

K. Jones

A
TREATISE ON THE ART OF MUSIC;

I N W H I C H

The Elements of HARMONY and AIR
are practically considered,

A N D

ILLUSTRATED BY AN HUNDRED AND FIFTY
EXAMPLES IN NOTES

Many of them taken from the best Authors:

The whole being intended as a Course of Lectures,

PREPARATORY TO THE PRACTICE OF

Thorough-Bass and Musical Composition:

A N D D E D I C A T E D

To the Right Honourable, &c. the DIRECTORS of the
CONCERTS of ANTIENT MUSIC.

B. W. Jones

Non ductus officio, sed amore operis.

QUINTIL.

No 36

C O L C H E S T E R :

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TO
THE RIGHT HONOURABLE THE EARL OF EXETER,
THE RIGHT HONOURABLE THE EARL OF SANDWICH,
THE RIGHT HONOURABLE LORD VISCOUNT DUDLEY
AND WARD,
THE RIGHT HON. LORD VISCOUNT FITZWILLIAM,
THE RIGHT REV^d. THE LORD BISHOP OF DURHAM,
THE RIGHT HONOURABLE LORD PAGET,
THE RIGHT HONOURABLE HUMPHREY MORRICE,
SIR WATKIN WILLIAMS WYNNE, BARONET,
SIR RICHARD JEBB, BARONET,
DIRECTORS OF THE CONCERTS
OF
ANTIEN T MUSIC.

MY LORDS AND GENTLEMEN,

TO Persons of your Experience and Judgement in the Art which is the Subject of the following Treatise, it need not be observed, that there is a TRUE SUBLIME in Music, as in the other Arts to which it is allied: you have done Honour to yourselves in the present Age by distinguishing and supporting it; and you will deserve the Praises of the next.

Had it not been for the CONCERTS of ANTIEN T MUSIC, some of the finest Compositions, and the rational and manly Entertainment arising from the superior manner in which they

they have been performed, would probably have been lost to this Country. The Stream of Fashion would have carried upon its Surface what is light and frothy; while that which is more solid and valuable would have sunk to the bottom. So long, therefore, as the names of CORELLI, GEMINIANI and HANDEL, together with the more antient Fathers of SACRED HARMONY shall be held in Esteem by Englishmen, so long will they be sensible of their obligation to the Influence and Patronage, which preserved the Works of those great Men from Oblivion.

How would it have delighted Dr. *Pepusch*, if he could have foreseen, that the Plan which he laboured so much to promote in a lesser Sphere, would be adopted by Persons of the first Rank and Eminence in this Kingdom; and appear with such splendor as he could never hope to see, and such Excellence of Performance, as (I think we may venture to say) he never heard.

In delivering the Rudiments of Harmony and Melody, I have humbly attempted to raise and cultivate a Classical Taste in the Musical Student, by shewing him in the course of the Work what Rules and Restrictions were observed by Those who arrived at the greatest Perfection in their Art. As to the Matter of my Book, I forbear to trouble you with any particulars in this place, having said so much in my *Introduction* to explain the occasion and nature of my Design. Had I been as much aware of its difficulties at the beginning as at the end of my Progress, I might have been deterred from an Undertaking, to the Prosecution of which, I could dedicate no hours but those of my Leisure.

If

If some should object that I have gone too far, and others that I have done too little, I shall thence hope that I have attained the middle point, which ought to be the object of a practical Treatise. And if the Work shall be honoured with a favourable Reception from you, and other as candid and unmercenary Judges of the Subject, I shall not repent of the Time and Labour I have bestowed upon it.

That you may long live to enjoy the Pleasure of that excellent Music, which your Example has taught the Public to relish as it deserves, is the sincere wish of,

MY LORDS AND GENTLEMEN,

Your most obliged,

most obedient,

and devoted,

humble Servant,

Nayland,
Jan. 12, 1784.

W. Jones

T H E

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INTRODUCTION.

THE first Object I had in view when I began the following Work, was to present a compendious System of the principles of *Thorough-Bass* and the Rules of *Modulation* to a Lady who has a most excellent Finger upon the Harpsichord. But as I proceeded, I was insensibly drawn on to extend my plan, for the benefit of some young friends, who wished to know the reason of things, and to learn Music as Scholars learn other things, by learning the Principles of the Art in the first place; which in this art is contrary to the general practice: and I may say thus much for the work, short and imperfect as it is, that it contains much of that information, which as a Student in Music I often wished to find but never could.

I have been informed, that some Musical Gentlemen who have heard of my design have totally mistaken the nature of it; supposing it to be a conjectural Enquiry into the Theoretical foundations of Music, such as few readers would understand, and which could afford neither entertainment nor improvement to the practitioner: whereas my work, tho' not professing to interfere with Masters and teach the performance of Music, which has already been done by *Geminiani*, *Pasquali*, *Emanuel Bach*, and of late by Mr. *Bemetzreider*, is in fact an elementary Treatise on the *Art*, which begins with the first rudiments, and explains every thing by examples in Notes. The Player of *Thorough-Bass* will find a great advantage, and perform to much better effect, if he sees into the principles of his Art. The Voluntary-Player will give more satisfaction to his hearers, if his thoughts are well connected, and his Music properly measured into Clauses and Periods, so as to speak *sense*, and be easily understood. And every Admirer of Music, who takes the pains to enquire what it is that constitutes real excellence, will hear good Music with more pleasure than if he heard it in ignorance: for the ignorant are very apt to be most pleased with false excellence, and to despise the true, because their minds are not yet opened and prepared for its effects. If you play an

Adagio of *Corelli* to a person who knows nothing of Harmony, you will raise no Admiration; for the same reason, as if you were to read *Milton* or *Shakespeare* to a man who does not understand the Grammar. But a noisy vulgar *allegro*, full of impertinence and repetition, or a common Ballad, will strike the fancy of the one, as a low comedy or a farce is adapted to the capacity of the other. There is as much incompetent and erroneous judgement in Music as in any art whatsoever; and it cannot be corrected but by infusing more knowledge into those who are capable of it and willing to receive it. Of this we have many lamentable examples amongst the Psalmodists of the Country, who bestow great labour on Music not fit to be introduced into the worship of God, and conceive a higher opinion of it than of the best compositions of our greatest Masters, who being truly learned in their Profession knew how to adapt their Music to the Nature and Dignity of their Subject, and have inspired the hearers of it with pleasure and devotion for ages past. But the works of some other self-recommended Composers, not half learned in their art, are generally better accepted; as many of the common people are found to have a better opinion of a Mountebank than of a Physician who has a talent for his profession, and is possessed of all the improvements of Science. How often has my patience been tried, and my nerves put upon the rack by the impertinent quaverings in some country Choirs; while at the same time I have observed the congregation either laughing or frowning, and all serious people uneasy at seeing every good end defeated for which Music is brought into the Church.

Where there is more Learning, there will of course be more taste and better discernment: and when a person who is present at a performance of Choral Music has skill enough to see the progress of it in a Score book at the same time, he hears it with as much effect as if he had more Ears than Nature has given: and indeed so he has; for as Learning gives a *second sight* to the mind of man, so doth Skill in Music improve the Hearing in the same degree. As we amuse ourselves by reading a Tragedy without seeing it acted on the Stage, so is it possible to be entertained by Music without hearing it: and at times when I could neither hear Music nor play it, I have found satisfaction and improvement by casting my Eye over the Score of some excellent Composition.

I should therefore be happy if I could persuade myself that the following sheets will have any effect in promoting a Taste for the best kind of Music, from which we seem to have been departing daily of late years. There is a fashion, to the Power of which the wisest are subject in some degree, in Music as in other things; and a love of novelty will tempt us to prefer the worse to the better, as we prefer an inconvenient unnatural fashion in our dress, and really come to think it handsome, only because we have it continually before our Eyes. But in the imitative Arts, there certainly is a *True Sublime*, which cannot vary as the humour of the world does, but is founded in Nature and Reason and has the sanction of experience. Why has not *Virgil* grown old in seventeen hundred years, but because his Work is founded in Nature, and is carried on according to the best and strictest Rules of Art? Yet to a School-boy it is drudgery to read him; and all his beauties pass by unobserved and neglected, till the taste is formed by habit and practice to understand and enjoy them.

