has been opened by the few hints we have given, will already have felt that the same spirit revealing itself to him in some of the fundamental forms, penetrates the whole organism of art. His own perception and feeling will lead him to farther discoveries, or at least prepare him for a deeper research. But to him who is not yet susceptible of this internal spirit of art, or whose natural susceptibility has been blunted or misdirected by over hasty conclusions, or preconceived opinions, &c. all farther elucidations would only be an increased burthen.

Only one wish and advice we are anxious to add; viz. the abstinence from frivolously transposing musical compositions from one key into another, which is unfortunately so prevalent. Circumstances may occasionally render such a transposition necessary; but, without so imperative a demand, it should never be resorted to. If we are not ourselves convinced of the internal peculiarity of the different keys, we ought at least to entertain so much feeling of respect for the author of a work, as to suppose that he had good reasons for choosing a certain key in preference to any other; indeed, we ought to respect his choice, were it for no other reason than that it *is* his choice. He who does not feel a due respect for an artist and his works, cannot possess true love for his art, or loses it, and together with it, as a just punishment, all the pleasure derivable from it.

SECTION THE THIRD.

THE SIGNIFICATION OF THE DIFFERENT ARTISTIC FORMS.

THE signification of *artistic* forms is generally more easy and perceptible ; for here we have not to solve the creations of nature, but the independent work of the human mind, which displays its purpose with sufficient accuracy by the forms it employs. All that is necessary, in order to arrive at a right understanding of these forms, is to examine them attentively, both separately and in connexion.

Thus it is clear that *one-part composition* must, in general, be the most simple and comprehensible, but also the most meagre form of construction. In all *homophonic constructions*, we find one series of sounds, the principal part, predominating over the others, which constitute the subordinate, or accompanying parts, whether they are combined in one collective mass (as in No. 327), or accompany the principal part like so many obedient servants, in octaves, thirds, sixths, &c. or occasionally (as in No. 329) endeavour, at least for a short space of time, to assume a more independent form.

In *polyphonic composition*, the ideas develop themselves more richly. Here each part aims at the attainment of independence ; at one time, each has its own individual contents, and forms a contrast to the others ; at another, they divide themselves into two or more distinct and opposite masses ; sometimes one, although generally but for a short time, or towards the end, actually gains the ascendancy over the others, and assumes the character of a *principal part*. Here, then, we have to see that justice is done to each part ; that where a part is intended to predominate, its contents be of adequate importance ; that it be subdued where others are intended to be more prominent ; and that it be conducted in a distinct manner, where all are to appear of equal importance. All modes and means of expression, as *legato*, *staccato*, *accentuation*, *gliding*, *forte*, *piano*, &c. must be called to aid in the development of polyphonic composition.

Proceeding to the different forms of construction, we find that *passages* are forms of a more sprightly, *sections* of a more decided, character ; the *period* requires to be well arranged and rounded off ; the *coda* must represent itself as a supplementary, but, nevertheless, an integral part of the whole.

It is easy to perceive that the different air or song forms, and the *lesser rondos*, constitute a connected whole. When an air consists of distinct movements, as *principal part* and *trio*, or one of the more extended forms of rondo divides itself into a principal and one or two subordinate subjects ; these distinct portions must also, in the performance, be well distinguished as separate *motivos* of the whole ; each must be treated in accordance with its individual character—it must appear from amongst the rest as conveying an idea of its own, and yet not so as to destroy the connexion

and flow of the whole. On the recurrence of the first strain—*i. e.* the principal subject—it requires the same treatment as at first. But as the character of the work has in the meanwhile been more fully developed, and a corresponding change has also taken place in the minds of the performer and audience, the performance is also likely to assume a somewhat different effect, showing an increase or decrease of force, quickness, or intensity of feeling, &c. &c. The intermediate passages will form at one time a softer, at another a more brilliant, transition from one to the other of the principal motives.

These are the lighter and more volatile forms ; for they either confine themselves to the representation of one principal idea, or, if containing several, present them in a loosely connected manner. The structure of the *sonata form* is more firm and full of meaning. Here we have to distinguish *two principal subjects*, each consisting probably of several periods. In the first part, these subjects are contrasted in simple succession ; in the second, they mingle together, contending, as it were, with each other through different keys, and occasionally even undergoing a slight alteration of form, until, in the third part, they finally unite. In connexion with them, appear codas, amplifications, introductions, modulatory passages, &c. ; and all these, while rendered distinctly prominent, must still be characterised as connected links of the whole composition. The performer who knows not how to divide the members and strains throughout such a work, to recognise and represent each in its individuality, and, nevertheless, still connect the whole, to render the returning subject obvious by a similar execution, but yet with a different shading as a contrast to its former effect according to existing circumstances—how can such a performer faithfully express the ideas of a composer ?

In all these forms of construction, the distinct separation of different portions of the composition facilitates the interpretation. Much is gained, if we only keep the larger masses well connected, and execute them correctly. In the *fugue*, however, and the higher forms of *figuration*, even this aid is wanting. It is true these compositions are also divided into separate parts ; but the separation of these parts is not generally so clearly and easily perceived as in the preceding forms. They flow on, as it were, in large waves, whose existence we can perceive without being able to tell where each commences or ends, because the one flows into the other ; and *still*, both must be distinctly represented in the performance.

Proceeding, finally, to the compound forms—*viz.* the *sonata*, *symphony*, &c. &c.—we find that the principal movements are generally separated by perceptible and considerable intervals of time. But there exists, nevertheless, an internal relation between them all ; an internal unity of idea and feeling should connect and show them to be component parts of the whole work ; and this connexion should appear in the performance also. And thus ultimately it will not be doubted that, in greater works, as operas or oratorios, each party must have conceived and proceeded with the work as one of *unity* : if the poet and composer have been really successful, a work of art has been produced in which the idea and its representation are fully identified.

SECTION THE FOURTH.

THE COMPREHENSION AND PERFORMANCE OF SPECIAL COMPOSITIONS.

ALL the preceding observations have been merely of *general* application. Their object was to point out the ordinary signification of the various forms employed in music. But we arrive finally at the question, how, in certain special compositions, we should interpret and perform all that these means and forms indicate, what in each particular case was the intention of the composer, and how it is to be effectively realized by the performer?

We have already found that for these objects our system of notation is insufficient; that language and other means of indication, technical terms, characteristic superscriptions, &c. have been called to aid. These modes of indication we must endeavour to learn and comply with; although previously convinced that the *word* usually employed merely conveys a general hint, and that hundreds of such words would fail to indicate with certainty and accuracy, how even a *single phrase* should be performed.

The Universal School of Music may explain and assist in the acquirement of an acquaintance with all that is expressed in musical notation, or by the usual artistic terms and signs; it may also lead to a perception of the deeper sense of the different elements and forms of art; but no more.

More may be acquired by *viva voce* instruction, should the student have the good fortune to receive instruction from a teacher susceptible of, and taking a lively interest in revealing, the spiritual elements of his art. But, in every case, success must for the greater part depend upon the capacity, zeal, and well-directed efforts of the learner. For all knowledge and example avail nothing, remain dead and barren, where there already exists no real lively susceptibility and reproductiveness—the power of interpreting a living conception with animation. Instruction can only awaken, foster, and guide this power; but it cannot either create it or supply its place. From this conviction proceed the following concluding remarks; they are the result of long and extensive experience in private and public teaching, and may be welcome to many.

If we wish to obtain a clear and vivid impression of the contents and ideas of a certain piece of music, it is, above all things, necessary to watch for the proper time, when nothing from without is likely to distract or diminish our attention, and when we feel the mind prepared for the reception of any impression. At such a moment only, the student should take a new work in hand; but then he should enter, nay, plunge into it with all his whole being, following up the principal points with undiminished and undivided energy, however many subordinate specialities may escape his notice this first time. For a work of art is a whole, a living creation which

must be seized by the heart, and in its *entirety*;—for specialities neither constitute, nor give a true idea of a work of art. He who is capable of forming an idea of the contents of a composition without the aid of an instrument, may acquaint himself with its general character and most prominent features by a rapid inspection; but, immediately after this, he should enter on the first performance of the piece, when he must proceed without hesitation, yielding himself to the spirit of the moment; and existing only for the composition of which he desires to obtain a right conception, without regard to occasional faults and omissions; adhering throughout to the *time* in which he started, and, in a piece consisting of several detached movements, through all in uninterrupted succession.

Whatever may have been missed in detail, one point has been accomplished, which could scarcely have been reached by any other course: an unprejudiced and *lively conception* of the whole, undisturbed by the influence of any technical difficulties, &c. In vocal compositions, it has appeared to us advisable not even to read the words previously to this first performance. For as every text may be treated in many different ways, and as, moreover, full justice is seldom done to a text, a previous reading may easily lead to a preconceived idea, or even to a sense differing from that in which the composer has treated it.

Only now, after the piece has been thus once or twice performed, and a general idea obtained of its character and contents, the time has arrived for a more minute examination. In this examination, the knowledge of the different forms is a valuable aid, as it enables us easily to discover the construction of the whole, the principal divisions, the different subjects, and their repetitions, alterations, connexions, &c. &c. We now examine division after division, section after section; we consider separately the principal and accessory subjects, and endeavour to penetrate more deeply into the spirit of each.

When a subject appears several times and undergoes successive alterations (as in the sonata form), we compare all its modifications, and try to ascertain how and why the progress of the fundamental idea leads to the modification of the form in which it first appeared. For it is only when we see what arises from a subject or theme that we are able to treat it properly, that we know how to represent it the first time, how, subsequently, to impart more vigour or mildness, and how to modify it at this or that point.

\ Having now considered the principal subjects and their connexion, we return to the examination of the whole. Every composition contains one, or perhaps several, *points of culmination*, serving as the aim, and at the same time supporting the consistency of the whole performance. Everything groups itself around these points, endeavouring, either in a continuous flow, or by successive steps, to rise up to them, and then again subside, either to the end, or in order again to rise. Thus there occurs in every musical composition one, or more, great waves, alternately flowing and ebbing; if there are several, one amongst them will rise still higher than the rest, were it only because it is the last. He who does not perceive, and is not able to follow these undulations, who cannot raise himself to the proper height and again at the right moment descend, may succeed in many, or even in all the single points; but the reward of the whole, the real and complete effect of the entire composition will be lost to him. It is therefore necessary again to direct our atten-

tion to the entire composition as an undivided whole; but this time we do it with the feeling of greater security, derived from our previous examination of the separate parts and their connexion.

Now that we are sure of having formed a generally correct idea of all the essentials of the piece as a whole, we may proceed to the *examination and practice of the details*. This is the time to investigate the whole rhythmical and tonal construction, to practise those passages which present mechanical difficulties, until they are perfectly mastered; in vocal compositions, to study the text, both by itself and in connexion with the music. Here the great importance of being intimately acquainted with the precise signification of the different elements and forms of art will fully reveal itself; for it is this knowledge alone which enables us to discover the special means the composer intended to be employed in the representation of his ideas; upon which interval, upon which rhythmic or melodic motivo, &c. he has placed essential reliance, what points or passages should be brought out more prominently, and which kept in the back ground. This last and most scrupulous examination will fully prove to us whether our first conception of the character and contents of the work was a correct one or not. In compositions for several singers or instrumental performers, this examination will not, of course, be confined solely to our own part, but will also extend to all the rest. How would it be possible for a singer to execute his part properly and effectively, if he had not considered how he will be accompanied, which instruments are to support, and which to oppose him?

Thus, at length, we have penetrated to the most minute details; we have not, however, studied them as details, but in connexion with and upon the basis of the general idea of the whole*.

* Although it does not fall within the province of this work to enter more deeply into the details of the study and performance of special compositions, still the author is unwilling to dismiss this subject without adding a few hints which long experience has proved to be useful.

First: the performer should avoid all excess in the employment of the different means of expression, and not introduce in every piece the extreme degrees of forte and piano, or all the modes and expedients of execution. Nothing tends so much to make a performance monotonous and void of truth as this error, which originates either in a predilection for this or that style of execution, or sometimes even in the vain desire to exhibit the performer's command over all the means of musical expression. A pretty song or rondo, a delicate sonatina, or a deep-felt adagio, can, under no circumstances, require, nor bear without injury, the massive force of a grand scena, an impassionate sonata or symphony, &c. So a deeply conceived, perhaps even polyphonic movement, in which we desire to distinguish and trace the progress of each single part, must also necessarily sustain great loss, if performed in too quick a time, although this time may be quite suitable for brilliant bravura pieces.

A thoughtful performer will also take into account the quality of his instrument or voice, and the size of the room in which he performs or conducts. He will manage his fortes and pianos in such a manner that the resources of his instrument or voice shall always suffice; if these organs are weak, he will be sparing with his means, in order to provide for those points where an increase of power and energy may be required; when conducting in a large room, he will take the time slower, in order that the sounds may spread without confusion, &c. &c.

Secondly: it should be remembered that the same, or very similar, results are sometimes attainable by quite different means, and that, therefore, one means of expression may often be substituted for, or strengthen, another. Thus, when the voice or instrument is not sufficiently

It is true, this course is not so short and easy as many an eager performer or singer might think desirable. But it is to be observed, in the first place, that perfection and certainty of success can hardly be acquired at less cost; and that, secondly, the course becomes unexpectedly more easy and pleasant, and the end is approached sooner than might have been hoped for at the outset. For he who has studied only a few compositions so earnestly and thoroughly as here indicated, will find, in the examination of the next, his susceptibility and perceptive powers so much increased and strengthened, that, while his labour is diminished, his success and pleasure are considerably increased.

The student who determines on pursuing this course, is advised not to change suddenly from one species of composition, or one composer, to another, but to take time and try to become familiar with the one before he proceeds to the other. If he have just been occupied with a fugue or sonata, let him take a few more fugues or sonatas, in order that he may become fully acquainted with the essential features of these forms and the most proper mode of treating them. But he should then compare different compositions of the same species, with a view to trace the idea and characteristic features distinguishing the one from the other, and requiring a modification in the performance, in order that he may avoid the *mannerism* of playing, or singing, all pieces classed under the same name without the requisite variation of style.

When the student has been occupied with, and felt interested in the work of a certain composer, it is also particularly desirable (as it will be the inclination of every enthusiastic lover of music) to proceed at once to other works of the *same* author, in order to obtain a perfect insight into his style and manner, and the way in which his works require to be treated. Every single artist, all the artists of a particular nation or time, are distinguished by certain peculiarities in music, as well as in other arts and pursuits of life; this, every person who has studied history and mankind will take for granted, without being apprised of it; but even the superficial lover of music may be convinced of it, by merely comparing two artists of different nations, as Rossini and Mozart, or Auber and Gluck. The more deeply

powerful, an acceleration of movement may impart additional force to a whole strain, or an imperceptible *ritardando* give increased force to a single note or passage; thus also, in singing, a clear or energetic delivery may make good, or conceal, many defects of the organ.

Thirdly: it should be well considered that the *accelerando* and *ritardando* must never be resorted to so frequently, or employed so extensively, as to destroy the feeling of the original time, except when it is intended to prepare the hearer for a change of movement; that, in these changes of movement also, a *symmetrical* relation between the time which is changed for another and the new degree of movement (so that the one is half, twice, four times, &c. as slow or quick as the other) will always produce a more pleasing effect, except where a particularly passionate character of the contents overrules the mere consideration of symmetry.

Fourthly: let it be particularly remembered that the indications of *forte*, *piano*, and other signs of expression employed by the composer, have not everywhere the same meaning; that, for instance, an *f* or *fz* occurring in a movement of a generally calm and subdued character, does not indicate the same degree of force or emphasis as in a movement of a bold and more generally energetic character, but should be interpreted according to the prevailing idea of the movement or piece.

The idea of the whole work should be our sole guide and rule in the interpretation and representation of each single part.

we search into these relations of times and nationalities, and into the private life and character of an artist, the more clear and deep will be our insight into the spirit of his works. For, although many of our colleagues and brother artists will not admit its truth, it still remains undeniable that a right and perfect understanding of art is impossible, without a knowledge of the history of art and artists. All such fine phrases as—that art is of a universal nature, that it belongs to no time, that it remains always and everywhere the same, and only requires a susceptible mind, &c.—are mere common-place expressions, which contain a particle of truth amidst a heap of error and untruth, and are circulated most industriously by those persons whose own horizon is generally most confined. To such persons, while they cling to their cherished idea—that art knows of no time or locality—the art of most times, of all the past ages, and of the present, all that is not consonant with their own subjective ideas, remains a sealed book; in their eyes, the whole art is concentrated in, or confined to, the works of one or two masters, which, for this very reason, they are equally unable to comprehend. All others are then pronounced false, vainly aspiring, or antiquated artists. But how can an artist be either modern or antiquated, when art has nothing to do with time? This is to them a disagreeable question.

We have felt it our duty to point out the importance of being well informed in history; but it cannot be demanded of a merely preparative School of Music to supply this information*, which belongs to the special province of the history of music; not of a mere collection of facts and dates, but a history, entering into the spirit of the different periods of art and artists. But here we must again repeat the observation we made when speaking of the different elements of art; viz. that the *word* of history is a mere empty sound, and that every thought of another person must remain to us a useless acquisition, so long as it is uncorroborated by our own perception and experience—so long as we ourselves have not perceived and deeply felt what it is the object of doctrine and history to teach.

* Many notices relating to the history of the musical art are contained in the author's "*Kunst des Gesanges*," in his essay, "*Ueber Malerei in der Tonkunst*," and in the biographical articles of the "*Universal Lexikon der Tonkunst*;" also in Nägeli's "*Lectures on Music*," and similar works.

SECTION THE FIFTH.

COLLECTIVE PERFORMANCE.

THE simultaneous performance of musical compositions by several individuals requires a special consideration. Such performances are of two different kinds ; either one performer merely accompanies another—for example, the pianoforte accompanist of a singer—or several take an equally important part in the representation of the composition, as in a quartet, chorus, or united orchestral ensemble.

The accompaniment of a solo performer requires peculiar abilities, as well as much attention, and we frequently meet with clever, or even excellent, solo performers who are nevertheless bad accompanists. An accompanist must not only possess all the knowledge and technical proficiency necessary for the right understanding and proper representation of the work to be performed, but also sufficient *self-denial* to accommodate himself to the principal performer or singer, whose ideas he must be able and ready to seize, to conceal his weak points and faults, to bring out his perfections, and even to anticipate his intentions. And all this skill, all the sacrifices demanded, will only merit thanks, when rendered unobservable to the hearer. To him, no contradiction, not even the slightest disagreement between the performers, nor fault must be perceptible ; the joint performance must present itself to him as the inspiration of one mind.

And yet, on the other hand, the accompaniment must not descend to the level of a mere passive and lifeless subserviency ; nothing tends more to render the work tiresome, and to embarrass the principal performer, especially if a singer. Every singer (and also every solo player) requires the energetic co-operation of the accompanist ; not resistance or contradiction, but support and emulation. To the natural undulations of the vocal part especially, is the energetic and well-accented seizure of the accompaniment at the right time, and always in subordination to the principal part, most refreshing and inspiriting ; while a timid and inanimate accompaniment gradually weakens the confidence and power of even the best singers. That such a manly, confidence-creating, well-timed and judicious co-operation must be particularly encouraging, and therefore welcome to female singers (even the most excellent), every one will easily conceive. The above observations relate only to the duties of the accompanist during the performance ; it will scarcely be necessary to add that a perfect agreement between the two performers, a mutual understanding, and previous joint practice, are necessary conditions of success.

The office of the accompanist in vocal compositions in many parts is altogether different. In this case, he has, generally, also to conduct the performance, to indicate the time, *ensemble*, expression, &c. This leads us to the second point under consideration.