We are now divided into parties for the old and the new Music, in which there is undoubtedly a great diversity of Style and an attention to different effects, some of which will be preferred to the others, according to the Studies and tempers of different Hearers. It is easy for a man to affect liberality of Sentiment, and disclaim all prejudice: but where there is variety of Judgement, we are apt to offend one another by opposition, and then it is hard to be perfectly clear of prejudice. I confess very freely, that my feelings give their testimony to the Style which is now called ancient; and in explaining the rules of Music so far as they are known to me, I quote *Corelli*, *Purcell*, *Geminiani*, and *Handel*, as naturally, and I hope as reasonably, as writers on Poetry and Oratory fetch their examples from *Virgil*, *Horace*, and *Cicero*, or as *Aristotle* exemplifies his precepts from *Homer* and *Sophocles*. What is truly excellent and has had the suffrage of the best judges in different ages can never become obsolete, but by being unjustly neglected, or impertinently overborn and superseded; and then the disgrace is not to the Style of the production, but to the capriciousness of man, which becomes weary of the best things, and has not patience to examine the merits of the cause. When the true Sublime has been attained, men may forget it as they forget the Sun, whose brightness is inherent; but such Music, to those who know it, will be esteemed as a pattern of excellence to the end of the world. *Galliard's* Hymn of Adam and Eve

Eve can no more grow old than the Poetry of *Milton* to which it is joined: and Doctor *Cooke*, like a Painter who fills up the Sketch of a former Master with a brighter colouring, has of late displayed an elegant Taste as well as profound Skill in supporting *Galliard's* Air with additional Harmony. But language and custom may be arbitrarily changed with length of time, till the poetry of *Milton* shall be obsolete, and require a learned Interpreter. When this shall happen, few will apply to it; and the hands of all common readers will be filled with other things, the productions of the time.

Modern Composers have introduced many improvements into melody, and some into Harmony; but by no means such as will compensate for their corruptions. Novelty and custom, two overbearing Tyrants, have given a Sanction to degenerate Harmony, wildness of Air, effeminacy, tautology and affected difficulties, inconsistent with the powers and beauties of Expression. The Luxury of the times, which has produced so many innovations, has diffused itself into our Music; as the music at Rome underwent a sensible alteration with the manners of the people;

Accessit numerisque modisque licentia major.

HOR.

If I may venture without offence to declare my own private Sentiment, I think the Golden Age of Music is past. In this Country it began to flourish under *Bird*, *Tallis*, *Gibbons*, *Purcel* and *Croft*; and ended with the Works of *Handel*. The four pieces of *Orlando Gibbons's* Service for the church are as sweet and perfect in their way as the four books of *Virgil's Georgics*; and many of *Handel's* Choruses have the fire and sublimity of *Homer*. Ever since Instrumental Music has been made independent of Vocal, we have been in danger of falling under the dominion of sound without sense: and I think it an unanswerable objection against the modern Style, which must have its weight with all lovers of Harmony, that if you try its effect upon an Organ, you discover its emptiness and insignificance. It is like that Painting which depends for its effect on a glare of colouring, to strike the eyes of the ignorant, rather than upon correctness of drawing, justness of design, and greatness of manner. Though I take the Organ as a test of Style *in general*, I must yet allow, that there may be Music good in its kind, without being proper for the Organ. I apprehend then,

then, that to say the best we can, we are fallen into the Silver age; and may think ourselves happy if we do not sink at length into the noisiness of Brass and the hardness of Iron. Without any flattery to the Right Honourable Directors of the Concerts of Antient Music, it must be said, that their Plan is not only serviceable but necessary to save us from the puerility and bombast which has been so rapidly increasing upon us. The generous encouragement which has also been given of late years to learned Vocal Harmony, has contributed very much to preserve the Spirit as well as the works of the antient Artists, and has produced many excellent Compositions, which will always retain their value with the true Lovers of Social Harmony. Doctor *Burney* has also done great justice to the old Ecclesiastical Composers, in his learned commentaries on the works of *Josquin de Prez*; and if he carries his work down to later times, I hope he will do the same Justice to the Fathers of Instrumental Harmony in the last age, whose excellencies he is well able to distinguish and recommend for imitation.

But it is time now to give some account of my own work, and the uses which may be made of it. 'The Art of Music does not now want to be invented, and can scarcely be improved, but it certainly wants to be methodized and made easier than heretofore. I therefore wrote this book, because I found nothing ready to my hands that agreed with my own Ideas of the Subject. Of those Authors who have professed to teach Music by Books, some are short and obscure, some perplexed and immethodical, some very defective and yet voluminous; as if they had purposely endeavoured to render a difficult subject more difficult by their manner of treating it, and had affected not to be understood. Many have been deterred by these obscurities of Music from attempting to make a Study of it. These it has been my endeavour to remove by proceeding in a regular method, and making every thing intelligible by examples in notes; the labour and difficulty of adding which has undoubtedly prevented many musical authors from writing a work of this kind; and I have found it the most wearisome part of my undertaking. My rules are rather extracted from Musical Compositions than from Musical Treatises, especially in the eighth Chapter which is the longest, and the most critical of all. By abstaining purposely from the perplexity of Books, I may appear to myself as an Inventor, where others have been before me. To me, the origin and rules of the Chromatic Scale, as here laid
b down,

down, are new, and occurred to me as soon as I had the Subject under my pen: and whatever may have been done by others, I flatter myself the Reader will find the Chromatic System more clearly explained and better confirmed than in any other work upon Music. I am under a farther disadvantage for want of consulting books as I went along, that I deliver some things without knowing how I came by them; and may thence seem guilty of ingratitude toward some worthy improvers of the science to whom I am under obligation. The System of fundamental Basses, I am told is the property of *Rameau*: and I believe *Rameau* had great merit in extending and applying it: but there seems to be no occasion to go to any modern for the principle itself, which regulated the antient Scale of *Guido Aretinus*, whose three Hexachords of the Gamut are accommodated to the three keys which constitute the fundamental Harmony of the Octave of the natural key of C, as will be hereafter explained. The first I heard of this doctrine was from an old *Italian* Master at *Oxford*, when I was an undergraduate, who afterwards published a Treatise. Before the writing of this Book, I never looked into any *Musical Dictionary*, because I never wish to see *things* delivered in a form which is fit for nothing but *words*, and will hinder those who make use of it from having a clear and collected Idea of any Science; whose rules can never be understood when they are in that state of separation. Yet after my work was finished, at the desire of a friend who put it into my hands, I looked over *Grassineau's* Musical Dictionary, a work recommended by Doctor *Pepusch*, Doctor *Green* and Mr. *Galliard*, and I find it excellent in its way; I would therefore recommend it myself to those who only want to look for the sense of musical terms, and would be informed as to the History, Theory, Forms and Modes of Music and Musical Instruments: but certainly it is not a work from which any person can learn the principles of the musical Art. There is a voluminous writer in the *German* Language, of whom great things are spoken, and I am told he has gone learnedly and methodically through the whole Science of Composition. Two celebrated artists of this age, Mr. *Linley* and Mr. *Baumgarten* have taken great pains, the one to translate, the other to compile, what is most excellent and useful in the works of this German; and from that compilation (all the contents of which were lately shewn to me with great liberality and candour by the ingenious Compiler himself) I think all Students in Music may derive great advantage, if it should

should be published, as I hope it will be in due time. The name of this writer is *Marpurg*, a contemporary with *Handel*, and I think of the same School and Education. With the sight of these collections from the works of *Marpurg*, I must own I was very seriously alarmed at the extent and difficulty of a subject, which I had endeavoured to represent within the compass of this book: but it was a consolation at the same time, that to those who shall be willing and shall have resolution to study it, that work, when it appears, will supply the defects of this. To shew what little help is to be obtained from books on some critical occasions where it is most wanted, I can assure the Reader, who may see it for himself, that a musical author, and a learned one too, on a very interesting part of this subject, has no more than two or three lines, and those unintelligible, on which my largest Chapter is employed; I mean on the measuring of an Air into Clauses, Cadences and Sections: his words, as they stand in the English Translation, are these—"we must endeavour to give each part a certain movement, wherein may be distinguished a Cæsura, a Section, a Cadence, a Syllable of the length of a Breve, and the places where the Discord is to be used: the whole to be made sensible and observable immediately on the first part of the Bar." There is an oracular obscurity in this sentence, from which no Reader can learn any thing, supposing the translation had the sense of the original, because the Book here uses mysterious terms without defining them. The *Cæsura*, as applied to Music, has never been explained by any Author I have met with: it is analagous to the *Cæsura* in Poetical Metre, where it signifies that *section of a verse*, in which the accent is thrown upon an odd Syllable of a Foot; and in its length it always consists of an even number and an odd one, as three is compounded of two and one, five of four and one, seven of six and one, &c. Therefore the *Cæsura* in Music may consist of a Bar and an half in common time, or of three Bars in Triple time. There is another sense in which it ought to be observed, and which consists with the former; that is, when the end of the air in one of the Parts coincides with the beginning of the air in another Part; as when an odd Syllable which is the end of a preceding foot in poetical metre, is also the beginning of the succeeding one. I have given examples of the thing, though I have not used the word *Cæsura*, which conveys nothing to an English Reader. What has here been said will be understood from

Examples

Examples CXVIII and CXIX, treated of in page 47, to which many others of like form might have been added, as this figure has been universally affected by such Musical Authors as understood the value of it. The same occurs again in Art. III page 58.

In the order and disposition of the following work, I thought it necessary to begin where the art itself must, with founding the degrees of the *Gamut*, and shewing how the *Semitones* are to be preserved in their proper places by the Old Scheme of *Sol-fa-ing*; a thing as respectable in its way as the old Grammar of *Lilly* is to Latin Scholars. But the Learner may pass it over, if his views are to Instrumental performance only. Then I proceed to the concordance of musical sounds, and their combinations; a proper attention to which will give a habit of finding the chords more readily when they come to be used in the practice of Thorough-Bass. The fundamental Harmony of a Key is the next thing to be known, without which there can be no such thing as a consistent piece of Harmony, because this teaches the art of *keeping the Key*, as the next Chapter explains the principle of inverting Chords, which enables us to produce great variety within the limits of one Key. In treating of Discords, I have intermixed a speculation on their generation, which has often entertained me as a matter of curiosity, though of no use to a Learner. The Scale of Harmony is capable of so many acceptations, that it has something for every one to speculate upon who contemplates it with any degree of attention. Where I deviate into matters of opinion, a Master who has been used to consider things differently may be inclined to dispute with me; and yet, if he turns the matter over again in his mind with candour, he may perhaps find my way as good as his own.

As *Modulation* is the art of changing the Key orderly and agreeably, it is a doctrine of great use and importance; and therefore I have delivered it in as easy a form as possible: but as it admits of great latitude, it is liable to great abuse; therefore I have circumscribed it according to the example of the best Composers. The *Periods of Harmony* which follow in the next Chapter contain much of the best matter that occurs in the works of the greatest Masters of Harmony; and they may be considered as a short Common Place book for the use of the Young Composer or Voluntary Player: I have given two Exam-
ples

ples of their use; one of which is a piece of Fugue and Canon, formed out of the notes of the Thorough-Bass, page 34; and to shew the use I have made of the 12th. 13th. and 14th. Periods, I have subjoined in the Plates, as the last Example of all, a plain Piece for the Organ, mentioned in page 36; in that sort of Style which I could always wish to hear from the Organ while the Service of the Church is depending; when light Airs and military tattoos ought not to be admitted.

Chromatic Harmony is a *Proteus* capable of so many forms, that it is very hard to reduce it to a proper degree of simplicity. I have attempted this, by beginning with a Chromatic Gamut, and proceeding orderly to double Chromatic Harmony ascending and descending. Some examples are wanting to shew how Chromatic Melody is derived from Chromatic Harmony: but there would be no end if a writer on Music were to follow his Subject as far as it would lead him. If this work has any merit in which it differs from all others of the kind, it will be found in the eighth Chapter on the *Analysis of Air and the Conduct of Subject*, where I have attempted to write a new Syntax of Melody and Musical Rhetoric; not new in itself, because it is exemplified from the Works of Masters who could not have followed the Rules of it unless they had known them; but by new, I mean such as has not to my knowledge been professedly explained. I described the Idea I then had of this necessary Branch of the Musical Art above twelve years ago to a Gentleman of North Britain who is an eminent performer, and who first gave me encouragement to write upon it: and I think this Chapter well considered may go farther towards turning a Player of Thorough-Bass into a Composer of Music than any other Plan of the same short compass which has been proposed for that purpose. Yet after all, as some books explain what others deliver obscurely, and some supply what others leave deficient, I would have the Learner observe, that no art can be perfectly acquired from any single book. Others must be taken in as auxiliaries: amongst which, in our present subject, I would recommend, in the first place, that little *orthodox* work (as I heard it rightly called by an eminent Master) compiled from the Lectures of Doctor *Pepusch*, and entitled, *a Short Treatise on Harmony*; which would be more valuable, but for its shortness; and the want of examples in notes.

To render what has gone before more useful and effectual, I have added a ninth Chapter on the application of the whole Book; which is more than I proposed when I gave my friends a Syllabus of the work; and I hope some directions will there be found which do not commonly occur in Musical Treatises.

As to my Reader, I must suppose him to be acquainted with the relation between written music and the scale of the Harpsichord, and to know the proportions of all notes and Marks, and the different sorts of Time by which Musical Pieces are measured. If he should be able to touch all the examples, as they occur, upon a Harpsichord, (or an Organ, which is better) he will read the work with more pleasure and derive more improvement from it. If he does not already know them, he should get the Alphabetical Letters of the scale so readily, that when he reads the Letters he may see the Notes of the Scale in his imagination as clearly as if he had the Keys of his Instrument before him. Without this, we may shew him a Chord by striking it upon an Instrument, but we cannot talk and reason about it. The Learner will sometimes find the Rules obscure, from the brevity to which I have bound myself; and will wish to consult a Master; and I wish he may have the advantage of a Master who is both skilful and communicative; for in some places, my Subject obliges me to speak rather to Masters than to Scholars. However no Beginner should be discouraged if he finds things which will not be clear at a first Reading: it is so in every Science; which is to be considered as *an whole*; and the different parts necessary to one another. If attention will conquer a difficulty, let him not spare it; for nothing is to be attained without application; and Music, if he makes a Study of it, will reward him for his pains. This Work cannot be skimmed over like a Novel, but demands the thought and attention of a philosophical or mathematical treatise, in those who wish to profit by it. The Examples will make all things easy, and without them the work can no more be understood than *Euclid* without his Diagramms. If the examples are well attended to and practised, they form a Treatise by themselves; and the inspection of them, when understood, will suggest the explanatory Text of this Work: I cannot be too particular in this direction: and as it is troublesome (while we are reading a Book) to be turning backwards and forwards to references in the Plates, I accommodate my Subscribers, who have done me the Honour to encourage the printing

printing of this work, with an additional set of the Plates, which may lie open before a Reader while he is perusing the book. I hope the price I have put upon the work, to defray the expence of it, will not be thought too much. A small Book of Examples, on the subject of *one* of my Chapters only, cost me fifteen shillings, without a single page to explain their principles, and shew the rules by which they are constructed, so as to teach a Reader how to do the like; though they might be laid down in a very small compass.

I was favoured with several sheets of very ingenious and learned Remarks upon the Manuscript of this Work by a Friend who is of the first rank in universal Literature, and whose eminent Performances in Music are well known; in consequence of which, I have made some things clearer and added others. If he had undertaken a Work of this kind himself, I think I should have owed but little to my friends upon this Subject.

About ten years ago I printed some little anonymous pieces of vocal Music; and as the Air of one of these has been publickly performed and printed very lately in another form, I have thought it necessary to give a Copy of it in this work, that I may not be supposed to have borrowed what was suggested to me by a Poem called *The Wreath* in Mr. *Bourne's* Miscellaneous Poems, page 124, Edit. 4to. 1772. This the Reader will accordingly find, such as it is, in Example CLV.

Ever since I considered the Theory of Musical Sounds as a branch of Natural Philosophy,* I was so captivated by its principles, that I left it with regret, and with a secret promise to myself of meeting it again if I should find reason and opportunity, and of descending to the consideration of Music as an *Art*; the Art which has been my greatest relief in all the other studies and labours of my life. Its application to the highest objects and the noblest purposes has recommended it in all ages to the attention of the best and wisest of Mankind, even to Princes themselves; amongst whom the first place is due to the sacred King, after whose example, and on whose words, so many Musicians in distant ages have exercised their skill. And we ought to celebrate with Gratitude the Spirit which the Psalms

* See *Physiological Disquisitions, or Discourses on the Natural Philosophy of the Elements*. 4to. Printed for Mr. Robinson, in Paternoster-Row.—In the Discourse on Music there is a description of an Eolian Harp of a new Structure, to which I was led by a consideration of the principle of *Vocality* in Sound: and it is now commonly sold by Messrs. Longman and Broderip, in Cheapside.

of *David* seem to have inspired into some of the greatest Masters of the Art. A skilful Writer who speaks of one of *Tallis's* Anthems, declares the Musical Subject of it to be so wonderfully great and ingenious, that he must have been inspired when he invented it. The work of *Marcello* on the Psalms, does also abound with sublime passages, the grand effusions of Art and Genius. When we speak of musical Princes, our great *Alfred* ought not to be forgotten, who happily applied his skill in Music to the saving of his kingdom from oppression and barbarism. *Quintilian*, in his Chapter on the uses of Music to an Orator,* has placed the Science in a point of view so much to its honour, that if his observations are just, no learned Reader will think I have thrown away my labour upon an unworthy Subject.