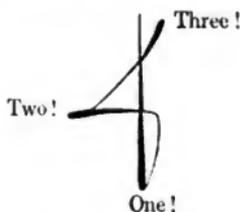
Every performance by a number of co-operating individuals, in order to be successful and satisfactory, requires previous collective rehearsals, and, if the number of performers be considerable (as in a full orchestra with chorus), a *conductor* or director.

With the conductor rests the selection of the compositions, and also their perfect performance. The distribution of the parts, the placing of the *personale*, the time, mode of expression, every thing depends upon his final decision. He must therefore possess a perfect knowledge of all these matters, he must have considered and prepared every thing, and, lastly, he must be the man to carry out his plans and arrangements. He who is neither fully acquainted with all the resources and requirements of an ensemble performance, nor has penetrated to a complete understanding of the work to be performed, nor carried in his mind a clear perception of the manner in which it is to be executed; he who is unable by word and action to communicate his ideas and intentions to those who are to follow his directions; who is not quick in detecting, or even anticipating and preventing, or correcting their faults; he who has not that nerve and power of will, and that quickness of eye—one might almost say omnipresence—which can keep a number of performers steadily together; finally, he who is not also armed with unlimited authority to enforce his commands—such a one may be meritorious as a musician, but he cannot claim the honour of being an efficient conductor.

The merely mechanical operation of beating time is soon acquired. Bipartite ($\frac{2}{4}$) time is indicated by an up and down beat; the down beat marking the principal, and the up beat the secondary*, part of the measure. Thus:



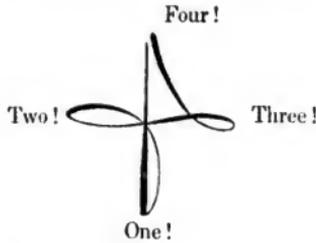
In *simple triple time*, the principal part is indicated by a down beat, the secondary parts by successive up beats in a slanting direction; thus:



In *common (quadripartite) time*, the first crotchet is marked by a down beat, the second crotchet by a motion towards the left, the third by a motion towards the right hand, and the fourth by a slanting up beat:

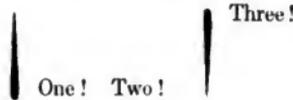
* Italian and French musicians frequently indicate the accented part of the bar by an up beat, and the unaccented one by a down beat; they do so in order to make the former sign more visible; but to us, this mode of beating time seems opposed to the feeling as well as the nature of the subject.

† Each dash indicates a beat (here, half a bar), the direction of the motion being from the thinner to the thicker end of the dash.

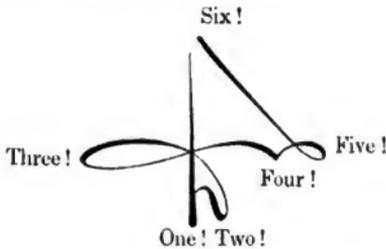


Double triple ($\frac{6}{8}$) time is indicated by the same motion of the hand or bâton, only that two parts of the bar are counted during both the first and third beats; thus: One! Two!—Three!—Four! Five!—Six!

When the movement is very quick, only the principal divisions of the measure are indicated; *e. g.* in quick $\frac{4}{4}$ time, only the first and third crotchets (the one by an up beat, the other by a down beat); in quick $\frac{3}{4}$ or $\frac{3}{8}$, only the first crotchet or quaver (down!) and the third crotchet or quaver (up!); thus:



In quick $\frac{6}{8}$ time, only the first and fourth quavers; in $\frac{9}{8}$ time, the first, fourth and seventh quavers (as if it were $\frac{3}{4}$ time, with the parts of the bar divided into triplets). Sometimes, however, it may be necessary to indicate not only the parts, but also the members of the measure. This may be done by repeated, short, jerking, down beats; for instance, in slow $\frac{6}{8}$ time, somewhat in this manner:



or in many other ways, which it is unnecessary to describe, because the mode of beating time adopted by a conductor, if not expressly agreed upon, may easily be discovered during the rehearsal or performance.

Now, as regards the *performers*, they should not only be ready and willing, but also able to carry out the intentions of the conductor. The readiness and willingness to which we here allude, must, however, by no means become a merely servile or cold submissiveness, and still less an indifferent, or compulsory obedience. It consists, on the contrary, in an active and cheerful concurrence in the ideas of the conductor, whether coinciding, or not, with those of the performer, and a constant attention to, and careful observance of, his hints and directions. The latter requires **greater** proficiency and skill than solo singing or playing; we must have mastered

and become quite certain of our part before we can attempt its performance, and, at the same time, have an eye and ear for every sign and hint of the conductor. In this the perfect training of a singer or player for collective performance is displayed.

To what extent this task is also facilitated and rendered more gratifying by a deeper insight into the genius of art in general, and especially of the piece to be performed, requires no demonstration. Here we must, however, close our observations on a subject which not only demands special study and preparation, but ultimately depends upon the decision of the conductor. For the Universal School of Music can only prepare for and facilitate, or correct, the study of the different branches of musical art; the rest must be left to special works*, or private instruction.

* Dr. Gassner's Essay, "*Dirigent und Ripienist*," published by Grooss, in Karlsruhe, is a clever and most instructive work on this subject.

APPENDIX TO PART THE SIXTH.

PLAYING FROM SCORE.

THE observations on collective performance lead us back to a subject which must be of importance to every student aiming at the higher degrees of proficiency, and to every professional musician especially; viz. the art of playing from score. All that was essential to be said respecting its value, and its general comprehension, will be found in the tenth section of the third part. How much knowledge of harmony, of acquaintance with and fluency in the fingering, perception of the forms of art, but more especially a proficiency in real composition, must facilitate the interpretation of scores, will be apparent from all preceding observations. The last means of attaining an easy and certain penetration into the contents of a score, are practice, methodically conducted, and an acquaintance with the mode of writing, or *the style* of the composer to whose work our study is applied.

The comprehension of a score being presupposed, we add a few general hints on score-playing. It is so natural that we should desire to render audible to ourselves and others what we have read with interest, and so many occasions present themselves, even to a musician or amateur not officially engaged as conductor or director, in which it is agreeable to be able to accompany or lead a musical performance from the score, that the following hints, if not equally interesting to all, will, it is hoped, meet with attention from the zealous and persevering. It is presumed that the instrument employed is the pianoforte, this being the only one perfectly suited to the purpose, and everywhere most conveniently at hand.

Besides the above-mentioned requirements for score-playing, one still remains to be noticed; viz. a sufficient, that is to say, a *considerable practical skill in pianoforte playing generally*. We do not mean an extraordinary proficiency in bravura performance (although this likewise may greatly assist), but rather the art of conducting two or more simultaneous parts distinctly and in a characteristic manner, and of executing effectively every kind of passage, skip, run, succession of full chords, &c. with both hands, and in every style of playing with perfect facility; very frequently—almost every moment—the score-player will be required to render passages and combinations upon the piano, which, not being originally intended for this instrument, appear strange and impracticable, and often compel him to deviate from the regular mode of fingering. It is therefore necessary that, independently of the regular training of the school, he should possess the skill to invent at any moment such a new mode of fingering and style of performance as circumstances may require, in order to extricate himself dexterously from difficult or

inconvenient positions (to which a score-player often, quite unexpectedly, finds himself led), and even to invent, *instanter*, a new means of expression, where the intended effect of a passage or strain could not be produced by ordinary means.

Extempore performance is a very useful preparatory practice for score-playing. It will, however, be perceived, from the above observations, that the regular style of performance, as taught by the school, may be more or less endangered by much score-playing; for this reason, we advise every student not to commence this practice until he has acquired sufficient stability and habitude in the general style of pianoforte-playing.

So far respecting the primary conditions.

All other observations on this subject are connected with the question: *what is the aim and purpose of playing from score?*

He who clearly answers this question, and applies that answer to each special case, finds therein the true guidance to his profitable occupation.

Score-playing should represent to the ear, as completely and correctly as possible, the contents of a score, either upon the piano alone, or in connexion with those parts (*e. g.* the vocal parts) performed by others. In the latter case, the accompanist has only to execute that portion of the score which is not already contained in the parts of the co-operating performers.

From this, it might be supposed that the only requirement would be to play those notes of the score which are not contained in the parts for the other performers. This, however, is not the case; for—

Firstly: the notes of a score when played upon the piano do not produce the same effect as when performed by an orchestra. What power is displayed by a single chord of combined stringed instruments! what fulness in a band of wind instruments!

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V. 1.

V. 2. *sf sf sf*

V. 3.

VC. e CB.

Fl.

Ob.

Clar.

Fag.

forte >

Trombe

Corni

And how little of the original effect would be conveyed by the same combination of sounds upon the piano! All means of power, by a duplication of the parts, and by employing a lower and more sonorous region of sound, must be called into action; the parts for the wind instruments especially, being transposed an octave lower, where the vibrating power of the piano is greater, while the wind instruments are strongest in the higher sounds; even consecutive fifths (although it is impossible here to give a general rule) might be admitted, in order to imitate the effect of the horns*.

* The propriety of these consecutive octaves and fifths (p. 256), cannot be considered here, but only in the "School of Composition" and the "Science of Music."

Secondly: it is often quite impracticable to render every note of a score upon the piano; or to do so without creating confusion. Even the above harmony for wind instruments (Ex. 379) cannot be perfectly rendered by two hands upon the piano; still less is it possible to represent all the figured parts of a score. But, as previously observed, were it even possible to give so complete a representation of the contents of a score, it would frequently lead only to confusion in the progression of the parts. The commencement of Mozart's impassioned symphony in *G* minor may serve as a most simple illustration.

It cannot be at all completely played; the contra-basso (the lower octave of the bass) must be omitted; in the third bar the bass must be altered, and the intermingling of the hands in so rapid a movement would be extremely difficult, if not impossible. But, supposing all mechanical difficulties overcome, still it would not represent the design of the score; the melody and accompaniment would form a confused mass, and the light and soft course of the violins be restrained and obscured by the lower octave. The part of the second violin, at least, ought therefore to be omitted, in order to preserve the idea of the original. When the parts are still more numerous, or differ more, even greater sacrifices will be required. The above passage, for instance, recurs in the course of the composition; but here, the two hautboys play and sustain the sounds *d* and *b* above the melody of the third bar; beautiful as is their effect in the orchestra, they must be relinquished, in order to avoid injuring the effect of the melody.

If, then, it be necessary to omit some part of the contents of a score, the question arises: which? First, that only which either cannot be executed upon the piano, or, if played, would not produce the intended effect. Next, those parts are to be omitted which are least important. Thus we have already given up the mere filling-up accompaniment of the hautboys in favour of the principal melody; and, in No. 381, the second violin in favour of the first. The same motivo occurs a third time, but is then introduced by an intermediate passage for flute, hautboy, and bassoon; so that the violins make their entry, with the melody, between the two masses of wind instruments. Here the latter must by no means be left out, not even for the sake of the principal melody. We should play thus:

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omitting only the last note (f^{\sharp}) of the flute and hautboy, in order to heighten the effect of the sixth in the principal melody; for it is the design of the composer that the melody should be surrounded and partially concealed by the harmony of the wind instruments.

It is not, however, always necessary entirely to omit all that is impracticable or unfavorable, as appearing in the score. Sometimes it is sufficient to transpose one of the parts an octave higher or lower. But on this point no general rule can be given. It is necessary, in each special case, to consider whether such a transposition really fulfils its purpose of facilitating the execution, by imparting greater perspicuity to the performance, whether it leads to faults in the harmony, or to unfavorable positions, or interferes with the design of the composition. The performer must also take care to return at the proper moment, and imperceptibly, to that order in which the parts are arranged in the original.

Thirdly: many passages and combinations for other instruments either cannot, or at least, can only with great difficulty, be executed upon the pianoforte, and either cease to be effective, or assume a totally different character. Of this the tenor part in No. 381 affords an example; a more striking illustration is afforded by those repetitions of the same sound

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Allegro.

which are practicable upon bow instruments in every degree of rapidity and power; while they are either altogether impracticable or extremely difficult, especially when doubled in the third, sixth, or octave, upon the pianoforte; and never acquire the lightness and *piano* of the original instruments. Here then it becomes necessary to invent new and more convenient forms, in order to attain, upon the piano, the same, or a similar effect to that produced by other instruments playing according to the score.

Many other conditions present themselves in accompanying from score. In most cases, the persons to be accompanied are singers (especially chorus singers), and the accompanist officiates at the same time as conductor, leader, or assistant, indicating the time, and supporting the voices where necessary.

Here it is no longer required, nor is it frequently advisable, to aim at a complete representation of the contents of the score upon the piano alone.

When the singers can be depended upon, and are sufficiently numerous, their parts may be almost entirely left to themselves, and the accompanist is thus enabled to give a richer and more effective representation of the other parts. In doing so, it is, in the first place, necessary to provide a sufficiently powerful bass for the support of the voices; for this reason, the accompanist must often contract the harmony and sacrifice some of the inner parts, in order to leave his left hand free for the exclusive performance of the bass; which, especially in powerful or grave movements, it may be necessary to double in octaves. Thus also the right hand must frequently devote itself exclusively to the execution of some characteristic passage in the upper part, when it is particularly desirable that this part should be brought out clearly and prominently, either by imparting to it a greater degree of force, or doubling it in octaves. Sometimes, those of the secondary parts, which one or the other hand might reach, must be omitted, with a view to leave more space for the principal part; indeed, cases may arise in which the whole accompaniment must be reduced to two energetically conducted parts, or even one, and where this is *the only way* to effect the design of the composer.

Should unsteadiness or error be observable in one or all of the vocal parts, it will be the first duty of the accompanist to support and keep them together. As this is scarcely attainable, while sustaining a richly developed accompaniment, he will do well by confining himself to striking only the chords (commonly termed thorough bass), or, perhaps, playing with particular stress that part which shows signs of weakness. All this, however, should only be done in case of necessity; and it demands presence of mind and tact in the accompanist to return as quickly and dexterously as possible from such compulsory deviations to a more characteristic and score-like mode of accompaniment.

So far by way of introduction to one of the most interesting tasks of the practical musician. Long-continued and systematically progressing practice, reflection, and the superintendence of a teacher who is himself skilled and experienced in score-playing, are here also the surest means of success. As regards the course of exercises, the easiest (with the distinction that we begin with those in few parts) are generally the scores of the Italian church composers, next those of Handel and Gluck, and Haydn's and Mozart's quartets and symphonies. Next in order are Mozart's operas, Haydn's oratorios, and, lastly, without reference to the works of many other masters, Beethoven's and Seb. Bach's orchestral compositions. It will be understood that this is only a general suggestion, and that many of Beethoven's or Bach's scores may be more easily transferred to the piano, than others of Handel, Haydn, or the Italian composers. Haydn especially is rich in peculiar combinations, frequently involving the player in problems difficult to solve, and yet most interesting.

Lastly: it may be asked, whether judicious and careful *pianoforte arrangements* might not serve to accomplish the object of playing from score with *greater certainty*, and *better*?

The first, *most undoubtedly*; for the adapter of a pianoforte arrangement has a favorable opportunity of considering everything, and choosing the most practicable modes of transcription. The latter, *certainly not*.

For pianoforte adaptations are generally made for sale* ; they are therefore so arranged as to be within the reach of many less-advanced players, and contain by no means all that a skilful performer can produce from the score. And, even were this not the case, a pianoforte arrangement necessarily contains only *one* representation upon the piano. Now it is plain that even the most complete representation upon the piano can only give an *incomplete* idea of the rich contents of a score. A performer, therefore, who has entered more deeply into his score, will not always play the same passage in the same manner ; he will bring out more prominently, now this part, and now another ; resorting to various temporary expedients, in order to complete or improve his representation ; and thus, at least, gradually convey to his hearers a more perfect idea of the contents of the score than is possible in the best arrangement.

Nor should it be left out of consideration, how much pleasure of a higher kind the initiated musician derives from the perusal of a score. It will generally be found that such a one prefers playing from score, and plays better and with greater ease than from a pianoforte arrangement.

* An eminent exception, is F. Liszt's pianoforte adaptation of Beethoven's Symphony in C minor, which renders the grand orchestral work with fulness, power, and dignity, and with a deep, we may say refined, perception of the nature and capabilities of the pianoforte. The Pastoral Symphony, which he has treated in the same manner, could not be transferred with equal success ; in this composition, the orchestral effects are as unattainable upon the piano, as they are indispensable to the realization of the composer's ideas.

PART THE SEVENTH.

CULTIVATION OF MUSIC

AND

MUSICAL INSTRUCTION.

✓
SECTION THE FIRST.

A GLANCE AT THE PRESENT STATE OF MUSIC.

IN a work offering itself to the student as a companion on his first entrance into the field of musical art, to the more advanced musician, the teacher or conductor, as a remembrancer and counsellor on matters that may have escaped the memory, or appeared doubtful, can anything be more to the purpose than the inquiry—"What is the real object and proper method of musical cultivation?" And where could a man, who lives for and is actively engaged in this cultivation, find a more suitable occasion for the expression of his ideas and wishes, than in a work introductory to, and connected with, the School of Composition, and the successive treatises on the Science of Music?

We therefore add, by way of supplement to the "Universal School of Music," a series of observations and considerations on *the object and method of musical instruction, both for the people in general and the artist in particular.*

Such observations, in order to be true and useful, must be founded upon a clear perception of the real nature and purpose of musical art, and an unprejudiced and candid examination of its present state of cultivation, especially in our own fatherland. It is true, and every one must at once acknowledge, that neither he nor any one else can hope to remain altogether impartial, or arrive at the truth in all matters connected with an examination of this kind. Each individual commands only a comparatively limited range of view; and yet every one taking a lively and active interest in a matter, must have felt how necessary it is to inquire for himself and from his own individual point of view; and how inadequate and uncertain a substitute for self-inquiry is the information derived from others. Every individual is also bound to admit that he himself is more or less under the influence of the spirit of his time; that his ideas, whether differing from, or agreeing with, the ideas of those around him, are yet in some way affected by them, and that the *final decision* on this, as on every other matter, must be left to the future, to those who follow us. Still it is our duty to make the inquiry, although our judgment may hereafter, in the eyes of others, observing from a more distant point of view, become a testimony either for, or against ourselves.

The first glance we take at the present state of musical art, reveals to us a picture of musical activity so great and universal as may scarcely have existed at any previous period; excepting, perhaps, during those lovely days once shining upon Italy and Spain. Then, indeed, the stream of holy song gushed from the open doors of every church, flowed down from every pilgrim-crested eminence; from every balcony the clang of festive trumpets enlivened the banquets of nobles and princes, and, in the stillness of the balmy night, the trembling chords of mandolines and citherns mingled with the voices of tender singers. So our own country

also resounded, in the days of Luther, with his songs of holy warfare. Powerfully exciting, inspiring, and confirming, they swelled from the church choir, and through the open doors spread over the crowded market-place; they filled the busy street with shouts of religious enthusiasm, and penetrated to the private family circle, the lonely chamber of the pious Christian.

That which, in those countries and those days, arose spontaneously as the inborn medium of expression of a people more easily excited, and inhabiting a country rich in nature's sweetest charms, or the natural voice of holy zeal, has come down to us; not, it is true, as something foreign to our nature—for it had been lying dormant in the deeply poetic mind of our German nation long before it was awakened—but still as something acquired, in the form of a gift presented to us for our enjoyment, and as an ornament of our existence.

Thus are our public gardens, our social circles, and our festivals, every where filled with streams of harmony; bands of music, consisting of numerous instruments, the number of which is ever increasing, parade before our military hosts, or make the ball-room tremble with the "phrensy of delight."* Where is the town, however small, which does not attempt to get up, at least, a series of winter concerts? How many *virtuosi*, how many quartet-societies, how many concerts of every kind and description, divert the music-loving multitudes of our larger cities! At what time were there seen almost everywhere so many opera performances almost the whole year round? What time or country can show anything equal to our musical festivals and musical societies? Or, lastly, in what age, before the present, has music been so universally recognized as an indispensable branch of education, both in word and in deed, and with such sacrifices of time and money?

For this diffusion of music, the lively interest universally taken in its cultivation, in every sphere of life, accords proportionate means. However great the cost of instruction, instruments, printed music, &c. every family in the middle as well as the higher ranks of society endeavours to obtain them. There is no where a lack of teachers; singing is practised in every school; seminaries, universities, and special music schools, continue the instruction and lead it to a higher point; everywhere academies of singing, instrumental and general musical societies, established for the purpose of collective practice or performance, are found increasing. Municipal authorities and governments bestow attention upon, and provide means for, the performance of works of art in chapels and in choirs, or for the musical instruction of the people; our publishers and musicsellers diffuse the works of all nations and all times to an extent and in a form unprecedentedly cheap and convenient; even the acquisition of good instruments has been considerably facilitated by the progress of the mechanical arts.

Wonderful power of the art of sound! To open all hearts! engaging the interest and drawing contributions even from those who, for want of instruction, or from a naturally defective organization, are denied a participation in its pleasures; who willingly make sacrifices for those belonging to them, and then step aside, content with the feeling of having afforded to others a pleasure which they themselves cannot enjoy!

* Listen to our waltzes with trombones, or the voluptuously exciting, unsatiating dance compositions of a Strauss!

Whence has music this power? and how does it reward our love and sacrifices?

It has this power, and is all-powerful over mankind, because it seizes upon every fibre, sensually and spiritually, upon the whole body and soul, sensations and ideas. The rudest nature thrills under the effect of its powerful strains, and is soothed by its sweetness. Its sensual effect is in itself irresistibly enchanting; for the merely sensual hearer feels that this trembling of the nerves penetrates to the inmost depth of the soul, that this corporeal delight is purified and sanctified by its hidden connexion with the origin of our existence. But he who has experienced in his own person how music calls forth, and leads at pleasure, the most tender, powerful, and secret feelings of the soul, imparting brightness to its mysterious twilight, awakening it to a dreamy consciousness; he to whom the deepest perceptions and ideas present themselves as spirits diverting him from, and raising him above, the fluctuating play of feelings and emotions; who is, in short, aware that our existence would be imperfect, did not the world of sound supply the deficiency: such a one knows that the most intellectual pleasure of the senses derived from hearing music is merely an attraction to its spiritual fountain, from which are drawn purity of feeling, elevation of mind, the contemplation of a new and boundless world of ideas, and a new sphere of existence.

The one is the all-penetrating, universally prevailing power of sounds; and the other, the promise of this art—a *more elevated and blissful existence*, which we, knowing or anticipating, confide in, and to which so many of us and ours are devoted.

But its nature, like man's own, is twofold; partaking both of the sensual (*material*); and the mental (*spiritual*). It has power to raise us from a rude and barren state of being, to a higher, more susceptible, and spiritual existence; to soften and refine our feelings, to awaken in us ideas of pure and perfect humanity; to exalt us above the human sphere to the confines of the Divine, and, in this mental elevation, fill our hearts with love and holy zeal for everything that is good and noble. But this self-same power of melody and harmony may also bury the yet unrevealed indwelling spirit in the alluring waves of excited sensuality, obliterating from the soul every noble feeling, and every virtuous power, and gradually leading it to that thoughtlessness, that want of principle and desire for sensual pleasure which dissolves or stifles every noble disposition, and in whose train are found those strange twins, satiety and insatiability, and that terrible condition of the mind, utter indifference.

How then does this dangerous but dear art reward our love and our sacrifices?

In art itself all is pure, noble, and good. It is the fault of our weakness, if to us its gifts become poison; if we linger inactively upon the threshold of its sanctuary, or allow its call to die away unheeded, and, instead of joining the company of the initiated in its sacred halls, lose ourselves in the courts destined for the offal of the sacrifices.

Many things have conspired* to imbitter the pure enjoyment and interrupt the pure and honest cultivation of the art of music in the present times. The waves of mighty events are penetrating into, and acting upon, every form of social and spiritual life, while the nations are still without a uniting and guiding principle of

* See the Postscript to this Section, p. 307.

mental elevation*. Stupendous events and recollections have called forth, on the one hand, vehement desires, and a prevalence of violent and suddenly changing impressions; on the other hand, its opposites—inanition, and a deep longing for peace and quietness. In both directions, the material, as a means of violent excitement, or of soothing the mind into a pleasurable repose, has acquired undue preponderance over the spiritual element of art, and we see repeated a spectacle often witnessed before: that, in such moments when the tension of the German mind and character, in the masses of the people and those who speak to their hearts, suffers relaxation, foreign influences, especially the frivolity and ready loquacity of the French, and the enervated sensuality of the Italians, wrest the sceptre from native talent. In respect to music, it is in the opera especially that foreign mediocrity at such times gains its easiest victories, and carries everything before it in its rapid march. For, how many different means are not resorted to, in these productions, to take the hearer by surprise and confound his judgment, so that their worthlessness remains concealed beneath the novelty of their effects! And how can the evil influence thus brought to bear upon the highest and most commanding point, fail to affect, in a similar manner, every other sphere and branch of art?

Are we compelled, on the one hand, to censure the mind-debasing materialism of the foreign opera, whose tendency in our days is the more irresistible, because we are still accustomed, indeed forced, on account of the more highly developed political and public life of our western neighbours, to look to their country as to the balance-wheel of the great European clock; so, on the other hand, we acknowledge *that which is positively good* in those operas, and which has been too much neglected by our writers and composers for the theatres; viz. dramatic, or at least scenic, animation, and the progression from mere individual conditions to public and more universally intelligible and interesting relations of life. Only when this *positive* element shall have been more generally perceived and appreciated by our poets and musicians, amongst all the poverty, lowness, and errors of the foreign opera—then, and not till then, will German art, in all other respects so much more pure and true, be able to triumph over its rivals in the theatre, as certainly and signally as it has done everywhere else.

Till then the foreigner will reign, will be a favorite, attract the multitude, and in *his* way satisfy it. A flattering tickling, a strained excitement of the senses, external splendour, coupled with internal poverty, superficial desire to please, instead of character and depth, a general inclination for that which is low, the degradation of the most significant conditions and forms to mere means of effect—these are the inseparable consequences of this dominion. Music, having become a mere pastime, is dragged about everywhere, it pursues us into our gardens and dining rooms, prevents all spiritual interchange, and, conscious of being only intended to fill up the emptiness of a listless society, blunts at the same time the ears of the audience and its own powers. This want of character and meaning may be observed in every branch of art, and the general indifference is increasing. In proportion as

* The reader will recollect that this was written at the commencement of the late struggles on the continent.—Tr.

our modern composers stray from the true nature and genius of art in general, and the different artistic forms in particular, treating the *means* as the chief object, without regard to *design*, so does that perversion which is the death of art become more palpable. In proof of this, we find that those seductive foreign operas, even though the authority of their origin may dazzle and mislead us Germans, only gain their success through the aid of celebrated singers who are specially gifted for their coquettish or forced effects, and by the employment of every possible adjunctive resource of attraction. The opposite fault of negligence in the adaptation of the means to the end, has often, and not without reason, been urged as a reproach against us; perhaps our bitter experience is intended to teach us better.

Proceeding from this point, another not very animating aspect of the present condition of music opens to our view.

We have much music, but very little real enjoyment of it. We make it a means of diversion and entertainment, when it might serve to collect our ideas and elevate our minds. Thus our fashionable operas for a moment render their admirers giddy with delight, but to dismiss them unsatisfied, and to be shortly forgotten by them; so in our concerts, whose highest pinnacle of success is that most barren of all emotions, astonishment at the skill of a virtuoso; so in our public performances and musical festivals, which merely serve to furnish a pleasing accompaniment to the conversation of the audience; so in our social circles, where unmeaning exercises, or badly executed novelties of the day, form the staple articles of musical entertainment, and which, instead of real pleasure, produce more mental distress, envy, and ennui, than people are inclined to confess even to themselves.

With pleasurable feelings do we quickly withdraw the eye from this cheerless side of the picture; the more so, as it is not our object to form a conclusive judgment, but only to arouse the earnest attention of those who take a lively interest in the cause of musical art and the education of the people. It would also evince great ignorance of the spirit of our times, did we not, by the side of degeneration and weakness, also perceive and honor the most cheering and promising efforts in the right direction; the faithful adherence shown to the works of the older masters, from Beethoven, back even to Glück and Sebastian Bach; the rare, though perhaps temporary, increase of technical industry of executants, the assiduous efforts of so many students to acquire scientific proficiency and general information, both of which are indispensable to the artist, and were certainly by no means so earnestly aimed at in times past as they are at present. The only drawback to this cheering aspect is the fact, that many, whose zealous efforts must be acknowledged with praise, still appear to be unconscious of the real nature and purpose of all artistic activity; this unconsciousness must be awakened into a clear perception before those labours can bear the right fruit. As it is, we have the strange anomaly of great depth of thought associated with shallowness; of false and real art held in equal estimation, the good and the bad accepted without distinction under the flattering name of versatility, and discrimination denounced as formality.

Thus, in the traces and germs of the good, as well as the bad, great and wide-spread activity is everywhere displayed; an activity promising much, if directed to the right end, but which still remains unaided by that concentrating and guiding consciousness, that quickening spirit, which imparts to art the highest of its powers

Thus many noble-minded and deeply thinking men have prefigured to themselves, in this whirlpool of confused efforts and conflicting powers, the destruction of an art which, in their opinion, has already reached the culminating point of its glory in Bach, or Glück, or Mozart, or Beethoven. We, on the contrary, adhere firmly to the conviction that art is a necessity of human nature, and therefore, like it, imperishable; and that, for the same reason also, in a single nation, music can only perish together with that nation itself; though it may, in common with it, experience repeated moments of dejection or retrogression. The history of music, attentively examined, gives ample proof of this; and a worthy conception of what our nation ought to be, and what may be expected, and will be gained for musical art by its re-elevation, is calculated, even in times of undeniable retrogradation, to inspire with hope every heart beating for something higher than that which is perishable.

POSTSCRIPT.

1850.

THE view of the condition of musical art in Germany laid down in the preceding pages, applied to the state of things previously to the year 1848; it applies still; there is not one single point on which the author could conscientiously change his opinion.

But the general condition of the nation has since undergone mighty changes; in the interval between the publication of the third edition of this work (1846) and the present time, have occurred the revolutions of 1848, with all their various consequences.

It were, however, a puerile misconception to regard those efforts and counter efforts as ended, or even to imagine that they will have no farther influence over any sphere of spiritual activity. It is not a mere struggle for advantages, or special rights; for a little more, or a little less, of political liberty. All these are only the approximating causes, and the special points of connexion. The original cause is especially to be found in the *moral animus of the nations of Europe*: the salvation and exaltation of morality, which cannot exist without liberty, justice and order; or its destruction? this is the momentous question. And the great battle will be fought, not merely with spiritual, but with every kind of weapons, the whole of Europe will be engaged in it, and will come out of the contest either completely healed and renovated, or utterly ruined. But who can foretell the number of years over which its duration will extend?

Such iron times of struggling may easily interrupt, or even prove destructive to, the spread and cultivation of the arts*. Of such interruptions, which even assumed the appearance of an utter wreck of all culture, the history of the world has furnished more than one instance; but the deeper searching eye of a succeeding age has always been able to discover that *the defunct system of culture had outlived itself and become obsolete, that its extinction was the indispensable condition of renewed life and activity*. He who does not, with narrow-minded egotism, confine his views and desires to the short span of his own life, cannot deplore, but will rather rejoice, at such a dissolution. Should it fall upon our most beloved art, we exclaim, *with the genuine teacher of the coming times,*

“LET THE DEAD BURY THEIR DEAD.”

* The author has laid down his opinion more fully in his address to the musicians of Germany (“Der Ruf unserer Zeit an die Musiker”), published in the Berl. allg. mus. Zeitung of 1848.

But whatever may be our individual opinion and expectation, one conviction must have forced itself upon the minds of all: the nations—and our German nation also—are called, and have been awakened to a more earnest, a higher, and a more pressing task. This is no longer a time for dallying, for useless squandering of talent, time, and money. He who aims at proficiency in art, or desires to lead others to it, must be actuated by redoubled earnestness, and the firm conviction that no longer a trifling, sensual, pietistic, or sentimental smattering of art—no longer a pedantic school wisdom, or coquetting vanity, but only the light of truth, of honest zeal, is worthy of a nation arrived at maturity; that all men, youths ripening into manhood, and maidens worthy of them, will turn their backs upon an art devoid of these attributes.

In recent times, much that is vicious has corrupted our art. A new era infuses new blood. But it is the sacred duty of the teacher to anticipate and prepare means and ways for the coming time; so that he too, though he sink into an early grave, may exclaim

“THE FUTURE IS MINE!”

SECTION THE SECOND.

THE TRUE OBJECT AND THE PROPER MEANS OF MUSICAL CULTURE.

WHAT, then, is the real and legitimate object of all musical culture?

Enjoyment of its pleasures—this we pronounce to be the first object of the study and cultivation of music. A joyless occupation with music—and how frequently do we witness this—how common is the remark that, the joy with which the learner commenced the study has gradually given way to indifference, or even dislike!—a joyless occupation is pernicious to artistic culture, and more injurious to the learner than non-occupation, as it not only robs him of the time that might be devoted to other useful or pleasing pursuits, but also destroys his susceptibility for the charms of musical art.

But this enjoyment should be really *artistic*, not merely extraneous, still less anti-artistic. And here it is our duty, especially to warn against that prurient vanity which delights in displaying difficulties overcome, and technical dexterities acquired solely with a view to astonish others. Nothing is more foreign to genuine art, which was given to us to raise us from the narrow sphere of personal existence and personal feeling, to the region of universal joy, love, and enthusiasm; nothing is more inimical and destructive to all true love for, and enjoyment of, the musical art, than this poisonous mildew which spreads itself over the practice as well as the productions of that art; nothing is surer to drag the mind from the purifying atmosphere of artistic activity down into a close and painfully oppressive region of envy, jealousy, and selfishness, than such an ill-concealed desire to shine; nothing, finally, reveals more clearly to the intelligent observer the wide gulf that separates vanity from the true perception of art, than this mistaking of an external means for the legitimate purpose. And yet, how common are such vain desires and efforts in our concert-rooms and private circles! How seldom is it the real intention of our virtuosi and amateurs to delight their hearers; how much more anxious are they to create astonishment amongst the less-practised or unartistic crowds, by newly invented sleights of hand, the legerdemains of a Döhler, Henselt, Thalberg, or whatever may be the name of the latest twelve-finger composer! And how often do we find teachers encouraging such doings, in order to gain new pupils by applause obtained in this manner! The lowest, most unconscious, and merely sensual enjoyment of music, the most superficial delight in a tripping dance tune is more artistic, noble, and fruitful than this wide-spread abomination; a chaste and feeling performance of the most insignificant ballad, or the lightest waltz, is, to a man of real musical knowledge, a better proof of the abilities both of pupil and master, than those prematurely forced, and after all exceedingly cheap, artifices of vanity.

For the mere sensual delight in art also awakens an immediate spiritual interest; and it is this *spiritual interest in art* which we consider as the highest aim of

all artistic culture. Let us only be careful not to close the mind and heart in capricious and perverted efforts, tending to suppress or disturb our feelings and the inward working of our spirit, and the immediate sensual impressions from a work of art will infuse new life through the nerves, a more elevated pleasure through the mind—a life and pleasure such as pure artistic enjoyment can alone impart; the certainty that those around us participate in our feelings will thaw the rigid crust of egotism, and this mutual pleasure will insure the sympathy and love of our associated friends. The heart opens itself gladly to a new sensation, a new emotion, such as a work of art excites; it receives the new impressions more readily and fondly, because they are free from the dross and asperities of personality; it is a communion of soul with soul, full of mutual sympathy, and yet free from any material, or otherwise disturbing, adjunct. And thus, the ærial creations of the composer pass their significant existence before, and dwell with us—now in joy, now in sorrow—just as conceived by the artist, but always innocent and uncorrupted; in union with our personal existence is one of ever-varying ideality, and we experience within ourselves its immeasurable richness, when compared with the narrow sphere of our material life. Conditions and persons long extinct—those charming images conjured up from Hellas and the superstitions of the East, by Glück—the patriarchal simplicity and grandeur of that people, from whose night was to arise the light of the world, portrayed in *Handel's* majestic songs—the furious contentions of the Pharisees and their followers, in opposition to the serene holiness of the New Covenant, in *Bach's* imperishable strains—all this is brought home to us, and the far distant past becomes an imaginary present existence. All that can charm the human heart in innocence, joy, tenderness, or childlike caprice; all that breathless, burning love, exulting delight, or graceful play of affection and humour can present to our excited feelings; the mysterious searching of the mind into its own innate existence, into the hidden depths of the nature of all beings—all that was given to a Haydn, a Mozart, or a Beethoven—to reveal the whole unbounded range of the spiritual and ideal world, which no word can describe and no mortal eye behold—all is open to us, it is bestowed on us as our own.

To live in and for our art, to open our whole mind and heart to its influence, in short, to cultivate it in the proper manner—this is the condition on which its invaluable gifts are offered to us. But it is an indispensable condition.

It is not the possession of great artists and great works of art which secures to a nation, or even to its more gifted individuals, a successful cultivation and the full enjoyment of an art. Were this the case, no nation would stand more securely upon the pinnacle of musical cultivation than Germany, whose composers have been, at least for a century, the exponents of the richest and most exalted ideas ever embodied in sounds. And yet we have had to experience, in one single century, three different periods of decline, immediately succeeding the days of the highest elevation to which music was successively raised by Bach and Handel—Glück, Haydn, and Mozart—and, lastly, Beethoven. Indeed, were we disposed to accede to the loudest and most numerous assertions of the day, it would almost appear that all had perished, excepting the memory of the past, that nowhere can a trace be found of that spirit which pervades and which created the masterpieces of former days.

Mere hearing, or an entire dependance upon the ear, is *still less* deserving of confidence as a means of cultivation, notwithstanding that it must form the basis of, and become our guide through, the whole course of musical education. For we hear both *bad* and *good* music, and we discover, not only that the feeble and impure produces its effect (often more rapid and extensive), as well as the pure and elevated; but also, that in this circumstance we are compelled to recognize a proof of the power of musical sounds, which, under its most imperfect development, still exercises so great a sway over the human mind and feelings, even when unsupported by the influence of auxiliaries, prejudice, or fashion. Indeed, it is undeniable that this sensual power of music often imparts an effect to the performance of works of little intrinsic merit which surprises even the experienced musician, especially when the performance is of a massive character, and is aided by considerable, perhaps over-estimated, talent. It is the power of masses and the real or assumed talent of the principal performers, but not the work itself, which produces such effects. This shows us, on the one hand, how weak is that defence of an artistic production of dubious character which is grounded upon its success; on the other, how hastily those judge and act, who fancy that excellence is alone sufficient to ensure victory. Yes, it will prevail in the end! It will be transmitted from one generation to another, and the edifice of art will attain as glorious a perfection as has been promised to mankind. It is, however, a different question, whether this certain assurance will justify us in overlooking and neglecting this artistic and moral elevation of the present generation, when it is in our power to promote it. The history of the world counts by centuries and wide intervals, like those between the stars in the firmament, separating from each other the epochs of human progress; but the short span of human life could not dispense with a single ray of the beneficent lustre of those stars.

Lastly: the merely abstract, *i. e.* technical, mechanical, or exclusively scientific cultivation of music, is *equally incapable* of leading us to that spring which is the fountain head of art. It is an observation which we have unfortunately but too frequent occasion to make, that such a false, abstract cultivation leaves the mind void and barren, and year after year causes noble germs of life and artistic joy to wither and die. We have but too frequently occasion to notice that the most superficial ideas of the nature and purpose of art, the greatest indifference as to its real advancement, and the widest aberrations from its true and legitimate course, are to be found amongst those disciples of technical and abstract science, amongst our *virtuosi* and those *dilettanti* who follow in their wake, amongst our professors of thorough-bass and æsthetical writers on music.