* Vid. *Quintil. Instit.* Lib. 1. cap. 10. 17.

C H A P. I.

OF THE SCALE OF MUSIC; OR THE OCTAVE, AS A SYSTEM OF DEGREES.

THOSE just Degrees and Distances of Sounds, which produce Harmony and are agreeable to the Ear, are comprehended within a certain System, the philosophical Reasons of which are not necessary to a practical Musician: it being only required of him to know what they are, and how to apply them according to the rules of art.

The Notes of the Scale are seven, distinguished in a certain Order by the first seven Letters of the Alphabet; and when we have ascended to an eighth Note the same order is repeated.

By a *Key*, we understand a System of Musical degrees, comprehending an orderly progression of eight Notes, ascending by tones and semitones intermixed, or whole notes, and half-notes; and the note we begin with is called the *Key-note*, or *Unison*.

Pitch is used to signify the situation of the Key-note, whether *high* or *low*: and *Concert-pitch* signifies that established height, at which any given note, as A or C, is played by Instruments in Concert.

Of Keys there are two sorts, *Major* and *Minor*: the Major is vulgarly called a *Sharp Key*, the Minor a *Flat Key*. They both comprehend the same number of tones and semitones, but in a different Order: and they are called Major or Minor, according as the interval is of the greater or lesser sort from the Key-note to the third note above it.

The eight notes ascending from C to c constitute the natural Major Key: the eight Notes ascending from A to a, constitute the natural Minor Key: and from the accommodation of the Letters of the Alphabet to the degrees of the Minor Key, that Key had the preference with the Antient Artists.

The Degrees of the Major and Minor Keys are these following.

In the Major Key, from C to D, the first Degree is a whole Tone; from D to E the second Degree is also a whole tone; but from E to F is only half a Tone. From F to G is a whole Tone; from G to A is a whole tone; from A to B is another whole tone; but from B to C, the interval which completes the Octave, is only half a Tone. In this Series, the two Semitones are placed between the third and fourth, and between the seventh and eighth.

The Octave from C to c contains two *Tetrachords*, or Systems of the *Fourth*, which are similar to each other, as consisting of the same intervals in the same order; and these two Tetrachords are disjoined from each other by a whole Tone, that is, by the interval between the fourth and Fifth, from F to G. From C to F inclusive, which is the first Tetrachord, we have two Tones and a Semitone; and from G to C, to complete the Octave, are two tones and a semitone.

In the Minor or Flat Key, the degrees of tone and semitone are differently situated; and their situation produces a very different effect in the Harmonies and Melodies which are composed of them. From A to B is a whole Tone; from B to C (as before) a Semitone; from C to D a whole tone. These are the intervals of the first Tetrachord. Then, omitting the interval of the whole tone between the fourth and fifth, we begin the other Tetrachord at E, which is not similar to the former as in the Major Key: for from E to F is a semitone; from F to G a whole tone, and from G to A another whole tone. This difference between the Tetrachords of the Major and Minor Key will be better understood by an Example in Notes: See Plate I. Example 1.

If the Intervals are compared in these two Progressions of the Major and Minor Keys,

C	D	E	F	G	A	B	C
A	B	C	D	E	F	G	A

we find a Major third from C to E (in the first Progression) and a Minor third from E to G, above it. But in the Minor Key (of the second Progression) the order of the Thirds is contrary: for from A to C is a Minor Third, and from C to E a Major Third. But it is the first Third to the Key-note which gives the distinguishing character, and denominates the Key to be *flat* or *sharp*.

If

If we take any other notes of the Scale besides C and A for Key-notes, then we are obliged to change some of the degrees, and introduce sharps and flats to reduce those Keys to the Type of the Natural Keys of C and A. When a piece of Music composed in one Key is removed to another of an higher or lower pitch, as convenience requires, it is said to be *transposed*; and all Keys beside the original Keys of the natural Scale are Keys by transposition.

When we take D instead of C as the Key-note of a *Major* Key, we must rectify the degrees of the first Tetrachord by taking F half a note higher, which we call F \sharp sharp: and to rectify the degrees of the second Tetrachord, we must take C \sharp sharp. Then will there be a semitone in the right place, between F \sharp and G, and between C \sharp and D; as before between E and F \natural , and B and C.

When D is taken as a Minor Key, and we would reduce it to the form of A, we must make B half a note lower, called B *molle* or *flat*: then will the interval between A and B be a semitone, as it is in the Key of A between E and F, the fifth and sixth to the Key-note.

Though all the Keys in the Scale, with accidental sharps and flats have the same order of degrees as the natural Keys; and a piece composed in a natural Key may be played or sung higher or lower in any other Key; it is not thence to be hastily inferred, that a transposed Key will produce the same effect as the original Key; because different Keys have their different characters, as all Musicians know, though few are able to account for it.

That the voice might truly express the degrees of Tune in fingering from written notes, the Musicians of antiquity appropriated certain technical Syllables to them, that the name of the Syllable might direct the voice to the proper interval; and thus the voice would be kept to sing in tune, preserving the true situation of the half-notes in the Key; which is exceedingly difficult to beginners when they are not led by an Instrument; and when they are so led, they learn by rote and not by rule.

To the Degrees of a *Hexachord*, or progression of six notes ascending, in the Major Keys of C and F and G, they applied the six Syllables, *Ut, Re, Mi, Fa, Sol, La*. The more modern Italians changed
the

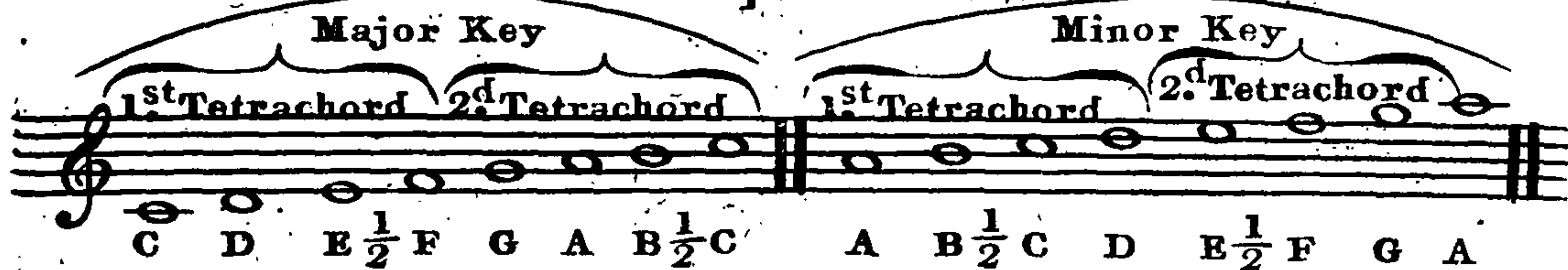
the first Syllable *Ut* into *Do*, as being of more convenient utterance. The half note from E to F, from B \sharp to C, from A to B \flat , was always distinguished by the Interval from *Mi* to *Fa*; and the chief Art of *Sol-fa-ing* consists in the proper placing of the *Mi*, as we shift from one Hexachord to another.

The Greeks were attached to the Tetrachord, particularly to that from A descending to E, that is A G F E; of which Sort there are two from E descending to E, *disjoined* by the whole tone from B to A; and from A descending there are two others, *conjoined* at E. But as these two thus conjoined carry us only to B, and B cannot be used as a Bass, another tone, called for this reason *Proslambanomenos*, was *assumed* as an Octave to A. But *Guido* found the Hexachord, or System of six Degrees, more convenient, because we have in that compass all the variety of degrees: and it is extraordinary, that the degrees ascending and descending are in the same order; that is, the Semitone is in the same respective situation. There is also this farther convenience, that when we have begun at C, we may begin again at the fifth note above C, and find in the natural scale, the same order of tones and semitones repeated. We may also find them if we begin at the fourth above C; but then we must make B \flat flat, that the degrees of this Hexachord may be conformable to the other two.

The technical Syllables of the *Sol-fa*, being thus repeated within the limits of every Hexachord, it must happen of course that more Syllables than one will fall upon the same note in its different capacities, that is, according to the different Hexachord to which it belongs. Thus A in a certain part of the Scale is called A *la-mi-re*; because, with reference to C as its Key-note it is *la*; with reference to F as its Key-note it is *mi*, the major third; with reference to G as its Key-note it is *re*, the second to the Key.

The Rule which teaches the Art of keeping the Key by hitting the distances and degrees, with the application of the Syllables abovementioned, is called the *Gamut*; because the lowest Note in the Scale was marked with the Greek Letter Γ *Gamma*, and called *Ut*, so *Gam-ut*. I am obliged to give a Copy of the Old Scale, that the Learner may understand what has been said of it. See Example II.