A proper artistic education, like genuine art itself, does not aim at mere mechanical proficiency, which constitutes the merit of an artisan—nor does it lay great value upon mere external contemplation, which leads away from the living fountain of art to dead abstraction; but is directed towards the soul and essence of the thing. The task which it proposes to itself is to impart to every individual, or at least to as many individuals in a nation as possible, a proper idea of the real nature and object of art, and to ripen this perception into active life.

This task divides itself into two distinct operations. The first is to discover in the student the germs of artistic susceptibility and talent, to awaken and animate

them, to remove the obstacles tending to obstruct their growth, and to train and foster them, so that they may become living powers. The second is to take, from the highest artistic point of view, a survey of all that art is intended to effect, or is capable of effecting, and has already achieved. All this, or as much as each individual is capable of receiving, is now to be imparted to the student. It is not the hand or ear only which it purposes to teach and train; but it aims at penetrating through the medium of the senses to the soul, and, by exciting his feelings, awaken his artistic consciousness. This done, the waves of sound may now flow through the air: that which has been internally perceived, which has become the property of the thinking mind, will remain a secure acquisition, a safe foundation for farther operations.

Such is the task of a proper artistic education, sketched in fugitive outlines: the training of the natural abilities, of feeling and understanding, to the highest attainable point of perfection. This is the only means and indispensable condition of a really pure and complete enjoyment of all the blessings which art can bestow; this is also, more or less, the clearly perceived aim of all those who devote their lives and energies wholly or partially to artistic pursuits—this is especially, whether it be or be not acknowledged, the undeniable and indispensable duty of every teacher.

Would it be an empty dream to wish for our nation, endowed as it is with so much musical talent, a general and really *national* musical education, in this highest and only true sense of the word? Are not both the wants and claims of our nation clearly indicated by its innate mental depth and fertility, to which the names of hundreds upon hundreds possessed of distinguished talents, and the successful attempts at the very highest tasks in every walk of art, bear such undeniable testimony? Is our national song—richer, grander, and more deeply felt than that of any other people—never again to resume its important and legitimate place in our public festivals? Is our Protestant church for ever to remain deprived of her own proper and befitting music, which centuries have prepared and perfected for her? Is the Catholic church, in which music constitutes such an important element of worship, to experience in our own country the same continued degradation of the sacred song as in Italy, where strains from Rossini's, Bellini's, and Auber's operas desecrate the holiest moments of devotion; or in Spain, where all church music has ceased, save the chanting of the priest? We do not apprehend such a result; and every one who looks into the future with the same confidence as we, will find in it a stimulus to unremitting exertion. For an industrious and energetic nation like ours, something better and higher is in store, than the mere sensual delights which tender Nature bestows on her children of the south, to wile away their sweet hours of leisure.

The word and labour of a single individual can, however, effect but little in such a matter; the mass of accidental and intentional obstructions is too great to be overcome by the efforts of one man, or a small number of men. But government may accomplish the task, provided it have not only the right will, but also succeed in finding the right men to carry out its designs—not mere *artisans*, who live by and teach art as a *trade*; but men who have made the spirit of art, as well as its forms, the understanding of its genius, as well as the mastery of its technical difficulties, the task of their lives.

Lastly, and irrespectively of everything that has been said, we have to acknowledge that this condition and culture of art amongst a nation is altogether dependent upon its political and moral condition; a circumstance which accounts in particular for the direction art has taken amongst us during the last twenty or thirty years. The whole history of art, however, testifies that in this respect also, the destiny of a nation is controlled by supreme intelligence and goodness, and not exposed to the whims of a blind fate. Let every one, therefore, cheerfully do his best, and trust that ultimately a blessing will surely attend his honest efforts.

SECTION THE THIRD.

NATURAL QUALIFICATION. THE ARTISTIC CALLING.

ATTENDANT upon the great importance attached to a musical education, and the by no means inconsiderable demands it makes upon the time and energy of the student, is the pressing question: what success the individual student may reasonably hope to attain in his artistic pursuits? No education or study can lead to a satisfactory result, unless the student be possessed of the necessary natural qualifications for the science or art he would acquire; it is, therefore, possible that many an individual, induced by the general examples around him to enter upon the study of music, may involve himself in a series of sacrifices and labours, which, for the want of the necessary natural qualifications, must remain unrewarded. Or one not altogether devoid of these qualifications may be allured by the charms of the art to make its cultivation the exclusive, or chief object of his life; and afterwards, when too late, discover that his natural endowments are insufficient to carry him successfully through his artistic career, although they might have extended so far as to afford him pleasure and satisfaction as an amateur. The danger of committing a serious mistake, perhaps of mispending a whole life, is most threatening to those very individuals gifted by nature with more than ordinary talent. But the question which we have started is of such importance, even to those who devote only a portion of their time and labour to artistic pursuits, that it demands serious consideration, especially in a work which professes to treat musical study from an educational point of view; although it is scarcely to be hoped that we shall be able to do full justice to it in the limited space to which we are here confined.

It may be taken for a general fact, that *all men*—with very rare exceptions—are naturally qualified to learn music; and most persons even to a much higher degree than they themselves, or others, are inclined to believe. For nothing is more common than to see this natural qualification underrated both by ourselves and others, neglected through carelessness or indolence, or led astray and even destroyed by an improper treatment. Those rare exceptions to which we have alluded, generally manifest themselves by a perfect indifference even to the sensual charms of music, if not by actual and palpable antipathy. But even in these cases, *time and rhythmical motion* may, possibly, not only excite attention in, but make a pleasing impression upon, an individual deprived of all other musical qualifications.

A question much more difficult to answer is: how far the natural capability of an individual may be developed, what may be expected from, and how much of a man's life and destiny may be safely entrusted to it?

Experience in hundreds of individual cases, and a consideration of the general nature of the subject, justify us in asserting that

“ *The extent of a person's artistic qualifications is commensurate with the delight he takes in the matter, and deserves to be cultivated so far as that delight continues unabated.*”

We say ‘*delight*’ in the matter, *i. e.* in art itself; *not* the many accompanying pleasures and desires which may be associated with the practice of art; consequently not that running after fashion which makes us wish to learn music because others do so, nor the vain desire to gain the reputation of particular refinement, or to astonish others with our mastery over special technical difficulties. All such secondary inducements and desires generally vanish before, or immediately after, the object sought for has been attained; they seldom bring even the expected reward, and in no case genuine artistic pleasure. It is owing to this that so many students (particularly ladies) give up the practice of music soon after the regular course of instruction has ceased, or when they enter into business, office, or married life; and it is for the same reason that even many professional musicians so soon lose all interest and pleasure in the art they profess, and ever after continue to bear the burthen of an uncongenial calling with sighs, or an inert resignation.

But that the aptness of an individual is commensurate with the pleasure he takes in a study, is a fact, of which every one who has frequent opportunities for observation will soon be convinced, and which must be evident even without the testimony of experience. For it would indeed appear aimless and contrary to the wise decrees of Providence that such an inborn desire should exist, without the power to gratify it. Now to every one who derives pleasure from the play of sounds, such a desire is given; the mere hearing does not long satisfy him, but creates an immediate anxiety to join in their production. This may be observed in the youngest children, who mostly sing, of course in their way, before they are able to speak; and this is attributable to the peculiar nature of musical sounds. The only point in which any one endowed with a taste for music can possibly err, is the particular branch or organ of music chosen for cultivation. Thus a particular delight in vocal music may be an inducement to adopt this branch of art, although with deficient, or possibly injured, vocal organs; or an instrument may be taken up without the strength or bodily constitution necessary for successful practice. But, even in these cases, Nature will ultimately assert her right, if the student's zeal be earnest and genuine, and not the effect of caprice or delusion; the organ which was deficient will gradually improve, or the deficiency may be compensated by the development of other powers. Such cases, however, always require earnest consideration, and it is of the utmost importance to consult the opinion of a competent judge.

If, however, contrary to our expectation, the qualification for and even delight in music, so often concealing themselves, appear to be wanting; if the progress and perseverance of the student often remain far behind the anticipations created by his delight at the commencement and during the first trials of his mental capacity; we recognize in this common occurrence—*firstly*, the consequence of our *false system of musical instruction*, or rather *education*, which is in many cases radically opposed to nature; and, *secondly*, the confused idea generally entertained of the real attributes of *musical qualification*. This term comprises various natural powers, which may exist either singly or combined, and which require to be discovered and fostered long before the actual commencement of musical instruction. We must endeavour

to arrive at a clearer understanding of these points; as upon them depends the question, whether we do right and are justified in devoting ourselves to the practice of music, and how far we may expect to be successful in the study and practice of this art.

Every person taking an interest in music must receive from it some kind of impression, whether it be of a merely sensual nature, or assume the character of a genuine spiritual gratification. The most external of all impressions is the effect produced by massive combinations of sounds, or by the peculiarly charming tones of particular instruments; for instance, the clang of a military band, the silvery notes of a set of small bells, &c. &c. This kind of impression is altogether material in its nature, and affords no proof of a real intellectual pleasure, and consequent spiritual capability. It is in one of its highest regions also, that musical sound first impresses and satisfies the mind, and that the intellectual participation in it displays a peculiarly important artistic qualification.

Next to this, it may be the *motion*, the rhythm, and especially the measure, which attract our attention and engage our interest. A deep sense may exist in the rhythm; the arrangement and grouping of the bar may be developed in endless and beautiful variety, and assume innumerable significations. In this, however, the principal element is always the distinction and determination of the successive moments of time; and especially the perception of, and attention to, proportion. Rhythm, and the arrangement of measures in particular, is based upon the symmetric principle that a sound should be either of equal duration, or form an aliquot part of another, the one being twice, three times, four times, &c. longer or shorter than the other. The practical operation is facilitated by the arrangement of all the successive intervals of time in larger groups (bars) of equal duration, every subdivision of time being reducible to the most simple form of division; viz. that by two, or three (binary or tertiary orders of rhythm). It thus becomes a mere operation of the understanding, a measurement and calculation; the distinction between the principal and secondary parts of the bar, by means of accentuation, is likewise an operation of the understanding effected by purely mechanical means. We may therefore safely assert that the necessary rhythmical qualification, or *time*, as musicians call it, is to be found in every one possessed of understanding. If we now consider how far even ordinary intellects may advance in mental calculation, if we observe with what facility and certainty a number of raw recruits accustom themselves to an even step, and the rustic thresher to the beating of time in tripartite and quadripartite order, it can no longer, with any show of reason, be disputed that every man endowed with common sense is also possessed of sufficient capacity for time and rhythm, and that it only proves the neglect of a natural development, if the latter be found wanting where the former is known to exist. Of course, this capacity, like every other, exists in different degrees; but here it suffices to remove the prejudice, and silence the assertion, so frequently heard, that there are persons devoid of all susceptibility to time and rhythm.

A higher qualification, and one altogether distinct from those previously alluded to, is the *possession of an ear for musical sounds*, or the capability of distinguishing sounds of different pitch, and of forming a more or less definite and lasting conception of their relations.

Tonal quantities, scientifically considered, are composed and measured by the number of vibrations which the sounding body performs in a given time; and it has even been attempted to define music (from a physico-mathematical point of view*) as a secret arithmetic of the mind, which is unconscious of its own calculating operations. To us, however, the immediate perception of tonal differences appears to rest upon a *natural psychological* sympathy between the nerves of the hearer and the vibrations of the sounding body. Do not these vibrations cause even inanimate, but equally attuned bodies to sound? Do they not even call forth different, but related (sympathetic) sounds, or *harmonics*, as they are termed? do we not perceive, in trained or imitating birds, as well as in the youngest children, when they begin to sing or whistle what they hear sung or whistled by others, that they remember and reproduce sounds and series of sounds merely by hearing them, and without requiring to be made conscious of their physical relations?

Therefore we would assert that, to a certain extent, a "*musical ear*" likewise is given to most, if not to all men, provided they possess the faculty of hearing. This capacity includes, however, by far more numerous gradations and modifications, both in respect to natural susceptibility and the extent to which it may be developed by proper assistance. The author has never met with a single individual incapable of distinguishing between high and low sounds in general, when the difference of pitch was considerable; but he has found instances of persons who, until they had received proper instruction, were unable to distinguish with certainty whole tones from semitones, a third from a fourth, or a fourth from a fifth. The more minute gradations, such as a comma or what is termed a quarter-tone, escape the perception of many otherwise gifted musicians, especially pianoforte players; while, on the other hand, the most acute distinction of small tonal differences is often found in persons who possess but little musical talent, but whose ear has been tutored to accurate observation by numerous experiments, as is the case with many unmusical acousticians and pianoforte tuners.

It is a very common mistake to suppose that such acuteness of ear is a sign of considerable musical talent. Certainly, when the perception of tonal differences is very deficient, or entirely wanting, there is reason to conclude that the inclination of the soul is not directed towards music; but more than one instance might be adduced to prove that very considerable musical susceptibility may be found in individuals whose perceptive powers, as regards the distinction of tonal differences, are very limited or undeveloped†. On the other hand, great acuteness of ear is by no means

* It is Leibnitz who has given this definition of music.

† This appears to be the case with the mass of the French nation, who sing incredibly much and incredibly out of tune—often without any trace of a fixed pitch. This imperfect development of musical capacity seems to be in some measure connected with the whole tendency of the life of this people, which is directed more to externals; it has manifested itself in the fact, that, in spite of the very general education in, and the great susceptibility of the French for, music, so few really great composers owed their birth to France; and that all real steps in advance which music has at different times made in that country, have invariably originated with foreigners (Lully, Glück, Spontini, &c.). We Germans, however, cannot but remember, with gratitude, that it was amongst this people our own Glück was first appreciated, and was able to perfect himself; as the readiness of France to acknowledge foreign merit has been testified, in an equally noble manner, by her estimation of Haydn and Beethoven.

a proof, nor even a necessary condition, of musical talent ; still less are certain abstract feats of tonal distinction to be, as often happens, so considered. Thus, for example, we frequently meet with persons who are able to remember and sound at will the absolute pitch of an instrument or band they are in the habit of hearing—a by no means useless talent of *musical memory*, but which has no connexion whatever with higher qualifications ; it may rather be an indication of the want of musical imagination, unless resulting from long practice in an orchestra. On the other hand, we often find highly talented singers and violinists deviate from the abstract purity of the tonal relations, not from any defect of ear, but in the expression of an unusual intensity of feeling, which leads them to return from the artificial temperament of our tonal system to the original purity of the intervals, or to an impassionate excess in the elevation or depression of the sounds (p. 278).

If we add to these fundamental qualifications a memory for musical strains, a certain liveliness of the mind and quickness of perception, a certain degree of boldness, and the necessary mechanical fitness of the limbs and organs of speech for the representation (performance) of musical compositions, we have the sum and substance of what is generally comprehended in the term musical qualifications. We must not, however, neglect to notice the higher qualifications also. These are : susceptibility of soul and mind for the spiritual sense of the different combinations of sounds and forms of art ; and that intellectual ability in depicting ideas and sensations in life-like forms which constitutes the gift and power of a musical composer.

So far we have been enabled to form a definite idea of natural fitness for music. It is, as we have seen, a compound qualification, and may therefore be more or less complete ; it is rarely altogether denied to any one, but may be innate, and developed in the most manifold gradations and modifications. And just because it is, like every other human power, capable of being incalculably developed and strengthened, we can in no case, least of all at or before the commencement of its cultivation, predict how far it will extend, or to what results it will lead in individual cases. We revert to our first maxim :

“ Let every one advance or be led so far as a *sincere* and *unwearied pleasure* in the pursuit offers an inducement.”

He, therefore, who has susceptibility for, and a lively pleasure in, music, may confidently devote to it as much of his time and capacity as his general occupations and other circumstances permit ; his reward will continue so long as he continues to work with pleasure. May, then, every one only obtain such instruction as will not needlessly embitter and destroy his pleasure, before the development of his powers has reached his natural limits ; and let every one remember that the immediate and most important object of all artistic occupation is no other than to heighten our susceptibility and enhance the pleasure it affords, thereby rendering it a means of enriching and ennobling man's existence. Then no excited imagination will draw him into the dangerous path of the artistic profession ; nor a false ambition, which is altogether foreign to the spirit of genuine art, render him dissatisfied with the success of his efforts, when he sees others attain more brilliant results.

But whoever supposes that he feels within him this call, and its ever accompanying power, to dedicate his whole life to art, should seriously examine whether it is not

merely an imaginary one, deluding him by means of a fantastic love of art*, which does not measure its own fulness or strength; or through a selfish desire to enjoy the apparently happy, unrestrained, and lightly flowing course of artistic life; or even by a false ambition, kindled by the brilliant success of others. These alluring enticements are, *in most cases*, followed by bitter repentance, when too late. It is true that some few instances are not wanting wherein a decided firmness of will and great perseverance have led to considerable success, even from such insufficient inducements; but hardly ever will these lead to the reward of internal satisfaction; and success itself often involves the extinction of genuine artistic spirit, and is purchased at the expense of true pleasure in art, and of health.

But most carefully should *he* examine himself who believes that he is called to enter upon the career of a *composer*; for his destination is not only the highest, but also the most exacting and doubtful, and no other person can give him decided advice. *No one should devote himself to this career of life, unless he is forced to do so*—forced by an irresistible impulse of heart and mind; no one who *can* choose another calling, whose heart *suffers* him to remain in another profession, who is not ready and willing, if necessary, to sacrifice, for ever, all the advantages and pleasures of life, in order to obey the inward voice; nor one who cannot look with a firm and devoted eye to the possibility of sacrificing his life *without gaining the desired success*; for no honest effort is *altogether* unsuccessful. Generally, if not always, such a calling manifests itself in the days of early childhood, in extempore playing and attempts at composition. He who waits to be taught, who begins to compose only when his instruction in composition has commenced—his case is already doubtful, though by no means hopeless. It should likewise be considered that an inclination or capability which has manifested itself at, and been fostered and nourished since, an early time of life, has also had a greater space of time to unfold itself before the commencement of the actual instruction and culture of the school; that it is therefore already more developed and strengthened, and gives to the student the inestimable advantage of active experience, of ideas already ripened into life, and that confidence which is equally free from fear and doubt, as from a vain over-estimation of his powers. But even this advantage is not indispensable to success. Genuine love and perseverance are able to carry off the prize, even if the resolution be formed at a late, though not too late, period of life.

He, however, who has made the career of a composer the object of his life, ought, from the beginning, to bear in mind that it cannot be the *exclusive occupation* of his mind; for this simple reason—that no man is able continually to compose. Poetry in sounds, as well as in words or colours, is the effusion of only the highest moments of life, of which the whole work of portraying our ideas and designs occupies but a small portion: even to the most fertile talent, no better fate is awarded, and no other would be endurable. Still more remote from the mind of the disciple should be the vain and desecrating hope of gaining a *living* by composing. The greatest artists—Bach, Haydn, Mozart, Beethoven—have *not* been able to do so. Formerly, it may have

* We call that love fantastic which over-estimates itself, which fancies itself too intense and too powerful (as it may appear in extraordinary moments of elevation or over-excitement), instead of examining, earnestly and honestly, whether, and how far, it will endure.

been possible, with regard to some few composers for the Italian opera, who entered entirely into the prevailing taste of the day and the caprice of the *principal singers* ; but even to them, probably only in the latter years of their lives. A secondary branch of musical occupation, whether singing or playing, conducting or teaching, has always been the necessary, and, in spite of many hindrances and burthens, a salutary, companion of composition. Each of these occupations has its advantages, and also its disadvantages, for the composer ; to one or more, however, he must be reconciled, and seek to prepare himself for. This ought also to be well considered in determining the future career of life.