The



Ex. II

The ancient Scale or Gamut divided into Hexachords on the three Staves of Musical lines.

ee		la	Treble Stave
dd		la fol	
cc		fol fa	
bb		fa mi	
aa		la mi re	
g		fol re ut	
f		fa ut	
e		la mi	
d		la fol re	
c		fol fa ut	
b		fa mi	
a		la mi re	Bass Stave
G		fol re ut	
F		fa ut	
E	la mi		
D	fol re		
C	fa ut		
B	mi		
A	re		
F	ut		

Ex. III

Major Key of C.

Minor Key of A.

Key Tone Tone Semi Fifth Tone Tone Semi Fifth Tone Tone Semi Key Tone Tone Semi

Ex. IV

A Scheme of Concords in the natural Key of C.

8th 5th 4th 3^d 2^d 1st 8th 5th 4th 3^d 2^d 1st

Ex. V

A Scheme of Concords to the single Note of E.

8th 4th 3^d 2^d 1st 8th 4th 3^d 2^d 1st 8th 4th 3^d 2^d 1st

Ex. VI

3^d maj. 3^d mi. both 3^d mi. 3^d ma. both 3^d ma. 4th both 4th 3^d ma. both

4th 3. mi. both 3^d mi. 4th both 5th 4th both 4th 5th both

3^d ma. 6th mi. both 3^d mi. 6th ma. both 6th ma. 3^d mi. both 6th mi. 3^d ma. both

Ex. VII

Ex. VIII

C F G C With their Chords

containing all the Degrees of the Octave

Harm. of C. Harm. of G. Harm. of F. Harm. of C. Harm. of F. Harm. of C. Harm. of G.

Ex. IX

Ex. X

Ex. XI. Of the principal Discords with their Resolutions

4th & 5th resolved 9th resolved 7th min. resolved Partial Resolution of the 7th without

the fundamental Bafs

The Art of *Sol-fa-ing* or *plain-song*, is what I have not room to deliver here at large. If the Learner wishes to see it more fully treated, let him consult Morley's *Introduction to Musick*, an Author who wrote in the time of Queen Elizabeth, or any later Author, particularly a *Short Treatise on Harmony* first published in the Year 1730, where the Italian Method is explained. I shall however lay down a rule, of eminent service to lessen the principal difficulty attending it, which is that of placing the Semitones properly in a Major and Minor Key; without doing which, we are immediately out of the Key, and can proceed no farther.

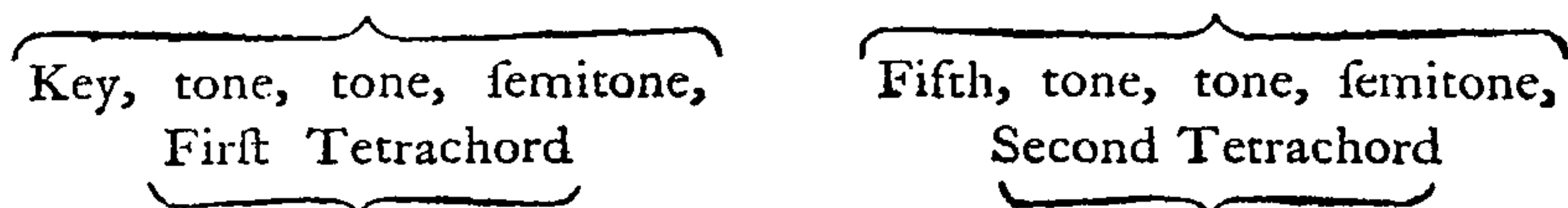
It has been already observed, that the Octave of the Major Key contains two Tetrachords, or Systems of the *Fourth*, with its included degrees, disjoined by a whole tone. $\overline{C D e f}$ is the first Tetrachord ascending, and $\overline{G A b c}$ is the second.* In these the intervals are similar, that is, of like progression, so that the two are remembered as if they were but one. The first of these is, Key C, Tone D, Tone E, Semitone F: the second is, Fifth G, Tone A, Tone B, Semitone C. Now if we take these Tetrachords reversed, (the second before the first) and apply them to the eight Notes of the Minor key, descending from the Fifth to its Octave, that is, from E to E downwards, we have the degrees in the same order: and thus the Art of *Sol-fa-ing* is reduced to the single principle of a fourth with its degrees. The following Scheme exhibits this at one view; where it is immediately seen, that the first Tetrachord *ascending* has the same intervals as the second *descending*; and the second ascending the same as the first descending; whence it appears, that the Major Key ascending from C to c, is exactly repeated by the Minor descending from E to E; the tones and semitones lying exactly in the same order.

* N. B. The small letters mark the notes between which is the interval of the Semitone.

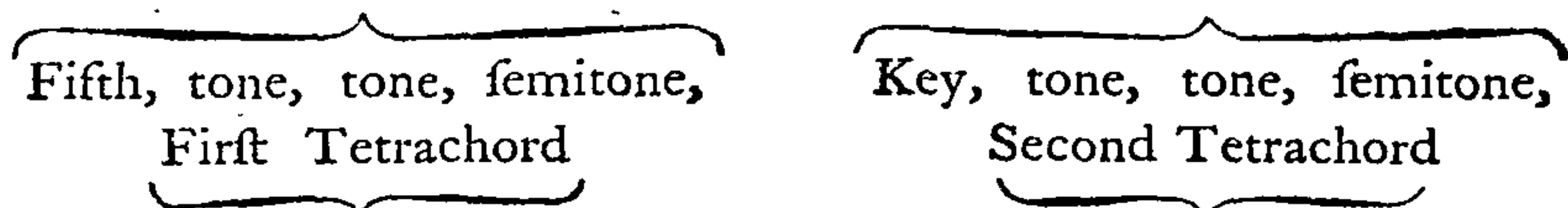
Major

C

Major Key Ascending



Minor Key Descending



The Art of Sol-fa-ing cannot be reduced to greater simplicity than to a series of three Intervals. But as the Syllables *Ut, Re, Mi, Fa, Sol, La*, are accommodated neither to four nor to eight notes, but to six, Learners always find it difficult to know by what names to call their notes, when they either exceed the limits of the Hexachord, or go into another Hexachord, which we call changing the Key. There are different ways; but the general rule to prevent uncertainty, is to consider one Hexachord as *borrowing* from another, whenever its limits are exceeded or its tones changed: and it is in all cases easy to know what names the tones would bear in their own proper Hexachord. The Scheme subjoined will explain this.

$$\begin{array}{l} \text{Ut, Re, Mi, Fa, Sol, La,} \\ \text{C D E F G A} \end{array} \left. \vphantom{\begin{array}{l} \text{Ut, Re, Mi, Fa, Sol, La,} \\ \text{C D E F G A} \end{array}} \right\} \text{Natural Hexachord.}$$

$$\begin{array}{l} \text{G A B C D E} \\ \text{Ut, Re, Mi, Fa, Sol, La,} \end{array} \left. \vphantom{\begin{array}{l} \text{G A B C D E} \\ \text{Ut, Re, Mi, Fa, Sol, La,} \end{array}} \right\} \begin{array}{l} \text{Durum} \\ \text{Hexachord.} \end{array}$$

$$\begin{array}{l} \text{Ut, Re, Mi, Fa, Sol, La,} \\ \text{C D E F G A} \end{array} \left. \vphantom{\begin{array}{l} \text{Ut, Re, Mi, Fa, Sol, La,} \\ \text{C D E F G A} \end{array}} \right\} \text{Natural Hexachord.}$$

$$\begin{array}{l} \text{F G A B}^b \text{ C D} \\ \text{Ut, Re, Mi, Fa, Sol, La,} \end{array} \left. \vphantom{\begin{array}{l} \text{F G A B}^b \text{ C D} \\ \text{Ut, Re, Mi, Fa, Sol, La,} \end{array}} \right\} \begin{array}{l} \text{Molle} \\ \text{Hexachord.} \end{array}$$

If the first series of the Natural Hexachord is carried higher up beyond A through B \sharp to C, it borrows from the durum Hexachord, and the names of the two notes so added are *Mi* and *Fa*. If the Natural Hexachord of the second series is carried on to C through B b , it borrows

borrows from the Molle Hexachord, in which B is *Molle* or flat,* and the two notes are named *Fa* and *Sol*. If the Durum in like manner is carried up beyond E, it borrows from the *Octave* of the *Natural*, and the two notes added will be *Fa* and *Sol*. In ordinary books of fingering, I never saw this conjoining of the Hexachords mentioned; but it is the true principle of Solmifation, and is fully explained in the treatise above-mentioned; yet not to be understood as it there stands without some difficulty.

This Art was formerly in great request, when there was more vocal and less instrumental Music; and vocal modulation more sparingly exceeded the fundamental Harmony of the two natural Keys, to which the syllables of the *Sol-fa* are accommodated. But now instruments are more in use, it is the common practice to learn the vocal scale imperfectly from the instrumental; which method will always have less of science and certainty, till great practice has got the better of all difficulties. The III^d. Example in the Plate explains by notes what was said of the two Tetrachords in the Major and Minor keys.†

* The Hexachords are denominated *Durum* and *Molle* from the nature of the B, which when natural is *hard*, as making a tritone with F; but when B is flattened it makes a true fourth with F, and becomes *soft* and agreeable.

† My Learned and ingenious Friend *Granville Sharp*, Esq; was beforehand with me in observing, that the first four notes descending in a flat key go by the same degrees as the first four notes ascending in a sharp key. See his *Short introduction to Vocal Music*. Rule 11 and 12. 2d. Edit.

C H A P. II.

O F C O N C O R D S.

A CONCORD is formed by two degrees of the Octave, which have an agreeable relation to each other, and please the Ear with a sense of Harmony, when they are compared together in consonance. A simple concord consists but of two notes; and these may be at any distance from one another in the Scale, that is, they may exceed the limits of the octave by the ascending of the one or the descending of the other, and yet preserve their consonance; because the eighth of any note is in effect the same with the note itself.

Of Concords, some are perfect, others imperfect.

The first perfect concord is the eighth, and its octave the fifteenth, &c.

The next perfect concord is the Fifth, with its octave the twelfth, &c.

The imperfect Concords are the Third and the Sixth.

Between the perfect and imperfect Concords, there is this essential difference; that the perfect Concords admit of no alteration, and become absolute discords if taken half a note higher or half a note lower: but the imperfect may be changed into greater and less, that is, they may be taken with the difference of half a note, and yet continue to be consonant intervals. The major third or major sixth may be taken half a note lower, and become a minor third and minor sixth: the minor third and minor sixth may be taken half a note higher, and become a major third and major sixth: and it is to be observed, that there is a correspondence between the thirds and sixths in all keys. If the Third to the Key-note is Major, the Sixth is Major also: if the Third is Minor, then the Sixth is Minor.

Authors

Authors have differed from each other and perplexed their Readers in their definitions of the interval of Fourth to the Key-note, rather from its acceptation in Composition than from its nature as an interval. It is undoubtedly a perfect concord, as the ear determines it to be, and because the note which makes the concord of Fourth with the Key, makes the concord of Fifth with its octave; as we shall see in the Scheme of Concords, Example IV, which is adapted to the Key of C natural.

A simple Fourth is not allowed in Composition as an accompaniment to any Bass Note; and being attended with a Fifth to support it in Harmony of three parts, which Fifth makes a dissonance with the Fourth, the Fourth has therefore been reckoned amongst the discords.

Many different relations of consonance may be found in any single note, when compared with the degrees above it, and the degrees below it.

In Example V. we take E, the Third Major to the Key, as the note to which the rest are compared.

To A below it is a Fifth.

To G below it is a Sixth Major.

To G \sharp below it is a Sixth Minor.

To C below it is a Third Major.

To C \sharp below it is a Third Minor.

With G above, it makes a Third Minor; or rather it is a Key note carrying its Minor Third.

With G \sharp above it carries its Major Third.

With B it carries its perfect Fifth;

With C \natural its Sixth Minor.

With C \sharp its Sixth Major.

With E above and E below it makes an Eighth.

To B below it is Fourth.

And with A above it makes a Fourth.

I have been thus particular in this Example, because it must be known, that a single Note, from its many consonant relations, may keep its place and *hold on*, while others change their places, and make a variety

riety of concords with that *holding* Note. Some of the greatest beauties and some of the greatest difficulties in Music arise from this principle, which becomes much more fruitful when the parts are multiplied and discords are taken in and combined with concords. The Drone of a Bagpipe is the Note of the Key holding on; to which the Tune as it passes forms a variety of concords, which are always *just* at the beginning of the Tune and at the end of it. To the Key Note the Fifth above is added as another Drone.

Consonant intervals, both perfect and imperfect (except the Third and Fourth) considered as two extremes, contain within them other concords, which have an agreement with both the extremes.

The Fifth contains two Thirds, of which one is Major the other Minor. Thus in the Fifth C—G, G is a Minor Third to E natural, and E natural is itself a Major Third to C. And again, G is a Major Third to E^b, and E^b is a Minor Third to C. In both these cases, E, the intermediate note, makes a double consonance, as referred to the note above or the note below, and has an excellent effect with both.

The Sixth Major contains a Third and a Fourth, or a Fourth and a Third. In the Sixth C—A, A is Third Major to F, and F is a Fourth to C. In the Sixth Minor C—A^b, A^b is Minor Third to F, and F is Fourth to C; and again, A^b is fourth to E^b, and E^b is Minor Third to C.

The concord of the Eighth divided into two Parts, contains a Fifth and a Fourth, or a Fourth and a Fifth, or a Third Major and Sixth Minor, or a Third Minor and Sixth Major, or a Sixth Major and Third Minor, or a Sixth Minor and Third Major: the Fifths and Sixths containing other concords as before. All these are set down in Example VI; and an attentive Examination of them will give the Learner an habit of finding out the Chords readily when he comes to apply them as accompaniments in Thorough-Bass.

By a *Chord*, we understand a combination of several Sounds related to one another, and making Harmony together: and a Chord, in a larger acceptation, may be understood to include one or more discords. Sometimes the word Chord, in a more restrained sense, is used for the Accompaniment played by the right hand in Thorough-Bass, in which sense I shall frequently speak of it.

It

It appears from the last Example, that a Minor interval is turned into a Major, if the lower of the two Notes is taken an octave higher; and *vice versa*.

In comparing the two notes of a concord, we usually refer the higher to the lower, not the lower to the higher; because all harmony, like any other structure, goes upwards as from a foundation; whence the *Base*, or *Base*, has its name; and the Base which is the radical Base of the Chord is distinguished from figurative or artificial Bases as the *Fundamental*. In the interval C—G, we say G is a Fifth to C, not that C is a Fifth to G; because C is taken as the Key-note, to which the degrees that lie above it are referred.

C H A P. III.

OF THE OCTAVE AS A SYSTEM OF HARMONY.

A SIMPLE Concord consists of two notes; but Harmony is not complet without three; if we add a fourth, one of the other three is repeated in its octave.

The Key-note with its Third and Fifth, constitutes the radical Harmony of the Key, and is called the *common Chord*. When the Key-note, or Unison, is taken with its Third and Sixth, some call this the *uncommon Chord*, as departing from the common Harmony; others give it the name of the *perfect Chord*; but this is improper; no Harmony being perfect but that of the common Chord: it should rather be called the *imperfect Chord*, because the third and sixth are both imperfect concords.

Any single note, when considered as a Base, is a foundation for other notes; one or more of which may be introduced in Composition, according to the number of parts in which the Piece is composed.

When

When the Key-note is taken with its Third Fifth and Eighth (or their octaves) its Harmony is complete. When the Bass moves from the Key-note to any other degree of the octave, the Harmony proper to that degree must attend it: and in order to know what that Harmony is, we must first understand how the several degrees of the octave stand related to the Key-note, when they are taken severally as Bases: observing, by the way, that any degree, when taken with its Third and Fifth, (which form its common Chord) becomes a new Key. I call the key with which we begin, the *Original-Key*. This comprehends in its degrees the harmony of several other Keys, some of them more nearly, others more remotely related to the *Original Key*; and it is a considerable part of the Science of Music to adjust and manage well these relations; which have been very clearly treated by some modern Authors, particularly *Rameau*; though I think his work scarcely intelligible to Learners, and very badly arranged.

The Harmony most nearly related to the original Key is that of its Fifth, carrying its common Chord; and hence the most natural Conclusion or Close of a Piece in Music, is from the Harmony of the Fifth into the Harmony of the Key.

The Harmony next in order to that of the Fifth, is that of the note to which the Eighth of the Key is a Fifth, that is, the Harmony of the Fourth. Therefore to make a compleat cadence, we take the Harmony of the Key, then the Harmony of its Fourth, then the Harmony of its Fifth, and from thence return and conclude in the Harmony of the Original Key. But as all gradual changes are the most agreeable, the Cadence is much improved, if to the Fifth as a Base we first give the Harmony of the Original Key as an Accompaniment, and then change that into its own Harmony, to descend from thence into the Key. When the Chords are taken in this order, they succeed according to their proximate relations, and are consequently of best effect. It is nevertheless allowable to make a Cadence from the Fourth, which is the more solemn of the two, and is very properly applied by Authors of sacred Music. I say more of this under the Article of Modulation, and call it the *Final Close*.