SECTION THE FOURTH.

DEVELOPMENT OF THE NATURAL QUALIFICATIONS.

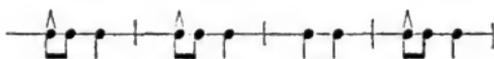
It has been made evident that most men are by nature qualified for music, but that this qualification comprehends divers powers and capabilities, which may be found in manifold combinations and modifications. The germs of these, as of all other powers and capabilities, being implanted in us from our birth, begin to be strengthened and developed from the earliest moments of life by impressions received from the world around us; so that, at the time when the real course of instruction commences, the natural qualifications have, to a certain extent, been already developed and trained in the preparatory school of ordinary life.

In this respect, however, the development of the *musical* capabilities, particularly of the sense for tonal differences and combinations, is less favorably circumstanced than that of any other natural power, especially in northern climes; for the most pressing wants and demands of life make their first appeal to the other spiritual sense—the sight, and then to the understanding. The child necessarily learns to make observation, to notice the differences, and compare the characteristic marks of objects around him, with the eye, sooner than with the ear. The organs of speech, so soon as they begin to act, are seized upon by the reasoning mind as its own special instrument of expression; and the ear is almost exclusively occupied in the acquisition and distinction of articulate sounds—words; of course, only in their signification as parts of speech, as signs of ideas, and not in their musical sense, which is less easily perceived, and of which most men remain for a long time unconscious. As regards the German in particular, he has much less inducement to cultivate the purely musical element in language than his more loquacious southern and western neighbours; although this element is much more powerful, and immeasurably more deep and pure in his language than even in the Italian, of which the only superiority consists in its greater clearness of sound and the preconceived notion that it is more musical than the German.

For this reason, the subsequent neglect, or even suppression, of a capacity for music is the more to be deplored; and such neglect, or suppression, with its most pernicious effects, may frequently be traced to special musical instruction. We hear, too often, parents and teachers complain of a want of musical talent in their children or pupils, as if the blame of this deficiency were by no means attributable to themselves. The truth of our assertion, that most human beings are possessed of a greater amount of musical talent than is generally supposed, can only reveal itself in its full force when all the obstructions, neglects, and errors in ordinary instruction shall have been removed.

THE INTERVAL PRECEDING INSTRUCTION.

In music, as in every other branch of education, practical instruction should be preceded and aided by a careful preparation at home; and here, especially, it is the mother who is called upon to foster and strengthen the awakening germs of musical susceptibility, and become the benefactress of her child. It is impossible to calculate how the mind and musical feeling of the child may be stimulated by alluring and characteristic sounds, if impressed upon them during the earliest years of life, without compulsion, and without an apparent design: the clear sound of a small bell; the simultaneous intonation of two or three sounds ($\bar{c}-\bar{g}$; $\bar{g}-\bar{d}-\bar{b}$) upon bells, glasses, or the pianoforte; the contrast between high and low chords, struck with a decided and well-marked rhythm—for example, this,



which appears most natural to children at a later period; the listening to a distant peal of thunder, the rustling and whistling of the evening breeze through the foliage, the murmuring of the brook, the moaning of the struggling storm, or the plaintive strains of the nightingale. Who can anticipate what deep and lasting impressions such moments may create in the young mind thirsting for information, until, perhaps, at a later period of life, they become beautiful impulses of the soul, fanning the flame which animates a work of art. But how much that is disturbing, deafening, and injurious, conspires against these fructifying moments of childhood, especially in our larger cities! How necessary is guidance and assistance, where the child cannot be left with safety to nature alone! And while the soul-inspiring moments are so rare, how harshly does the noise of our crowded streets grate upon the tender ear! How often do we purposely expose our children to the deafening clang of our military bands, the rumbling drum and shrill fife; so that, long before consciousness is awakened, the ear has become accustomed to harsh and violent impressions, its more tender fibres having lost their tension and sensibility.

Still, every mother who has a perception of the delight afforded by music, or its softening and purifying influence over the heart, should seriously consider the great importance of the first training of musical feeling. Her simple song, in which the child may join, is the most natural and often the most effective medium of instruction. A march round the room, hand-in-hand with his father, to the most simple melody, or the mere rhythm of a drum, may give greater delight to a boy, and do more in awakening his feeling for time and rhythm, than six months' regular instruction. And should Fortune's smiles permit the magic sight of an opera to flash upon his early days, such a scene of wonder and delight may emit a ray of sunshine that will illumine and animate his future life. To this end, we should wish the dear, old, and yet ever-youthful "*Magic Flute*" to be the first opera presented to the eye and ear of the child; for in this "child and fairy play" Mozart has immortalized to every age the innocent and blissful days of early youth: genial children imitate in play, and with the sweetest self-abandonment, all the wonderful deeds and, to them incomprehensible, passions of maturity, until their own performance carries them to reality, even to the dreaded dagger; but all this with such innocent purity, such

child-like unconsciousness, that we receive no ill impressions, when the star-irradiated Queen warbles like a lark in the midst of all her sorrows, and gracefully soars into the highest region of melodious sounds. But the empty pageantry and unmeaning violence of our antique-modern operas should remain unknown to the young mind; and still more carefully should it be guarded against those operas of the Auber-gistic* class, in which music is dragged down to the trivialities and nothingness of common life; as also against all light, fashionable music, which a child cannot comprehend; and, lastly, against all *excess* in every kind of music. The first opera; one performance upon the full organ in an empty church; at rare intervals, a military band; and still more rarely, a concert—these are important moments in the life of a child, and should occur but very seldom.

On the other hand, however, we would ask permission for all children to play occasionally upon the piano in their own way, to search for pleasing chords, and even to scramble over the key-board, so long as there is no danger of injuring the instrument. This kind of playing is generally forbidden by parents, particularly after the commencement of musical instruction; the child is told to occupy itself more usefully by practising finger exercises or other lessons. But what is to become of its own musical feeling, its own still undeveloped poetry of sound, if you deprive it of its only, and, at this time of life, altogether indispensable, auxiliary means of development? Parents are told, and hear with pleasure, that Mozart found out chords upon the piano when he was under three years of age; and yet they restrain their own children from so doing, or interrupt and spoil their often fervent musical aspirations with the critical impatience of mature age.

So far respecting the nurture and development of musical capacity previously to, and during the commencement of, instruction. The detail must be left to the counsel and guidance of the teacher.

THE COURSE OF INSTRUCTION.

How often—we cannot help repeating it—how often do we hear teachers complain of want of musical talent in their pupils, and how rarely do we find them earnestly endeavouring to awaken and strengthen that talent! How little effort is made to discover a means by which the deficiency complained of might be remedied! Is it, indeed, the sole object of musical instruction to initiate the student in the performance of a number of pieces, or to impart to him a certain amount of abstract knowledge or technical skill? If so, the object may indeed be attained by the exercise of the understanding or bodily powers alone, and the soul may remain quiescent: but such a course of practice and study will leave heart and mind equally barren, and for ever devoid of the life that dwells in genuine art. He who wishes to gain more from the study and practice of music than mere abstract, and therefore shallow and worthless, results, must necessarily go back to the original source of all art, deriving every thing from innate *artistic feeling*.

This consideration leads us at once to a maxim, which, indeed, appears to be so self-evident that one might hesitate to give expression to it, did we not see it so fre-

* A play upon the words Auber and *auberger* (a tavern).—TR.

quently disregarded. *No composition ought to be laid before the pupil which his mind cannot fully comprehend.* Deeply conceived, intricately constructed, or even merely extensive works of art, if they are to be learned and reproduced, not only in a mechanical manner, but with feeling and understanding, require a considerable maturity and development of the mind. It would be thought ridiculous, were we to put Dante, or Shakspeare, or even the simple but long-spun tales of Ariosto, into the hands of children; and yet many do not hesitate to make them practise Bach's fugues, Beethoven's most profound effusions, or at least some long concertos; or to attempt grand opera scenes with beginners, who might derive real pleasure for themselves and others from the performance of simple airs. Unfortunately, a total failure of such attempts is scarcely possible, if the student have only a spark of intelligence and sufficient mechanical industry; and from this partial success, both parents and pupils imbibe the false idea that a real and important step in advance has been accomplished, while, in fact, a new and successful effort has been made to mislead and suppress natural genius.

DEVELOPMENT OF RHYTHMICAL FEELING.

Here it is also that complaints are most frequently made of the pupil's deficiency in *time* and *rhythm*, although he has been really trained to these imperfections. A feeling for time and rhythm, we repeat the assertion, is innate with all possessed of common understanding; but, like all other natural powers, not always in the same degree, and never in so perfect a condition as to enable the learner at once to comprehend and reproduce the manifold and often intricate rhythmical combinations occurring in musical compositions. Examine one of Mozart's, Haydn's, or Beethoven's easiest sonatas; or any of Spontini's, Weber's, or Rossini's vocal compositions: what a diversity of rhythmical forms! how many different ways of arranging the parts of the bar! how many divisions and subdivisions into quavers, semiquavers, triplets, dotted, tied, and syncopated notes! how many different kinds of phrases and sections! how many minute gradations of accent! Every one who has the least idea of this diversity of rhythmical forms, will at once acknowledge that the uncultivated natural feeling is quite inadequate to such tasks.

And yet this is the very point respecting which the majority of our elementary teachers least concern themselves. If they teach at all, according to a definite plan, they decide upon the succession of the pieces for practice almost exclusively on the ground of their mechanical difficulty. The more complicated forms of rhythm remain unexplained and uncomprehended; it is considered sufficient, if, by dint of incessant counting, beating with the hands, stamping with the feet, and other unseemly gesticulations, the pupil be brought to keep the time; *i. e.* to observe an external uniformity of movement. This is by no means the way to animate and develop the sense of time, and the nicer rhythmical feeling, or to give the learner an insight into the real nature of rhythm in general. Therefore the counting, beating, and stamping commence anew with every new piece, until, at last, a *mechanical habit of uniformity* takes the place of a *lively feeling* for symmetry and its expression. It is, unfortunately, but too true that the majority of those who practise music, either as professors or amateurs, have only retained a feeling for mechanical uniformity—for the dead, cold '*down-beat*' of rhythmical motion.

And yet nothing is easier to an intelligent teacher, especially at the commencement of the course of instruction, than the task of developing and strengthening this phase of musical capacity. It only requires a methodical selection of the exercises and other pieces, according to their rhythmical difficulty, commencing with the most simple forms of rhythmical arrangement, and gradually proceeding to the more complicated ones. Marches for boys, dances for girls, duets for two performers on the pianoforte, or for the pianoforte and another accompanying instrument; from the commencement, a strict and decided mode of accentuation; marching around the room; if necessary, the beating of time by the pupil to the playing of the teacher, or another pupil; above all, a careful explanation and analysis of the different rhythmical groupings and subdivisions: these, and many other expedients, which it is impossible to enumerate, and which most readily suggest themselves in the course of instruction, are the most effective means for the cultivation of rhythmical feeling*.

CULTIVATION OF THE MUSICAL EAR.

The cultivation of the ear, especially in learning the pianoforte, labours under still greater disadvantages. Most elementary teachers conceive that all has been accomplished when the pupil plays correctly the notes placed before him; whether he has received a vivid impression of what he plays, whether his mental perception and consciousness be actually awakened—are questions not entered into. And even where the teacher's intentions are really good, great mistakes are often made in the adoption of the means. Without dwelling upon the importance, in this case also, of

* It is only against excess in counting, against incessant and deafening *loud* counting, and the disagreeable habit of beating time with the foot, that we feel compelled to raise our voice; for it would be impossible, at the beginning especially, to dispense with counting altogether. When it is indispensable, the numbers should be pronounced with a short and sharp utterance; this rouses and steadies the rhythmical feeling, while drawing pronunciation causes indecision and uncertainty; impatient loudness stuns the ear of the learner, and the beating of time with the foot disturbs his firm position. A short, half-loud "One!" "Two!" put in by the teacher at the proper moment; a gentle, but decided tap with the finger upon the lid of the piano or the arm of the pupil, will do more to impart animation and order to rhythmical feeling than all the noise and extravagant gesticulations by which so many teachers manifest their zeal. In cases of intricate rhythm, with complicated subdivisions, the teacher or pupil *may* count "One!—and—Two!—and. . . ." instead of merely "One!" "Two!" &c. the conjunction indicating the unaccented member of the bar part. If the movement change into triple time, the word "and" must be dropped, and the bar parts indicated merely by "One! Two! Three!" It will also greatly assist the learner if the teacher play the difficult passages with him in a higher octave, or only strike the principal parts of the bar, or, in slow movements, the members of each part. When the pupil has acquired a certain degree of steadiness and certainty, he should be accustomed to discontinue counting, where the rhythm is simple, and to recommence just *before* entering upon a more difficult passage; in short, to dispense as much and as soon as possible with all external aids.

Maelzel's metronome (see p. 83) may be recommended as an aid to steadiness in the performance of the pupil; the metronome should not, however, be placed upon the piano, as an energetic but irregular performance may disturb the regularity of its vibrations, in the same way that the unequal beats of two watches resting upon the same shelf or table are apt to assimilate.

adapting the selection of pieces for practice to the intellectual capacity of the pupil, we shall proceed at once to point out the first and most effectual means for awakening the ear to a perception of tonal relations; means which, through a misconceived notion of a *solid instruction*, have not only been neglected, but actually condemned.

The first of these means is at once to leave the pupil free to discover and invent by the independent activity of his own ear. Instruction in pianoforte playing generally commences with a series of finger exercises, repeated in all or most of the keys. We advise that these exercises be not played from notes, but that they should be learned by imitation from the teacher, and impressed on the memory. Only when the exercises become so numerous that it may be feared the learner will forget the one while learning another, they may be written; but only in the key of *C* major, or (when exercises in minor keys are necessary) *A* minor. The exercises thus practised and written in one key, must be repeated in all other keys, with no other help than the ear. The scales especially, and afterwards the chords, should be practised in this manner, the pupil learning to form them upon every semitone of the octave, the teacher giving him no other assistance than a timely caution when in danger of going wrong. When a certain degree of facility has been attained in all these exercises, and not till then, the pupil may be taught to name and represent the sounds, scales, and chords in notes. It will prove most useful and improving for the pupil, at the same time, to *sing* the different scales and the successive intervals of the chords.

A second means of enlivening the perception of tonal differences, is to allow *the pupil to play and sing from memory*. To those experienced in tuition and education, the fear of playing from memory entertained by the majority of parents and teachers must appear strange; for in every other branch of mental culture it is considered of the utmost importance to exercise and strengthen the memory. The only reason adducible against it, is, that the pupil may acquire the habit of playing every thing without attention to the notes; and that this habit may prevent him from ever being able to play a piece correctly at sight. There are, however, abundant means of guarding against such a result. When the teacher has reason to fear that the pupil is beginning to trust *too much* to his memory, he may place before him at once, or in quick succession, so many pieces for practice as to render it impossible for him to learn them by memory. He should also at an early stage be accustomed to play a part in compositions for two or more performers, which cannot be easily committed to memory, because neither part is in itself complete; and, lastly, the teacher should not overlook the least deviation from the music as it is written or printed, but make the pupil refer to the notes the moment he detects the slightest error or deviation. In extreme cases, he may even resort to the expedient, during every lesson, of making some slight alterations in the music the pupil is practising, so as to compel him always to look at the notes again. In short, there is never a lack of means for an intelligent and attentive teacher to prevent the abuse of a natural gift, the possession of which is, indeed, of incalculable value to every person who practises music, and particularly to a composer. Freedom, power, and intensity of feeling in the execution of a musical composition, no less than the direction of a musical performance, are utterly impossible, so long as the performer or conductor is chained to the notes; and as for composition, or extempore playing, that any great results can be obtained without the help of a good memory, is inconceivable.

Playing and singing from memory strengthens not only the perception of tonal differences and combinations, but also imparts the power of forming a correct and vivid idea of the internal connexion of entire strains and series of strains, and thus enables the learner better to comprehend the contents of a musical composition. This comprehension of a work of art, in its entirety and its principal divisions, being a necessary and indispensable condition of a truthful performance, we offer a few words respecting a means which will not only greatly facilitate it, but will otherwise prove most useful, by keeping the student's attention alive, and accustoming him to promptness of decision in all cases of emergency. These means are: *frequent playing and singing at sight*; especially in duets or pieces with accompaniments, and at once in, or as near as possible to, the time intended by the composer. The teacher must previously explain to the pupil that his principal aim should be to play through the entire piece without interruption, stopping, or slackening the movement; that he is not permitted to reconsider or repeat a passage when he has made a mistake, but that the eye is always to hasten forward, the fingers or voice following its movements. This alone is required of the pupil; but it must be exacted with strictness, and, especially when the teacher plays with his pupil, he must pursue his own course without cessation. On the other hand, as an encouragement to the pupil, he should be apprized that, under such circumstances, he is not held accountable for any mistake or omission he may make during the performance. The first trials of this kind often turn out most egregious, and, to those who do not consider how many different powers are combined in such performances, ridiculous failures; but the benefits resulting from this exercise soon become evident, and the pupil is sure to make rapid progress when the teacher has made a good beginning.

It is to be understood that, besides these exercises, other compositions must be most carefully studied, and considered as the principal objects of instruction. Pieces of an easier grade should be selected for playing at sight, and, after being used two or three times for that purpose, should be carefully studied and practised. By this means, the evils which might otherwise possibly arise from sight playing, such as hurrying, want of correctness, &c. will be counteracted.

Finally, the most fruitful means for spiritualising and elevating the feeling for music in all its aspects: *the student's own invention, whether in writing or playing*, should never be suppressed, but encouraged in every possible way. How often is the young pupil reproved for indulging in the interesting search for chords and airs upon the instrument. How often, as we have said before, is he told that such attempts are visionary, and that mechanical finger-exercises are far more profitable! How often are his first essays in writing conderfined with a sneer of contempt, and held up to derision, as a proof of his utter want of musical talent, in order to make him abstain from all such useless dreams and attempts! Such interference and reproaches are oppressive to the more highly gifted; to the progress of children less endowed by Nature, they frequently prove absolutely destructive. No one should be allured to enter upon the career of a composer; for there is no guarantee of success, excepting to him who is called to it by an irresistible internal voice. But it would be equally wrong to obstruct the highest and most fructifying form of activity in which musical talent manifests and develops itself. From our childhood we have all been instructed

and exercised in literary composition, and even in the art of making verses: has this been done with the view of making us either authors or poets? By no means. It was because there is no more powerful means of developing the mind, and establishing a command over its special organ of expression—language, than the practice of working out and uniting our own ideas. Of how much greater importance must this means be in musical education, for which ordinary life does not afford the immense preparatory practice of constant thinking and speaking from our earliest childhood which assists literary composition.

✓
SECTION THE FIFTH.

THE OBJECTS AND SEASONABLE COMMENCEMENT OF MUSICAL INSTRUCTION.

WHAT is to be learned? and which is the proper season for each branch of instruction? These questions, of decided importance, either in the most general or the most essential points, should be earnestly considered by parents and teachers, when about to commence the musical education of any one confided to their care. These questions are of equal importance to every one who devotes himself to the study or practice of music. That we may at least touch upon the most important points, we shall enumerate the different branches of musical occupation. First, however, a most pernicious and widely extended prejudice has to be combated.

To the question, what should be the course of instruction in music? it is customary, especially with many teachers, to make a distinction between those who devote themselves to music as a profession, and those who cultivate it merely as a source of pleasure, or as a branch of general education; between the future professor and the mere amateur. The former, according to this dictum, should be *thoroughly*, the latter *superficially*, or less solidly, instructed. This is one of the most erroneous and pernicious distinctions that could be made in any kind of discipline. Only the most solid instruction possible has a probability of success; indeed, what is more, solid and sound instruction is at the same time the easiest and most expeditious. In order to be convinced of this, it is only necessary that we should form a correct idea of what is implied by solid instruction; and not mistake for it, that spurious pedantry which wears the student with useless tasks and formalities, just as injurious and unprofitable to the intending professor as to the amateur. Solid instruction is that which is directed to all really essential points, which proceeds methodically and rationally, constantly deducing new forms and doctrines from others, so that each preceding one prepares for and facilitates the comprehension of the next. Between the instruction of the amateur and the professional artist there exists but one distinction: the former is at liberty to discontinue his onward progress at an earlier period than the latter; because, in the first place, his powers are claimed by another and, to him, a more important object; consequently he is prevented, even during the time of his study, from devoting all his power and energy to music, while the future artist treats it as the chief object of his life, and proceeds as far as talent and circumstances permit. After this digression, we return to the original question.

Of what should the course of instruction consist, and which is the proper time to engage in each branch of study?

SINGING.

We have said, on a former occasion, that, were it possible, every one should learn music; we now add, that, *if possible, every one should learn to sing.* Singing is the innate music of human nature; the voice is its own natural instrument—indeed, it is more, it is the sympathetic living organ of the soul. All the emotions of the mind, all our feelings and affections are at once embodied and proclaimed by the voice; and thus, indeed, are speech and song our earliest poetry, as may be observed in the youngest children; and the most constant companions of our feelings, until we arrive at tottering old age. And when a suitable melody unites itself with the sentiment of the word, and this the word of a true poet, so does the most intimate connexion of mind and feeling, the identity of both, appear in all its power, exercising over singer and hearer that wonderful influence which nations in their infancy attributed, not quite unreasonably, to magic power, and which we have experienced, although in a less forcible, and perhaps for this very reason more beneficial, manner.

Song is the exclusive treasure of the individual; but it is at the same time the most unlimited and firmest bond of musical companionship, from the popular songs and glees of the social circle, to the re-unions of well-trained choirs, devoting themselves to the performance of the grandest works of art. Public worship and devotion become more solemn and intense; our festivals and holidays assume a more pure and innocently joyous character, society becomes more animated and agreeable; our whole existence is exalted, and gains in happiness, in proportion to the increase in the number of individuals who delight in singing, and sing themselves. And nothing makes an individual feel so soon at home and amongst his friends, in public or private assemblies, as when he can unite his own voice with the general song.

To the musician—and particularly to the composer—singing is almost an indispensable accomplishment, for which no substitute can be found which will enable him to penetrate with equal depth into the nature and meaning of the very finest and most hidden features of the art of sound. No instrument can supply the place of that song which our own soul draws from our own breast; there are no means by which we can enter so fully into the meaning of a tonal relation, or feel so deeply the beauty and truthfulness of a melody, and make it felt by others, as by singing.

We say, therefore, that every lover of music, and especially every professional musician who has the least particle of a voice, ought to sing. The proper season for the practice of singing precedes that of any other kind of music. It should commence in early childhood; between the third and fifth years of age, if not sooner; but not in the form of regular instruction. The song of the mother inviting the child to imitate the roundelay of children dancing in a ring: this is the first natural singing-school, teaching without notes and rules, and, as it were, attuning and setting in vibration the chords of the soul. Actual instruction should only commence in the second period of childhood, between the seventh and fourteenth years of age. At this time, however, it may be begun without fear of danger, unless sickness, or great weakness of organ, renders a postponement advisable.

We will add, in conclusion, that by far the greatest number of individuals have sufficient voice to sing, and to study singing successfully. Even considerable vocal capabilities are much more common than is generally imagined; there is not a want of natural qualification, so much as a scarcity of those who have sufficient patience and ability to discover, foster, and develop the germs implanted by nature. And even though all are not so highly favored by nature and circumstances as to enable them to accomplish great proficiency in singing, still it must be an encouragement to know that great—sometimes the most touching and most intensely delightful effects—may be attained even by an indifferent voice, if the weak organ be assisted by feeling, artistic cultivation, and intelligence. Who would not consider himself richly repaid in finding that his exertions have enabled him to sing a simple ballad sufficiently well to touch the hearts of his hearers; or to take an active part in the performance of a chorus? How much farther it may be advisable to proceed in the cultivation of the voice and the higher study of vocal art, must be decided according to each individual case. Of a composer, conductor, or finishing teacher, we have a right to demand that he should be perfectly acquainted with the whole theory and practice of vocal art, although he may not be required to have undergone a practical discipline so long and severe as that of the professional singer; and although organic deficiencies may make it altogether impossible for him ever to attain any brilliant practical results. A composer, especially, who has not regularly studied, and, as much as possible, practised singing, will hardly write well for voices, or acquire the finer niceties of musical declamation; in fact, he will never be able to infuse life and spirit (which are qualities very distinct from mere correctness) into the parts of his harmonies.

PIANOFORTE PLAYING.

Next to singing, pianoforte playing obtains and deserves the greatest favor amongst those who practise music. The pianoforte is (with the exception of the organ, which is too difficult of access) the only instrument upon which melody and harmony, the simultaneous progression of different series of sounds, can be represented with great fulness of tone and an almost unlimited power of execution; it is, at the same time, most suitable for the accompaniment of vocal music and for conducting a performance. All these advantages have caused more masterpieces to be written, from the time of Sebastian Bach to that of Beethoven, for this instrument alone, than for all other instruments together. Almost all songs have either been set to a pianoforte accompaniment or arranged for it; most compositions for the organ may be performed upon this instrument, and every quartet or orchestral composition which finds the least favor with the public is at once arranged for, and made accessible to, the pianoforte player. Thus no branch of musical practice holds out the promise of so rich a mine of pleasure and instruction as pianoforte playing; and it must be granted that an extensive acquaintance with musical literature, and a deeper insight into the world of art, are scarcely imaginable—if at all possible—without, at least, some practical skill upon that most useful of all instruments.

To a composer, this instrument is almost indispensable, partly for reasons mentioned above, and also because no other is so suitable for extempore playing and the

examination of part compositions. It is equally important to the conductor and singing master. Indeed, even its imperfections offer special advantages, both to the student in general and the composer in particular. The pianoforte is greatly inferior to almost all bow and wind instruments in respect to intensity and power of tone, the capability of sustaining a sound with undiminished force, or even swelling it; of closely connecting two or more successive sounds, or blending them in the way so easily effected upon bow instruments by means of gliding. Its notes do not give full satisfaction to the ear; its melodies, compared to those of the above-named instruments, are comparatively colourless; between a pianoforte piece and an orchestral movement, there exists the same difference as between a mere sketch and a painting. But for these very reasons, the pianoforte contributes more to the creative fancy, both of the hearer and performer; for it requires the aid of this faculty to supply its deficiency, to impart colouring and imaginary fulness to that which it merely indicates and delineates in a spiritual manner. And thus it awakens and stimulates our conception, and through this medium penetrates to our hearts, while other instruments act immediately and more powerfully upon our senses, and through them upon the mind, which they may move more forcibly and irresistibly, but cannot awaken to an equally fertilizing spiritual activity. This is, perhaps, the principal reason why the pianoforte has become the first instrument of mental cultivation, especially to composers; any other instrument being apt to overpower him who devotes himself to it, and to draw him into its peculiarities, so that he only composes for this one instrument, or, in writing for other musical organs*, treats them as he is accustomed to do his own instrument, and thereby inevitably falls into error and mannerism.

For the first commencement, the pianoforte has, besides, the advantage that its sounds (we presume the instrument to be in tune) are pure, and that the arrangement of its keys greatly facilitates the comprehension of our tonal system.

But these very advantages impart a certain dangerous quality to the instrument; a quality which, if not counteracted, may prevent the student from deriving any real benefit from his musical education. And it is painful to observe that very little is done in our time to lessen this danger; that many teachers actually speculate upon that peculiar quality of the pianoforte, availing themselves of it as an especial aid, and thus making it the basis of an utterly false education and method of teaching, the apparent success of which is apt to deceive the uninitiated, and make the honest efforts of those who try to impart a really solid artistic education appear in a false and prejudicial light.

The dangerous quality of the pianoforte here alluded to, consists in this: that its sounds being all fixed, and as it were "ready made," music may be produced upon it without the exercise of what we have termed the sense for sound; and even a considerable mechanical skill in its treatment may be acquired, without the possession of an ear or taste for music. How frequently do we meet with skilful pianoforte players whose sense for sound is so uncultivated, that they are unable to sing a series of sounds correctly and in tune; who have no definite idea of what they are playing, nor can, indeed, be said distinctly to hear it! How many a bravura

* See p. 121.

performer might be named, to whom the contents and artistic import of the most simple musical composition remain a sealed book; who, for this reason, executes the grandest and the most trivial works, it may be with vain affectation, but without his soul being in the performance, and without real pleasure to himself; and therefore, also, without leading his hearers to the feeling of any interest or real artistic participation in the work he executes; the only effect of his performance being the vacant admiration of his technical skill! And how widely spread has this perversion of art into a dead mechanism become in the musical world! No one, who has frequent opportunities of watching those who teach and practise music, can conceal from himself that by far the greater majority of young pianists are misled in this manner, especially in our larger towns, where vanity and fashion rule the day; and that a number of teachers are either themselves ignorant of the real nature and right method of a genuine artistic education, or lack the courage to offer an earnest resistance to the tide of fashion, the inciting examples of those around or above them, or the temptation of pecuniary advantages.

Now, although a correct system is not to be expected from every teacher, nor the choice of a good master for every student to be hoped for, there still remains one point of security upon which dependance may be placed, and from which we may hope to derive an efficient safeguard against the extension of the evil. Let a strict regard be paid to the pieces chosen for the pupil's practice. Should they not be such as to insure progress, a good selection must be seriously required by those who have charge of the pupil's education; or, if this fail, a teacher more faithful to his art should be engaged without delay.

It has been previously stated that an extremely rich literature appertains to the pianoforte, consisting, both of works originally composed for, and of others, adapted to it. Now what can be more natural and obvious than that the principal aim of instruction on the pianoforte is to open this treasury of artistic productions to the student? For this purpose, a certain degree of technical skill must be acquired by the practice of finger exercises and other studies. But all this is evidently only a means towards an end; and, although nothing should be neglected in this respect, still it is possible that the object desired may be as well attained by a short, as by a long course, that the necessary exercises may be confined to certain essential requirements, or extended to promiscuous and unessential objects, and thus, for want of method, be multiplied *ad infinitum*. It is impossible not to perceive that, at the present time, this confusion is immeasurably extended, and that we are consequently overwhelmed by a perfect deluge of '*études*' or '*studies*' for the pianoforte. Every eminent teacher, every distinguished virtuoso, considers it indispensable to furnish a dozen or two of such *études*, in which this or that '*finger-trick*' (*Fingerkunststück*) must be learned most perfectly. And as the invention of a *motivo* (*Figur*), and a moderate acquaintance with the ordinary routine of musical composition, are, in fact, the only requisites for writing a well-sounding *étude*; as even the smallest trace of artistic inspiration is considered a great thing in compositions of this kind, which, after all, are intended only for studies, and nothing more; and as the brilliant execution of the author, or his celebrity as a teacher, are pretty sure of procuring a sale for a collection of such studies; it is inconceivable where all this writing and buying of *études* will end. But it is equally unintel-

ligible how the pupil is to find time for working through only the best and most esteemed of these studies, or when he will arrive at the practice of those real works of art for which they are intended as preparations.

The above observations offer, even to those uninstructed in music, a comparative test, whereby to distinguish between good and erroneous instruction.

SEBASTIAN BACH and HANDEL, JOSEPH HAYDN, MOZART, and BEETHOVEN, are the composers to whom we are indebted for the greatest number and grandest works for the pianoforte; and of these, Bach and Beethoven stand pre-eminent, as having, the one at a former, the other in our own time, achieved the greatest things in this field of musical art. It is only *after* these, that the names of Dussek, Carl Maria von Weber, Hummel, Mendelssohn, Chopin, and many others, can be mentioned; but we abstain from giving a more extensive list, especially of living composers, as it is foreign to the tendency of this work to pronounce judgment upon, and far less the condemnation of, individuals. The superior claims of the first-named five composers can, however, admit of no doubt amongst persons well acquainted with music; indeed, were we even disposed to assign to others an equal rank, the highly important value of these would be in no degree diminished. We do not, therefore, feel called upon to institute a comparison of rank, which, as relating to matters of ideality, could be, in any case, only conditionally admitted.

After these remarks, we may safely lay it down as a criterion and indispensable condition of a proper course of instruction, that the works of these five masters* constitute the principal and predominant subjects of study. What number of finger exercises, studies, and other means of instruction may be required in every individual case, no general rule can decide, and this must therefore be left to the

* In reference to Seb. Bach, however, we earnestly caution teachers not to introduce to their younger pupils the '*Forty-eight Preludes and Fugues*' at too early a stage; and that they should neither persuade themselves nor their pupils that all the writings of that great man (some of which were for a temporary object) are of equal importance. Bach's ideas and modes of expression differ in many respects from those familiar to modern musicians; for this reason, his works are not all equally calculated to promote the student's regard for, and acquaintance with, them. By not paying attention to this circumstance, and especially by commencing the study of Bach's works with the above collection, more lovers of music have been repulsed from, than attracted to, him. And with all the high respect we entertain for him, we shall not even hesitate to describe some of his compositions (many of his dances particularly) as antiquated and unsuited to the present day. An intelligent teacher, however, will find no lack of material. The '*Six Preludes pour les Commencans*,' the '*Inventions*,' and '*Fantasias*' (especially in the English and other '*Suites*'), and many others of his *Preludes*, *Sarabandes*, *Gigues*, &c. &c. offer a rich selection of the most charming compositions, which will never become antiquated, and which, being in form and contents more similar to modern productions, will gradually prepare the learner for the study and enjoyment of his other works. For such a purpose, the new '*Complete Edition*' of Bach's works, published by Messrs. R. Cocks and Co. of London, deserves our highest recommendation. By way of a first introduction to the spirit and peculiar style of these works, as also a preliminary school of polyphonic performance, a '*Selection from Sebastian Bach's Compositions for the Pianoforte*,' prefaced by the Author's Essay on the proper execution of these and similar works, has just been published by the above enterprising proprietors of the Complete Edition.

The same remarks apply also to Handel's Pianoforte Compositions, which, however, are less numerous and diversified in character than those of Bach.

discretion of the teacher. This, however, we assert openly and unconditionally, that no genuine artistic instruction and cultivation can be expected from a teacher, however clever and conscientious he may be in all other respects, who does not, at the first favorable opportunity, introduce to his pupils the works of the previously named masters, and continue to make their study and practice the principal occupation and object of his lessons. To occupy pupils solely with fashionable dances and similar trifles, arrangements from favourite operas, &c. &c. is a mode of teaching undeserving the confidence of all who seek a genuine artistic education. No teacher should therefore be engaged without a strict inquiry into the course of instruction he adopts having been previously made.

Instruction in pianoforte playing may commence at a very early age; the seventh or eighth year, and still sooner, although the child may not be able to reach an octave. There are, also, to be found numerous excellent works, particularly amongst those of Mozart and Haydn, in which children of tender years may feel an interest, when a suitable selection is made.

COMPOSITION.

As the third object of general musical education, we class the study of composition. Without this, a thorough comprehension of art and its productions, with a complete development of natural musical qualifications, is unattainable. If entered upon in the right spirit, it will reward every advancing step, by an increase of knowledge and pleasure, even should the want of high talent withhold from the learner all hopes of becoming a successful composer.

It is the more necessary to take this subject into careful consideration, on account of the many imperfect and erroneous ideas attaching to it.

Music, as may be seen from a mere perusal of this work, is an aggregate of innumerable forms, differing from or assimilating with each other, and blending together in endless variety. Even in the absence of a special musical education, a transient or permanent impression, more or less, may be made by its works; and a merely superficial instruction will enable the hearer to form an idea and give a tolerably correct representation of their contents. But, in order fully to understand them and deeply penetrate their spirit, it is necessary that we should not only have a perfect knowledge of every single feature of a composition, but also perceive and understand the purpose and effect of their combination into a complete work of art. Now every one who applies this to any of the greater productions of musical art, in which different parts are combined in an infinite variation of modes and forms, each part having its own cantilena, rhythm, tonal progression, &c. in which the relation between every single sound in one part has a definite relation to the simultaneous sounds in the other parts, and in which the most diversified gradations of movement and tone, as well as the different modes of performance, assist in forming a complete whole—we say, every one, taking all this into consideration, must confess that, for a perfect understanding of such a work, special study is absolutely necessary; and that this study, in order to lead to a true comprehension, must be searching, systematic, and methodical.

It may appear possible to enter upon such an analysis of art in its existing productions without a practical study of composition; but such a proceeding would entail upon the student an insupportable burthen of specialities, while he could never hope to arrive at the end of his labours, were it only, that in art new forms are continually adopted, or old ones newly applied.

The more animating, and, in fact, only practicable and successful proceeding, is for the student to apply his own hand to the production of the different forms of musical art, and thus become practically acquainted with their laws. He will then readily comprehend every existing and every new form or combination; because he has penetrated to the root of its existence; because he knows whence it is derived, and for what purpose. Now this is the very thing which the School of Composition proposes and is able to effect. It imparts, *not* mere abstract ideas of art, *not* a mere superficial knowledge of its works, nor a few disjointed and lifeless parts, *but a knowledge of the whole art, with all its individualities and in its unity, its material and its spirit, its forms and its contents, in the combination of which the whole essence of genuine art consists.*

To this indication of the promises held out to the student of musical composition, we are enabled, from long practical experience, to add the cheering assurance that *every onward step in this study brings its certain reward, even to the mere amateur, without requiring a disproportioned sacrifice of time, and even though deficiency in talent or other unfavorable circumstances may prevent the student from attaining a high degree of proficiency. Even the first exercises in one-part composition* serve to quicken the feeling for melody and impart a clear idea of its fundamental forms, of the efficacy of rhythm, and the manner in which strains and passages are developed from a simple motivo. The doctrine of two-part and double two-part composition based upon natural harmony, which is equally simple and easily comprehended, makes the student acquainted with the essential laws of harmony and the conduct of harmonic parts, while it offers many interesting and useful exercises, even to those who are only moderately endowed with talent. This doctrine may be mastered, without much exertion, in half a dozen lessons, and the learner would find his labours rewarded, even should he be either unable or unwilling to proceed farther.* The subsequent development of the harmony, which gradually

* The author has been obliged to adhere to the course and plan of his '*School of Musical Composition*' (Messrs. R. Cocks and Co.), as no previous works on harmony and thorough bass could possibly fulfil the promises here held out to the student of composition. The anti-artistic tendency and method and the incompleteness of the old school have been pointed out in different pages of the above-named work, but more particularly and fully in an essay (also by the author) bearing the title, "The old Doctrine of Music in opposition to the Spirit of our Time" (*Die alte Musiklehre im Streit mit unserer Zeit—Breitkopf und Hartel, 1841*), and it has been long since perceived and acknowledged by Reicha and every reflecting person practically acquainted with musical composition. It is attributable solely to the indolence of some teachers, or their utter ignorance of the real nature of composition, that so many of our young people have still to endure so long and useless a trouble, in the vain hope that they will ultimately be able to compose, or that at least they have acquired a deeper insight into the nature and genius of art, till all available time has been expended, all pleasure in the matter lost, and all germs of natural ability destroyed.

increases in richness and variety, presents a series of interesting features even to the mere observer, who cannot fail to be agreeably struck with the natural and perfectly rational manner in which, according to a few simple laws, the most simple forms lead step by step to structures and combinations full of life and significance. But far more interesting and progressive is this study to him who follows it up practically; the realm of sound clears up and expands before his eyes at every step in advance; and as at every stage of its development a new trace of a living spirit reveals itself to him, so his perception and musical feeling are more and more quickened, strengthened, and purified. Now—at the doctrine of the interweaving of chords—full artistic freedom of formation is again restored, and commences its interesting and wonderful play. From this point one artistic form arises from and follows another in regular order, no one presenting *in its place* greater difficulties than those preceding or following, until the student arrives at their application to practical purposes, in the shape of instrumental or vocal compositions for the church, the theatre, and other places or occasions where music is required to exert her power or lend her charms. And thus is completed the entire course of this interesting study, which every person may follow up so far as ability, inclination, or other circumstances permit, with the full assurance that, at whatever point he stops, he will find his labours amply rewarded.