The Natural Harmony of the whole Octave is comprehended in the Chords of the above Cadence; that is, in the common chord of the Key,

Key, and the common chord of its Fifth, and the common chord of its Fourth: because these three common chords take in all the degrees of the Octave.

Let the Key be C; its Third is E, its Fifth G. Then in the Key of G, its Third is B, its Fifth is D. And in the Key of F, its Third is A, its Fifth C. In these chords then we find all the degrees of the Octave, C, D, E, F, G, A, B, C. Therefore these three Keys comprehend all the native harmony of the Octave; and the three notes C, G, F, are the *fundamental* Notes, because they carry all the degrees of the Octave in their Accompaniments. See the Notes in Example VII. And they not only support the degrees; but they furnish an harmonic accompaniment to every degree of the Octave when taken as a Bass, either ascending or descending. Example VIII. gives the accompaniments descending; Example IX. gives them ascending.

In taking these degrees singly in their order as Bases, it is to be observed, and it follows from what has been said, that they are not all fundamental; some of them being Bases by *supposition*, that is by being *placed undermost* in the Scale of Harmony, and assumed or borrowed out of the Chord to which they belong *as Bases*. If we descend with them in their order, as in Example VIII, C is fundamental, with its common Chord. B the next lower Note, is a Base by *supposition*, and carries the harmony of the Third below it, that is of G, which is therefore the true Base of the Chord. A, the next in order, carries the Harmony of F; therefore F is the fundamental Base. G is here a Base by *supposition*, and its fundamental is the Fifth below; the harmony of the chord being that of C. G is not taken with its own harmony in this place, because we should be obliged (as it will appear hereafter) to leave the fundamental harmony of the Octave in order to introduce it. Therefore we give it the harmony of C, as being more nearly related to the harmony of F which comes before it and after it. F which comes next in order is fundamental, and carries its common Chord. E is a Base by *supposition*, being borrowed from the harmony of C. D carries the harmony of G, because that harmony is nearest in relation to the harmony of the Key-note, which comes next in order with its common chord. The Third should be added to D with its fourth to make the harmony smoother; but in the natural accompaniment of the degrees of the Octave we introduce

no discords. The figures over these notes in the example shew what chords are produced in this regular progression, and denote what is called the *Thorough-Bass*.

The Learner is not to suppose, that when the notes of the Bass descend by single degrees, they are *always* to carry the harmony here assigned to them: for then there would be no *Transition* to a variety of Keys, which Music not only admits but requires: and the art of changing the Key properly is called *Modulation* (a varying of the *Mode* or Key) of which I shall treat at large in a Chapter by itself.

I mean here to shew, that this is the harmony which the degrees will carry, without departing in any one instance from the Harmony of the Key we are in, that is, from the fundamental Harmony within the System of the Octave of the Original Key.

I do not add an Example of the Minor Key in this place, because the case is not simple, as the degrees of the Minor Key do not furnish an harmonic accompaniment to the Notes of the Octave when taken as Basses, even in descending, and much less in ascending: so I reserve this till we come to the Doctrine of Modulation.

CHAP. IV.

OF THE INVERSION OF CHORDS, AND THEIR INTERNAL CONSONANCE.

EVERY Chord consisting of three Notes admits of three different Positions. The most natural Order of the common Chord, as an accompaniment to the Key-note in Thorough-Bass, is that of *Third, Fifth, and Eighth*. The most harmonious is that of *Fifth, Eighth and Third*, or *Tenth*; and the least harmonious is that of *Eighth, Third, and Fifth*. If the Notes of which a Chord consists be

be taken severally from above, and put below as Basses, the harmony will be changed. This is called the *Inversion* of a Chord, to produce new relations; and great variety arises in Music upon this principle.

I consider Chords with reference to Basses, because they are thus more easily understood; and I rather address myself here to the Thorough-Bass Player than to the Composer.

If in a Chord of three notes, we make a Bass of the Unison or Key-note, the other two notes make a Third and Fifth, and we have the form of the *common Chord*. If the Third is made a Bass, the Fifth becomes a Third to it, and the Eighth a Sixth. If the Fifth is made a Bass, the Eighth becomes a Fourth, and the Third a Sixth.

In the case of Discords, where the Discord and its accompaniment give us four Notes, the Inversion of such Chords produces a much greater variety, because they admit of four different positions. The Xth. Example shews how different Chords are produced by changing the respective position of the same Notes.

When several concordant Notes are combined together, the Sum of the Harmony exceeds the number of the notes, because the harmony in some is double; to understand which, we must compare them in all their different relations. When the common Chord is sounded, as in the beginning of the last Example, C E C^c * c is an Eighth to C, a minor Sixth to E, and a Fourth to G. G is a Fifth to C, a minor Third to E; and E is a major Third to C the Unison: so that in four notes we have six consonances.

If the same Chord is taken in a different order, as C G c e, the relations of the Notes are changed amongst themselves, and improved; though the whole together still constitute the common Chord of C. For now G e make a Major Sixth, which before made a Minor Third: and the only Third in this Chord is C e a Major Third. Before we had Minor Third and Minor Sixth in the Chord; now we have neither; and e compared with the Key-note is a Tenth; more agreeable to all ears than the Third. It was observed above that the common chord is most harmonious in this form: we now discover the reason why it is so; because all the Major intervals have a more perfect consonance than the Minor, and are therefore more pleasing to the Ear.

* The smaller Letter c signifies the 8th above the larger C; and so for any other.

In considering the consonance of a Chord, we are apt to attend only to that relation which the several notes of it bear to the fundamental note or Key: but besides this relation to the Key, the notes have a relation to one another, which I call their internal consonance, and by which the harmony arising from their combination is very much increased. I insist the more upon this, because it is a principle from which we may derive the admission and use of Discords.

C H A P. V.

OF THE HARMONIC DERIVATION AND USE OF DISCORDS.

BY a Discord, in a larger sense, we may understand any dissonant interval; but the Discords which contribute to the effect of Harmony are deducible from the foregoing rules, which shew on what terms they are admissible, as being supported and recommended by an Harmonic relation.

The first and most agreeable of the discords is the Fourth combined with the Fifth, and taken with the Key-note and its octave, which complete its Harmony in four parts. Here I desire the Learner to observe, that the two tones which constitute this discord are those of the two nearest related Key-notes. Thus to the Key-note of C, G is the Fifth above it, and F is the note to which the Octave of the Key is a Fifth. In this Discord therefore we have the Key-note with its two nearest relations. If the Fourth falls half a note, the rest continuing as before, this discord is resolved into the full harmony of the Key. But it is to be noted, that the discord of the Fourth and Fifth is more commonly introduced upon the Fifth to the Key note, to prepare for a Close. In antient Music the Fourth thus bound with the Fifth occurs continually, and was in great estimation for the sweetness of its effect, but in modern Music it is nearly excluded; though this discord by its derivation from the principles of harmonic relation and internal consonance,

nance, from whence I form a comparative judgment of the discords and give some the preference to others, is the principal of them all. The Seventh, commonly accounted the chief, is inferior on several considerations.

The Discord next in order is the Ninth; and we obtain it by taking the two concords most nearly related, next to those of the First Discord. These are the Fifth to the Key, and the Fifth to that Fifth. Let the Key be C; its Fifth is G, and the Fifth of that Fifth is D. Strike these three notes together, and we have the discord of the Ninth; which, though a discord in respect of the Key-note, is a perfect concord to its Fifth, which is a perfect concord to the Key. Here the Note G operates as a middle term, to which the other two Notes are perfect Concords. By falling a Note lower, the Ninth becomes the Eighth, and is resolved into the Harmony of the Key.

In Music of three parts, it is best that amongst three Notes there should be one imperfect concord; therefore the Ninth is not-accompanied with the Fifth except in Music of four parts; but I give those three Notes together to shew the Derivation of the Ninth, and its proper rank amongst the Discords.

The next Discord is the Flat Seventh: but as we are not to depart from the degrees of the natural Octave, we cannot take the flat Seventh to the Key-note, but must take it to the Fifth of the Key, that is, to G, the Seventh of which is F. We obtain this Discord by adding an imperfect concord (a third minor) to the harmony of the Fifth. The Seventh in this Form is resolved into the Harmony of the Key, by F falling into the Third of the Key, D into the Key or its Eighth, B rising into the same, and G falling a Fifth into the Key itself. Sometimes B, the Third to G, continues in a partial or suspended resolution as a Seventh to C the next fundamental Base.