With talented and eager children, the study of composition may commence at an early period; but not until a certain degree of practical skill upon some musical instrument, if possible the pianoforte, and some insight into the nature of art, as well as experience and power of reasoning, have been acquired. The student should at least have gone through the elementary exercises, and be equal, both technically and intellectually, to the conception and proper execution of such compositions as Haydn's and Mozart's sonatas. If the instruction in composition commence sooner, it will either become a mere childish play, or, which is much more pernicious, gradually neutralise in the child's still unsettled mind the natural susceptibility for, and undisturbed enjoyment of, the compositions laid before him; substituting a cold and unfruitful mechanism of the understanding for a free, animated, and joyous artistic activity. This is the greatest fault of a system of instruction according to which pianoforte-playing and composition are taught simultaneously, and which, with various modifications, is practised by a considerable number of teachers. This system, by means of a very cleverly devised mechanism, succeeds in rapidly promoting the pupil's progress *superficially*; this it does at the expense of real musical feeling, which it leaves not only undeveloped, but also tends to suppress and destroy, by cultivating almost exclusively the intellectual and mechanical powers of the pupil. Genuine love of art and artistic perfection are the less likely to result from this system, the more it is calculated to deceive the mere superficial observer, who cannot help being struck with the apparent delight of the student at his successful accomplishment of mechanical tasks, as well as the rapid advance in certain elementary branches of musical composition, which, to the uninitiated, appears altogether incomprehensible.

So far respecting the *general* objects of musical education. Should the student feel inclined to practise any other instrument besides the pianoforte, he may select

according to his inclination, or the opinion of a competent musician. Upon the inclination and time of the learner also depends whether, and how far, he shall engage in the study of the *science and history of musical art*. A composer, as well as any other really *educated* musician, will hardly be able to resist the desire of making himself acquainted with the history of his art; not, however, merely from books, but from the artistic works of succeeding ages.

SECTION THE SIXTH.

TEACHERS, AND METHOD OF TEACHING.

IN order that the object of musical instruction be really attained, it is evidently of the utmost importance that the learner should obtain the aid of an efficient teacher, and that the teacher adopt a proper method of instruction. There are so many parents utterly at a loss how to act in this matter; so many honest and well-meaning teachers who would be glad to improve their mode of teaching, if its defects were shown to them, or to see its correctness and soundness confirmed; so many students who have been led astray, or utterly spoiled by a bad teacher, or a bad method of teaching; that we feel it our duty to devote a few pages to this subject, before we close our volume. A thorough improvement, however, cannot be effected by means of a book, but only by a *more careful training of teachers, by public institutions, and by imparting to every educated citizen a higher and more correct idea of the nature and requirements of musical art.*

Since the art of sound exercises so powerful an influence over the sensual, intellectual, and moral existence of man, the avocation of a teacher of music is one of the highest importance. Parents, in selecting a teacher, should well consider what power he has through his art over the mind of his pupil; how he may either purify and ennoble, or corrupt and degrade it, and what injury he may inflict by leaving the mind void, while no art tends so much as music to arouse all the powers of the intellect and heart. Triviality, thoughtlessness, sensuality, vanity, and unbridled passion may be implanted and fostered by a music master, while he is equally capable of awakening and cherishing the noblest powers and sentiments.

The most important point for consideration in the selection of a music teacher appears, therefore, to be *the influence which he is likely to exert over the mind of his pupil.* In order to be sure that this influence will be of a beneficial nature, it is not sufficient to know that his own sentiments are strictly correct and moral, but a farther guarantee should be required in the high and pure idea he entertains of his art, and also his capability of imparting this idea to his pupil. These points should be carefully investigated; but, after this has been done, full reliance should be placed in the teacher, and he be left free to act according to his judgment. Partial confidence, or any interference with his instruction, can only tend to lessen his efficiency.

In respect to music in particular, it is, therefore, first of all, necessary to consider in what light the teacher himself looks upon his art, and how he practises and teaches it. A mere mechanic, who teaches his art as if it were a handicraft, can only form handicraftsmen. A man of mere cold understanding may impart abstract knowledge, or rapidly advance his pupil in technical matters; but he will never kindle a genial flame in the heart of his pupil, whose natural warmth he will rather help to extinguish. The mere sentimentalist, finally, may perhaps awaken a sympathetic feeling

in the breast of his pupil, but will never be able to lead him on with any degree of certainty. Art is neither a mere mechanism, nor only a matter of the understanding or feeling. It is *the external manifestation of man's whole being*; and he, only, who conceives it in its entirety, can educate another for it in a satisfactory manner. *Natural talent, sound knowledge, a feeling heart, and a clear perception of the real nature and purpose of art*;—these are indispensable qualities in a teacher of music. One of the criteria of his artistic animus is, as already observed on a former occasion, the class of works with which he occupies himself and his pupils. A teacher who spends his time over compositions of a trifling or worthless character, instead of occupying himself with the numerous masterpieces of our art, thereby indicates his own low position and low conception of the nature and purpose of art. It is true, there are teachers who, on the mere authority of the name, select only sterling and classical works for practice and instruction, but without really entering into their spirit with heart and mind, and therefore without benefit either to themselves or their pupils.

The next thing absolutely necessary in a teacher of music is *the capability of acting upon the heart and mind of the pupil in a decided and definite manner*. It is not enough that he be able to compose a piece of music, or perform it with taste and feeling. This proficiency may prove highly advantageous—it may delight, touch, and incite the learner; it may, possibly, produce a most successful *imitation*, and ultimately make the pupil acquire a more or less pure and refined *taste*; but, by itself, it will not suffice to impart real artistic freedom and certainty to the student. In order to bring about this result, the teacher must not only be able to execute an entire work of art in such a manner as to give the pupil a correct idea of its full character and effect, but also to impart to him a clear perception of the significance and purpose of all its minute details, and the manner in which each and all contribute to the intended effect of the whole. Nothing but a clear insight into the genius of art and the spiritual contents of each single work of art, can lead to an independent and characteristic conception and mode of performance, and raise the student to that eminence upon which the individuality of the artist and the genius of art unite themselves in purity and love, imparting what we term *style* to his compositions and performance. It is only of such an instruction that the effect extends beyond the circle of those special tasks and objects of study which comprise its regular course. If the pupil have obtained an insight into the real nature of the subject, he will not merely perceive it in those particular works and forms of art which he has studied with his teacher, but will look for it in every other work that may come under his notice. And this is the *real life in art*; it is the only source of security that the practice of art will not terminate with instruction, but will adorn the whole course of life.

This, however, claims, on the part of the teacher, great intelligence and extensive knowledge, besides a facility in grasping a subject, and explaining it in every possible way. A teacher must know much, far more than he is required to teach. He must be fully at home in, and a perfect master of, his subject, in order that he may be able to meet every question, every expressed, or unexpressed, want of his pupil, and have at his ready command an inexhaustible fund of means and expedients for every occasion requiring his aid.

Besides the elementary knowledge of his art and technical proficiency, we absolutely require of every respectable teacher of singing or the pianoforte, that he should

have studied *musical composition*, as this study is the surest, if not the only way of penetrating the real nature and genius of musical art. We farther require of him an extensive and intimate acquaintance with the modern and ancient masterpieces of our art, and earnestly impress upon him the necessity of keeping a watchful eye upon all new works making their appearance, and every movement in the artistic world, even though hosts of mistaken or retrograding attempts may often make it an irksome duty. A teacher occupying a higher standing, particularly he who instructs in composition, or prepares others for the office of teacher or conductor, will find it absolutely necessary to make himself thoroughly acquainted with the *history and science of music*; for art, like every other thing that exists, can only be fully comprehended by the aid of the history of its existence. The necessity of an adequate *general education*, being a matter of course, needs not here to be dwelt upon.

With the above qualifications, which are of a strictly artistic character, must be combined—*knowledge of mankind, and the power of acting upon the human mind*; but, besides this, the teacher must also take a real pleasure in teaching, and a hearty interest in the progress of his pupil. A clever teacher makes it his first business to study the natural capabilities as well as the dispositions and characters of his pupils. He tries to discover how each is best to be gained over or convinced; which natural powers may be, in every particular case, reckoned upon as sufficiently strong, which will require assistance, and for which, others will have to be brought into play. He does not place himself in such a position towards his pupil as if he were altogether a strange and different being; nor does he lower his own views to those of his pupil (two grave errors into which teachers are apt to fall); but, retaining his higher ideas and superior knowledge, he contemplates art and its different forms *from his pupil's point of view*, whence he is enabled to distinguish the good and true from that which is false, unhealthy, or defective, and to foster and strengthen the former, whilst he eradicates, corrects, or improves the latter. He thus causes the whole artistic development to take place in the pupil's own mind, knowing that that alone has life, and reproduces life, which grows up within ourselves, and is not acquired from without.

Such a teacher will be fully prepared to supply every deficiency, and meet even the unexpressed wants of his pupil; he will not be disheartened, except in cases of decided incapacity or dislike, when he will decline giving farther instruction, rather than enforce and participate in useless labour. If he find that the pupil's idea of time is defective, or has been confused by previous instruction, he will at first lay before him pieces of very simple rhythmical construction, gradually introducing different melodic and rhythmic alterations, so that the learner proceeds in the same pieces from the most simple to more complicated and difficult forms of rhythm*. If the perception of tonal differences be undeveloped, the teacher will direct his pupil's particular attention to the chords. He will cause him to find upon the pianoforte, and sing, from hearing only, first the major triad, next the dominant chord, then the major and minor chords of the ninth; afterwards the minor triad, with its derivative,

* For this purpose, it is of course necessary that the teacher should be able to compose and vary a theme extempore, as occasion may require—another reason why he should not neglect the study of musical composition.

chords, &c. &c. For as these chords are combinations of the most closely related sounds, each of these aids the untutored ear of the student to find the others, and thus he learns, in the most easy and natural manner, to distinguish the intervals of greatest importance, as octave, fifth, fourth, major and minor third, minor seventh, whole tones, semitones, &c. &c. Should the pupil have been accustomed to, or conceived a particular fancy for, the execution of brilliant passages, while he is deficient in taste and expression, the teacher will not harshly condemn and resist this tendency—such a proceeding being more calculated to alarm him, than to gain his attention—but will partially yield to it. He will, however, in the course of his lessons, cause the student to perform the same passages in various ways ; now staccato, and now legato, now forte and now piano, crescendo, diminuendo, &c. &c. and show him how one and the same strain may thus be made to assume different characters. When the student has once arrived at this perception, it will not be difficult to awaken his deeper melodic feeling, and give a nobler direction to his taste. Should the reasoning powers be most active and strong in the pupil, the teacher will avail himself of this circumstance to impart to him a clear perception of the nature and laws of rhythm and accentuation, which appear to belong, more than any other element in music, to the province of the understanding. Now and then, however, the teacher will enter with his pupil (as we have done, p. 113) into those nicer differences and gradations of accent which it is impossible to calculate, in order to convince him that musical activity is not confined to the understanding, but that there are many cases in which we must trust to the guidance of our feeling alone. It will not, then, be difficult to arouse and more extensively cultivate this latent power. If, on the contrary, the pupil be of a more sentimental turn, and inclined to yield himself, perhaps with enthusiastic delight, to an indescribable impression made by music upon his feelings, let the teacher beware not to despise, or suppress, that noble power of the soul which lies at the root of this propensity. The best way to proceed in this case is to enter now and then into a closer examination of some of those movements or passages which appear particularly to interest and delight the pupil, without, however, indulging in a lengthened and tedious scientific explanation. The teacher may point out the leading feature which imparts to such passages their peculiar character, and show its effectiveness in this respect by a comparison with other similar or dissimilar passages, or by making such alterations as will tend to deprive them either of their force or delicacy. If the attention and interest of the pupil be confined chiefly or exclusively to the melody, which is almost always the case with persons of a sentimental disposition, it will be advisable to lead him gradually to compositions in which a characteristic second part is opposed to the principal melody ; or in which two or more expressive melodies proceed simultaneously. The pupil will thus learn to distinguish, in each of the parts, that which has hitherto attracted him only in one, and gradually raise himself from a state of dependence upon an obscure and partial feeling, to a clear perception, and thereby to a more comprehensive and intellectual study, of his art.

It would be impossible, and also beyond the plan of this work, to enumerate all the advantages and expedients which a teacher may employ, by entering into the character, disposition, and natural capabilities of his pupil ; we have done sufficient, if, by a few practical illustrations, we have shown clearly the points to which the teacher should chiefly direct his attention.

Now it is true that, amongst the multitude of teachers, there are to be found very few such as we desire. This, however, affords no proof against the justness of our demands, but is only one of the evidences that comparatively little is done where much is required, and becomes an incentive to our aiding strenuously in the accomplishment of that which we know to be good and right. It is also undeniable that many otherwise intelligent persons are led, through thoughtlessness, want of knowledge, or other causes, to engage an incompetent master, when a better might be had. For this, however, teachers and professional musicians are themselves most to blame; for much too little has been done by them to diffuse amongst the public at large a better knowledge of the real nature of musical art, and of the manner in which it should be taught and studied—a conviction which has formed one of the author's chief inducements to write these pages.

There is still one misconception, against which we must most emphatically guard those who seek for instruction. It is the erroneous notion *that, for a beginner, an indifferent teacher is "good enough;"* and sometimes a wish to avoid for a time the payment of higher terms to a superior master forms an inducement to act upon this notion, than which, one more pernicious could not be conceived. An ignorant and unskilful master lays a bad foundation; he neglects those fundamental principles and exercises on which the whole subsequent instruction must be based; he leaves the natural capacities of his pupil dormant and undeveloped, gives a false direction to his entire musical activity, abusing and destroying both his zeal and pleasure in the pursuit. The better teacher who succeeds him, finds the pupil already half disgusted with his desultory course and unrewarded labour; the master is impeded at every step by the previous false or defective instruction, and is often scarcely able to incite to renewed attention and exertion required by a subject, the pupil who had flattered himself that it was already completely mastered. Where is the teacher who has not often wished, in such cases (and they are by no means rare), that his pupil had never received previous instruction, and that the ground had been left clear for him to build upon a solid foundation. And how many a talented pupil gives up the pursuit altogether, when the conviction is at last forced upon him, that he has studied and worked for years merely in order to commence anew!

Lastly: it is the *method of instruction* itself which requires our consideration. On this point, after all that has been said, we may confine ourselves to a single maxim, which appears to us most important and universally applicable, and which, to the mind of a reflecting teacher, will develop itself in all directions, however briefly it may be expressed in words. It is this:

"Let the teacher always bear in mind that he is teaching an art;—that he must, therefore treat both the pupil and subject of his instruction in the manner and with the feeling of an artist.

Acting upon this maxim, he will regard his pupil with that esteem and affection which is due to the future brother artist, and to every one engaged in high intellectual pursuits.

He will foster and strengthen the student's natural capabilities and love for art. All artistic activity must spring freely and joyously from the heart, if it is to continue fruitful during life; we cannot force even ourselves, much less others, to it. Taste for the art is the first and altogether indispensable condition of success in this sphere

of action ; and the teacher who knows not how to preserve and increase this pleasure, is sure to fail in his object. He is not, however, to excite a false pleasure, to stimulate vanity, or hold out enticing prospects of gain or distinction, but to awaken the genuine taste for art itself, and, indeed, by all such means as will render pupils more and more intelligent, and capable of enjoying that pleasure which attends a course of practice worthy of it, by a seasonable, animating word, by a feeling performance of artistic masterpieces, and, lastly, by a really artistic method of teaching and training.

The last point demands the most earnest consideration. Art is neither abstract reasoning, unintellectual feeling, nor unconscious action.

Neither should the doctrine of art be a collection of abstract rules. Every axiom and every rule must be demonstrated to the student from the very nature of the subject, and immediately, or as soon as possible, applied in practice. That this plan is thoroughly practicable, even in the study of composition, has, we trust, been proved in a work on this branch of musical art*. It was one of the many unartistic features of the former system of teaching, that the student had first to learn all possible intervals, chords, &c. &c. then to wade through a host of insignificant and unartistic fragments of composition, intended to illustrate all the different forms of counterpoint, before he arrived at the point (prior to which, however, most treatises come to a conclusion) where he might attempt practically to apply what he had learned. Nature and the whole history of art dictate a different course. Wherever the human mind has been left free, it has first grasped that which was convenient and most needed. In art, it has always proceeded at once to practical application, and confined its theoretical investigation to that point alone which, for a particular practical purpose, it was necessary to elucidate ; thus, at every step, acting with a definite intention, and incorporating abstract reflection with actual performance. That art has developed itself in this perfectly consistent and natural way, will be observed by every one who, in a proper spirit, studies its history.

In the training for ordinary practical performance, the same principle may also be applied. The tonal system, notation, rhythmic, &c. are of a nature so thoroughly rational, that every pupil may, with very little assistance, develop each of these doctrines himself, and, from a mere statement of the fundamental principles, discover them, as it were, anew. It appears to us to be one of the crudities of the usual system of instruction, that it burthens the beginner at the very outset with the whole tonal system ; next (or even previously to this, as most schools and primers do†), the whole system of notation ; then all the species of measures, &c. &c. while, for the first exercises, he only requires to know the very smallest portion of all this ; for example, a few notes confined to the lines and spaces of the staff, and written in one clef only, the rest being explained and learned in the course of practice, and as occasion requires. By this erroneous method, the pupil is led away from immediate contemplation and practice of art to an unartistic exercise of the memory, and his mental powers are occupied in a manner irreconcilable with the idea of art. From this, it is

* "*The School of Composition, Practical and Theoretical.*"—Messrs. R. Cocks & Co. London.

† They thus teach the *signs* before they have explained the things which those signs represent ; and their doctrine of notation remains unintelligible and incomplete, until the pupil has become acquainted with the *sounds* themselves.

apparent that the plan of really practical instruction cannot be the same as that followed in the present work, the ostensible object of which is to supply and prepare the material for such instruction.

The same remark applies even to those exercises which are of a purely technical nature. It is neither the hand, the voice, nor the understanding, which should alone be occupied with them, but the heart also ; they should be made as interesting as possible, and every technical proficiency acquired in this way should be applied, as soon as it can be done, to really artistic purposes. For this reason, we cannot look, without some serious misgivings, upon a system of modern invention, according to which, beginners on the pianoforte are made to practise upon a key-board drawn upon paper. The plan appears to have the recommendation of being cheap and convenient ; but it is obvious that, if it does not actually suppress a real artistic activity on the part of the pupil, it, at all events, contributes nothing towards its formation and encouragement.

It is the characteristic feature of a proper method of musical instruction, that it never loses sight of the nature and purpose of art and artistic education ; and that, from the very commencement to the highest eminence to which the student is able or willing to raise himself, he is continually occupied and interested in a really artistic manner and spirit. But this can only be effected by a teacher who is himself an artist, and is filled with the spirit of his art.

APPENDIX.

WE employ the form of an appendix, in order more fully to elucidate several points requiring farther explanation, by applying them to special works of art, which could not have been done in the body of this work, without interrupting the direct course of instruction. We must, however, confine ourselves to the most essential illustrations, in a form as concise as possible. We also think it advisable to select for illustration such works only as every lover of music may be supposed to possess, or be able conveniently to procure.

A.

RHYTHMICAL ANALYSIS.

P. 177.

We take for our first illustration the first movement of Beethoven's sonata for the pianoforte in E \flat major (Op. 7).

Bars 1 and 2, 3 and 4, are the two first *members* of a *section* which terminates at the commencement of bar 13. With this bar a repetition begins (the melody appearing in the lower part), which seems to draw to a close in the 17th bar; but, instead of terminating there, proceeds in the same kind of movement, first to the twenty-first, and then farther to the twenty-fifth bar. Leaving out of consideration that the last bar of every member is, at the same time, the first of the following one, the whole consists of a series of groups respectively of

2—2—8 (four times 2)—4—4 bars each.

Still more comprehensible are the next four members of two bars each, which, on account of the similarity of their contents, assume the form of two *phrases* (p. 169) of four bars each. The whole strain closes with a section of eight bars, again divided into members of two bars each.

Passing over the next section, we point the attention of the learner to the following one with dotted crotchets, which is seen at a glance to consist of four times two bars, and, after a decided close (in the key of the dominant), is repeated as far as the third member, after which there follows a prolongation, or coda.

The *Largo* in the same sonata shall be our second example. Its first section contains eight bars, which form five members of

1—1—1—1—and 4 bars respectively.

Now a section of two bars is three times repeated (with alterations), after which, the first section (enlarged in the middle to ten bars) is once more introduced. In the next bar commences a section of twice four bars, the first half of which is repeated, with slight alterations, and terminates in the fifth bar. The member, consisting of two bars, which here commences, is repeated first entire, and then partly (the last bar only), after which the first subject re-enters in an altered form.

Our last illustration shall be the following *Scherzo*, or *Allegro* movement. The first part of this movement is a *period* of an extensive form. A section of four bars and another of three members (of 1—4 and 2 bars respectively), constitute the *thesis* (p. 169) of this period. The *antithesis* consists of an altered repetition of the first section of a member of two bars taken from it, and a coda of twice four bars, the last of which is expanded to two.

This will suffice as an indication of the rhythmical construction of this composition, which is by no means one of the most simple. The contents of the different sections and phrases, the recurrence of the different subjects, and other signs and indications, will make it an easy task, even for those not acquainted with musical composition, to discover and understand the rhythmical arrangement of this and other works. After a moderate series of trials, the *rhythmical feeling* will have acquired a strength and activity sufficient to render a formal analysis unnecessary, and the student will intuitively perceive and properly represent in his performance the rhythmical arrangement of the most complicated movements.

B.

THE FUGUE FORM.

P. 238.

We take for our first illustration the simple fugue, in E♭ major, contained in the first part of Seb. Bach's "*Forty-eight Preludes and Fugues*."*

On comparing the two parts (bass and tenor) which appear first, we find that, with the exception of an alteration of the first interval, the contents of the first *seven* bars proceed similarly. The first seven sounds in the bass, therefore, display the *subject* of the fugue†, to which the tenor supplies the *answer*. Then, without any interlude, the alto follows with the subject, and the soprano with the answer. This is the first *exposition*, after which an *interlude* of two bars leads to a close in B♭ major. The *counter subject* which the bass opposes to the answer of the tenor, is only partially employed by the tenor and alto; each of the parts belonging to the *counter harmony* (p. 233) proceeding generally in an independent manner.

In this first exposition, the four parts entered successively in their natural order from the lowest to the highest: viz.

* Superior editions of this, and all other works mentioned in this book, may be had of Messrs. Cocks and Co. London.

† For those who are farther advanced, we observe that, strictly speaking, the subject terminates with the *commencement* of the seventh bar.

Bass, Tenor, Alto, Canto,

the theme of the fugue appearing alternately in the character of a subject (upon the tonic), or answer (upon the dominant).

The second exposition commences with the close in *Bb* major. The tenor starts with the answer, and is immediately followed, in the next bar*, by the subject in the bass, and before it has reached the end of the answer. This, then, is an imitation in the *stretta*. In the eighth and ninth bars of this exposition, the alto (with the answer) and the soprano (with the subject) follow each other likewise by approximation, so that the order of starting is this :

Tenor, Bass, Alto, Canto,

the theme appearing alternately as answer and subject.

This second exposition has likewise remained almost everywhere in the key of *Eb* major, in which it also closes ; or rather, it remains without a definite close, but leads to an interlude of eight bars, after which the tenor reappears with the theme (as subject) in *Ab* major†. In the following two bars, another *stretta* occurs between the soprano and bass, as previously between the tenor and bass ; and then the fugue closes with a few free bars.

For our second illustration, we take the fugue in *C* minor from the same work. This composition has been so carefully worked out in its details, that it requires to be examined bar by bar. The theme of the fugue terminates with the first crotchet in the second bar. It is introduced in the alto part, and answered immediately after by the soprano. After a short interlude, the tenor follows (bar 4) with the subject, and then, after a longer interlude, the bass (bar 7), with the answer slightly altered. Here the exposition might have been brought to a close ; but Bach has made it *redundant* (p. 234) by the re-introduction of the subject, first in the discant, then (bar 10) in the alto, and lastly (bar 11) in the bass, after which a close is effected (bar 13) in *G* minor.

In this bar commences a very close *stretta*, the soprano starting with the theme in its original form, and the alto following immediately with an *augmentation* (p. 235). In bar 15, the tenor introduces the subject in a *reversed* form ; in bar 16, the alto and canto ; and in bar 17, the tenor and canto display the subject in its original form and progression, but by *approximation* ; in bar 18, it appears once more in the alto ; after which it is imitated in the bass, being first augmented (bar 19), then reversed (bar 21) ; and, lastly (bar 22), repeated in its original form. Thus the theme appears no less than eleven times in one uninterrupted exposition, showing almost all the principal forms of imitation. The farther examination of this interesting composition is left to the student.

The fugue in *E* major in this same work may serve as a third example. We only notice that an exposition by *diminution* (commencing with bar 26) is carried out in all the four parts, after which the unaltered subject (in the alto) is answered in the bass (bar 30) both by approximation and diminution.

* The first sound has been shortened, in order more clearly to distinguish it from the tenor.

† The first sound is shortened, on account of the bass.

C.

THE RONDO FORM.

P. 244.

The rondo forms are of so frequent occurrence in modern music, and so easily recognised, that a few illustrations and brief remarks will suffice. For the sake of convenience, we shall take our examples from a single collection, viz. Beethoven's three sonatas, Op. 2*.

First example: the Adagio of the first Sonata.

The *principal subject* is an air of two strains (p. 242), the first part of which (a period of twice four bars) closes in the principal key, while the second, commencing with two closely connected members of two bars each, leads in a modulatory passage of four bars to the *episode* or second theme. This theme terminates with a passage in *C* major, based upon a motivo taken from the principal subject, which immediately reappears in a somewhat altered form, and is followed by a *coda* of some length.

Second example: the Largo of the second Sonata.

The principal subject (in *D* major), which has likewise the form of a bipartite air, terminates in bar 19. The *first episode* which commences in the same bar (in the parallel key) assumes a less regular form, and, in bar 31, leads back to the principal subject. The repetition of this subject (the second part of which is a little altered) extends from bar 32 to bar 50. Here the *second episode* appears in the original key, and leads to the principal subject, at first in *D* minor (because *D* major had been so recently employed), and then in *D* major to the end. In these last appearances of the principal subject, its first strain only has been repeated.

Third example: the Finale of the same Sonata.

The principal subject (in *A* major) terminates in bar 16; in its construction it is similar to the preceding ones. A free passage leads (bar 26) to the first episode (in *E* major), after which the principal subject is repeated, with slight alterations. Upon this follows a largely developed second episode in *A* minor, which is succeeded by the principal subject and the first episode; both in the original key. A long *coda*, consisting of extracts from the principal subject and the second episode, concludes the whole.

The last rondo form will be better comprehended when the sonata forms have been considered.

* A more minute and extensive analysis of the different Rondo and Fugue Forms will be found in the third volume of the "*School of Composition*."

D.

THE SONATA FORM.

P. 245.

The first movement of Beethoven's sonata in *F* minor (Op. 2) shall serve for our first example.

The principal subject is contained in the first eight bars, after which commences a repetition in the key of the dominant; which, however, is not carried through, but led to the dominant (*E*♭ major) of the relative major *A*♭. In bar 20, the subordinate subject (episode) is introduced in the key of the parallel itself (*A*♭ major). This episode terminates in the form of a passage, and then the whole first strain closes with the exposition of the *final subject* (p. 244), commencing in the 40th bar.

The second strain begins with the principal subject in *A*♭ major; this is followed by the subordinate subject in the subdominant of this original key (*B*♭ minor), which, through a free passage, leads (bar 33) to an organ point.

In the third strain, the principal, subordinate, and final subjects of the first are repeated; all in the original key.

We select for our second example Mozart's sonata in *F* major.

The principal subject consists of two themes, of which the first closes in bar 12; and the other, of an entirely different character, and distinctly separated from the first, terminates at bar 22; both make a perfect cadence in *F* major. After this, there appears an extended passage in *D* minor, which seems to lead to a close in *G* minor, but is made to terminate (in the manner explained, p. 198) with a half-close in *C* minor.

Now follows the second strain (in *C* major), consisting of two themes, the first of which is sixteen bars long, and is separated from the second by a free passage. The latter, partly derived from the first, leads to another passage, and thence to the final subject.

A more minute analysis is left to the student's own research.

We have still to consider that mixed

RONDO-SONATA FORM

before alluded to (note p. 245). Of this form the Finale of Beethoven's sonata in *G* major (Op. 31) affords an illustration.

The principal subject presents itself as an air of two strains (p. 242). The first of these consists of a section of four bars, which terminates with a close in the dominant, and is then repeated in the principal key. The second strain consists likewise of a repeated section of four bars, terminating with an imperfect close. This principal subject is then repeated with the melody transferred to the bass; after which, there follows a modulatory passage, which leads, through *E* minor and *D* major, to *A* major. Here, upon the closing note commences the episode, a section of four bars (in the key of *D* major), consisting of three repetitions of a member containing

two half-bars freely and loosely interwoven, and the close. This episode is closely connected with the final subject (in *D* major), which is to all appearance about to close in the dominant with the aid of the subdominant (*G* major). In this case, a fully developed first strain of the sonata form would have appeared.

The expected close, however, does not take place; instead of this, the key of the subdominant, which appeared to have been introduced only incidentally, is retained in the character of a principal key, and the whole principal subject (with alterations) repeated. Up to this point, therefore, the composition would appear to belong to the third or fourth rondo form (p. 244), with the first strain strengthened by the introduction of a final subject.

But this form also is departed from. The first part of the principal subject is once more repeated in the key of *G* minor; then, after an intermediate passage, an entirely new subject (consisting only of four bars) is introduced, and, alternating with the first part of the principal subject, as in the second part of the pure sonata form, conducted through the dominant to an organ point. Then follows the third part as in the sonata.

SUPPLEMENT
TO THE
ENGLISH EDITION.

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SUPPLEMENT
TO THE
ENGLISH EDITION.

I. TONAL ORDERS OF THE ANCIENT GREEKS.

(Page 40.)

THE principal tonal series of the Greeks were the *diatonic*, *chromatic*, and *enharmonic*, to which were added several *mixed orders*. These were all based upon the tetrachord, or a succession of four sounds, the lowest and highest of which, termed *nete* and *hypate*, were immutable, and always formed the interval of a major fourth (*c-f*), while the intermediate sounds, *mesac* and *lichanos* were variable, and formed, by elevation or depression, the different tonal series or scales.

The diatonic order comprises two tetrachords, proceeding by two tones and a semitone, thus: *c-d-e-f-g-a-b-c*, and was identical with our normal major scale. The Greeks justly considered it as the most ancient, simple, and natural of all tonal successions; for the sounds of which it consists appear first in the arithmetical calculation by ascending fourths, *b-e-a-d-g-c-f*, while, in an artistic point of view, it presents a well-arranged series, and contains all the most important and useful intervals. "For this reason," says Aristides, "it may be sung by every person, whether musical or not."

In the *chromatic order*, the two mutable sounds were so placed as to form the interval of a semitone; thus:



In the *enharmonic order*, intervals and progressions occurred which do not appear in our modern system. Its sounds proceeded first by two *quarter-tones*, and then by a major third; as here,



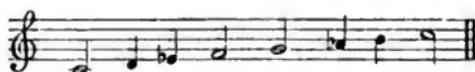
where the quarter-tone depression has been indicated by the Greek letter B (*beta*).

Of the last two orders, Aristides observes that the one could only be executed by "learned musicians," and the other, by "none but the most accomplished

artists." A practical modern musician would be altogether lost in either of these systems, for the possession of which the ancient music of the Greeks has been so often extolled. It is more than probable that those so-called chromatic and enharmonic scales were only employed "on paper," and that in practice they were identical with, or at least similar to, our modern minor scale, of which Olympos was the inventor. Proceeding in a purely experimental way, Olympos, by altering some of the intervals of the diatonic order, arrived at the formation of what is termed the *spondaic* order,

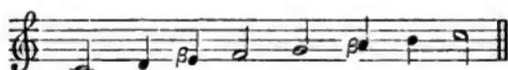


from which was afterwards derived a scale agreeing exactly with our normal minor scale.



It was only in this form, *i. e.* mixed with the diatonic order, that the chromatic and enharmonic orders could be of any practical use; and this opinion is confirmed by Ptolemæus (L. 2, c. 15).

As for the other mixed orders enumerated by Greek theorists, it is at once apparent that, *as constructed by them*, they could never have been employed in practical music. The normal form of the "enharmonic-diatonic" scale is stated to have been this,



containing whole tones ($c-d, f-g$), semitones ($b-c$), three-quarter tones ($d-\beta e, \beta e-f, g-\beta a$), and five-quarter tones ($\beta a-b$).

Still more complicated, and, for all practical purposes, quite useless, were several mixed forms of the "chromatic-diatonic" order, one of which, termed the "*æeat*," proceeded through two $\frac{1}{2}$ tones, and an interval of $1\frac{1}{6}$ tone; while another, the *hemiolic* order, contained two $\frac{2}{3}$ tones and an interval of $\frac{7}{4}$ tone.

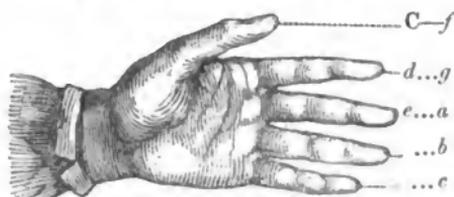
From these observations, and for many other reasons which we cannot here enumerate, it appears to be certain that the ancient Greeks employed, as the basis of practical music, the same fundamental series which we use at the present day under the name of the major and minor scales. The major scale was the first and most natural; it was termed the diatonic order. The minor scale was the result of Olympos's experiments, which led first to the construction of the *spondaic* series, and then to that of a scale identical with our own. As to the many varieties of mixed forms, they either only existed in the minds of calculating theorists, or were last attempts to modify the character of the two fundamental orders, by an imperceptible depression or elevation of some of the intervals, the effect of which might be compared to that of a modern musician singing out of tune*.

* Abridged from the author's article on Greek music, in the "*Universal Lexicon der Tonkunst*."

II. FORMATION OF THE MINOR SCALES.

(Page 50.)

When speaking of the formation of the major scales, we took occasion (p. 48) to advert to the ingenious manner in which LOGIER taught the different keys and their signatures to a number of pupils simultaneously. The same method may be applied to the minor mode, which, as we have seen, is derived from the major upon the same tonic, by depressing the third and sixth degrees. In this case, the thumb of the open hand represents the tonic of the scale to be constructed, and the degrees of the *major* scale (which the pupil is presumed to know) are so reckoned, that after proceeding to the second finger, which represents the characteristic third, the reckoning recommences with the thumb; as shown here,



when the second finger will indicate the two sounds of the major scale (here *e* and *a*), which have to be depressed in the minor scale on the same tonic.

III. MENSURAL MUSIC.

(Page 68.)

After Franco, of Cologne, who is the first nominal *teacher*, not *inventor*, of mensural music, as proved by Cottonius, an ancient author, quoted in Burney's excellent "History of Music;" an Englishman, Walter Odington, a Benedictine monk of Evesham, who lived about 1240, must be considered as the immediate successor in the development of the new doctrine; while another English monk, John of Tewkesbury (about 1338), besides several other English musicians, claim the honour of having materially contributed towards its improvement and success. England remained by no means backward in the development of musical art, which took place during the middle ages, under the guidance of the church; although it would appear that the fondness with which the people, especially in Wales, Scotland, and Ireland, were attached to their ancient national airs, many of which may probably have been of oriental origin, caused them to offer a passive but perceptible opposition to the music introduced amongst them under ecclesiastical authority. The same has occurred in other countries; for it is more possible to induce a high-minded people to silent resignation, than to make them speak in opposition to their feelings.

IV. RHYTHM OF NATIONAL AIRS.

(Page 88.)

The national song does not acknowledge the obligation of a strict adherence to time and measure; it is disposed to obey feeling more than understanding, and

claims from the singer a devotion to the more important points in the melody or poetry, a longer dwelling upon those that are pathetic or deep-felt, and a quickening of the movement, where the air or words are of a more lively character. In the oldest national airs, a rhythmical arrangement in bars or measures is altogether unknown; they follow entirely the metre of the poetry and the varying feeling of the moment. This may be most clearly perceived in those Gaelic songs of venerable antiquity which have become known to continental musicians chiefly through the industry of English collectors, while German composers (Haydn, Pleyel, Beethoven, C. M. Weber) have employed their talent to represent them in an artistic form.*

V. HANDEL AND THE ORATORIO.

(Page 253.)

If Germany may justly be proud of George Frederick Handel as one of her greatest sons, we shall never forget that it was in England he found the right sphere of action, and, indeed, that his mind was elevated to its highest possible flight. And this I do not now acknowledge for the first time; I have cheerfully borne testimony to it in my Memoir of Handel (written for the *Universal Lexicon der Tonkunst*, in the year 1836), and since, in my preface to the English edition of the "School of Composition." The impetuous and ambitious young man might, and did, earn transient triumphs in Italy; but he had to suffer for them; and even in London also, through the intrigues of the male soprani, and the nobility who took part with them. His own native country, with its stiff and tasteless 'Bourbonized' courts, could not endure him; and he, the stormy child of the world, was equally incapable of submitting to the humble lot of Seb. Bach, which, like the shining face of Moses, was bright only in its internal holiness and piety. England, with its gigantic relations, with its free and vigorous Protestant people, standing out firm and in bold relief, England was the proper and only suitable soil for such a man; there alone could he find the model for his cry, "Liberty or death" (Judas Maccabeus); for his solemn prayers, for that grandeur of expression, and that purity and fulness of feeling, which characterize his arias and songs. And thus England became his second home, and *he* Albion's immortal bard.

VI. REORGANIZATION OF MUSICAL AFFAIRS IN PRUSSIA.

(Page 308.)

Long before the year 1848, preparations had been made from time to time to place the external condition of musical art in Prussia upon a new basis. In that year, so rich in hopes, expectations, and promises, H. V. Ladenberg took up the matter; experienced men were solicited to give their opinion, and did it readily. H. V. Ladenberg became *Kultus-Minister*; but his functions soon ceased, and affairs remained in their previous condition. It having become clear that government was obliged to direct its attention to other and more urgent matters, the

* See the author's "School of Musical Composition," p. 366.

author, who was one of those consulted by the authorities, opened, in connexion with Dr. Kullack, Director Stern, and several other experienced teachers in Berlin, on their own account, a *General Academy of Music* for all branches and degrees of musical art. This institution has now been two years in operation; time will show how far it is possible for private individuals to effect that which, as Germany is at present circumstanced, the government of a powerful state might be expected to carry out much more efficiently and with greater certainty of success.

THE END.

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