The Discord of the Minor or false Fifth is a part of the Chord of the Seventh; or rather, is that chord itself in an inverted form. Take away G, the lowest note in the harmony, and we have B D F, B and F making the Minor Fifth, accompanied by D, which divides the lesser Fifth into two lesser Thirds. But if G which was taken from the bottom is set at the top of the Chord, we have the Chord of the Seventh in-

verted.

verted. This form has the same resolution as before into the harmony of the Key. What has hitherto been said upon Discords is shewn by Notes in Example XI.

I call it a *partial resolution* of the Seventh when F is resolved into the Sixth E upon the Bass G. For here G is not the fundamental, but a *figured* or *continued* Bass, carrying the imperfect Chord of Third and Sixth. The fundamental Bass is that Note whose Third and Fifth are found in the Chord. But this rule in the present instance refers us to two different notes, of which we must prefer that which makes the fullest harmony and affords us the most pleasing resolution. In the Chord G B E, E and G are the Third and Fifth to C; and G and B are Third and Fifth to E; but of these Bases C is preferable, as including the other, and therefore giving a more complete Harmony; though E is also used occasionally as the fundamental by the best Masters. This Case deserves some attention, because it is of use toward investigating of fundamental Bases.

Another Discord is the *Second*, taken with the Major or False Fourth. This Discord is not applicable to the Key-note, because the Fourth to the Key is a true Fourth; but must be applied to that Fourth itself, that we may keep to the natural degrees. If we take F, with G its second, B its Major Fourth, and D its Sixth, we have the harmony of the Second and Major Fourth; which is no new Discord; because if it is examined by the rule of *Inversion*, this Chord is the same with the Chord of the flat seventh; but here the Seventh is the lowest note which before was the highest; that is the note F. This Discord has also the same resolution with the Seventh into the harmony of the Key, but in a different form, as Example XII. will shew, F falls to E, G remains as before, B and D resolve into C.

This discord admits of another form by the Rule of *Inversion*, and becomes the Third and Fourth, of which the Third is Minor and the Fourth true. In the Chord of the Second and Fourth, the Notes were in this form, F G B D; but if D be taken an Eighth lower, then the Chord will stand in this new form, D F G B, of which F and G are the Third and Fourth to D, and B the Sixth completes the harmony. When the Discord of the Seventh is in this form, the Third is Minor of course, because the Seventh which here becomes the Third is a flat or Minor Seventh.

In

Ex. XI Continued

3

with the fund. Bafs Falfe 5th Resolved Falfe 5th & 6th Resolved

Ex. XII

2^d & 4th Resolved 3^d & 4th Resolved 7th & 3^d Min. Resolution Partial

Total Resolution 2^d & 4th Resolved 5th & 6th Resolved

Ex. XIII

Ex. XIV

For finding the fundamental Bafs

Ex. XV

1 2

b7 bb7 9 9# 6 6# 6 5 4 3 6 3 7 9

Fundam. Fundam.

Ex. XVI

A Series of Discords

Ex. XVII

Tasto Solo; i.e. the touch

of the Bass Key alone, without any Chords of Thoro' Bass in the right hand.

Ex. XVIII

Modulation from C to G by Inversions

1 2 3 4

6 4 6 6 6

Ex. XIX

From C to F by Inversions

1 2 3 4

b7 5b b3 4 2 6

In all the foregoing transformations of the Seventh Minor, the fundamental note G is attended with its Major Third B; but the flat Seventh may also be taken with a Minor Third, as in the Notes D F A C; in which case the Seventh, if partially resolved, changes into the Sixth; if totally, into the Major Third, before it can fall completely into the harmony of the Key. The inversion of the seventh from this form gives us another discord, the Second with the *true* Fourth to the Key-note, in the Order C D F A; and the Resolution is the same as before: C falls half a Note into B, A into G, and F may hold on with G, as a Fifth and Sixth to B; from whence the whole will resolve itself into the full harmony of the Key.

The flat Seventh with the Minor Third once more inverted, gives us the discord of the perfect Fifth with the Sixth, as F A C D, which resolves into the harmony of G. F and A meet in G, C falls half a Note into B, and D continues as before. See Example XII.

From what has been said, it appears, 1. That all the Discords we have considered are in effect but two, namely, the Seventh and the Ninth. 2. That new forms of discords arise by taking the Seventh with a Minor instead of a Major Third. 3. That Discords in general are admitted and produce their effect in Music from a relation or relations of Consonance. When the Fourth and Fifth are taken together, they are dissonant in respect of each other, but one of them is a perfect Fifth to the Key, and the other is a perfect Fifth to its Octave. The Ninth is dissonant in respect of the Key-note, but makes a perfect consonance with its Fifth; so that in the Notes C G D we have one dissonance and two consonances, when a Discord has its full accompaniment, consonance always predominates. Take the Seventh and Ninth for examples. In the Chord of the Seventh G B D F there are four consonances; G B Major Third, B D Minor Third, G D a perfect Fifth, D F Minor Third; and only two dissonances, G F, Minor Seventh, B F false Fifth. So in the full Chord of the Ninth, C E G D, there are four consonances, C E Major Third, E G Minor Third, C G perfect Fifth, G D another perfect Fifth; and only two dissonances, C D a Ninth, and E D a Minor Seventh. This effect which arises from summing up the several relations of a Chord, I call their *internal consonance*; and it is this principle which reconciles the Ear to the use of such Discords as I have hitherto explained, and would direct us to several

veral more. Thus, to the Chord of the Seventh, the Ninth may be added, because it makes a perfect Fifth to the Fifth, and a Third to the Seventh: it therefore introduces one new dissonance and two new consonances: and when all the notes G B D F A are set together, we have the compound harmony of the two nearest-related Keys, G and F, both returning by resolution into the Mass of the original Key.

It has not been my design in this Chapter to collect all the possible Discords with their different accompaniments and resolutions; of which more examples will occur as we proceed, particularly when we come to treat of Chromatic Harmony. It may easily be foreseen that more variety may be produced than it is necessary to exemplify, when it is known, that in Resolutions, the Bass may hold on while the Treble rises or falls, or the Treble may hold on while the Bass rises or falls, or the Bass may rise while the Treble falls, or the Treble may rise while the Bass falls, or both may fall or rise together.

The great use of Discords is to produce variety, as the Ear is soon surfeited with too much consonance; whence it is an established rule both in Composition and Thorough-Bass, that two perfect consonances, two Fifths or two Eighths, are never to follow one another directly either ascending or descending. All such disallowances are avoided by giving to the upper and lower part a *contrary motion*, that the one may ascend while the other descends. A farther use of discords is to raise the expectation, and thereby increase the relish of a succeeding consonance. But then they are not to be introduced abruptly, as we have been obliged to shew them in the foregoing examples, but in such a manner as to make them natural and easy. This is called their *Preparation*; for which this general rule may be laid down; that the note which is to become a discord must first be introduced as a concord, and turn into a discord as it were insensibly. To some Bass Note at the latter part of a preceding Bar it makes a concord, and holding on, it becomes a discord to a new note of the Bass at the beginning of the Bar in which it takes place. The XIIIth. Example shews how this is done in the Fourth and Ninth and Seventh in Music of three parts, and is sufficient to shew the meaning of the rule, the application of which is very extensive, and must be acquired by observation and experiment. In the first Bar of this Example, the Eighth to C Bass holds on as a Fourth with its Fifth to G Bass in the Second Bar, and
so

so that Eighth *prepares* the Fourth and Fifth. In the third Bar, the Fifth to G Bafs holds on as a Ninth of C Bafs in the fourth Bar; so that Fifth *prepares* the Ninth. In the same fourth Bar C the Eighth to C Bafs holds on as a seventh to D Bafs in the fifth Bar; and G the eighth to G Bafs in the same Bar holds on as a Fourth to D Bafs in the sixth Bar, and is resolved into a Major Third \times F before the Close.

In order to find the Fundamental Base of a Discord, *Rameau* directs us to take the uppermost of two Notes bound together in dissonance, and place it at the bottom of the harmony; then will that Note be the fundamental base of the Chord; as in Example XIV: in No. 1, of which, the rule gives C as the fundamental Base; in No. 2. it gives A; in No. 3, D; in No. 4, G; and all the discords are reduced to the Seventh; farther than which this rule does not extend. In the discord of the Fourth and Fifth, and the Ninth, and some of those discords which are formed when the upper or under part falls or rises half a Note, it gives us no assistance: for both the Fourth and Ninth are supported by their proper fundamentals; and in some dissonant chords, formed by the approach of a Semitone, the fundamental Bafs lies out of the limits of the Chord.

We shall therefore obtain a more universal rule for finding a fundamental Base in all Cases, if we examine what note that is, whose perfect Fifth, or Third and Fifth, are found in the Chord when the harmony is filled up: because it is the nature of every fundamental Base to carry its common Chord.

I shall add an example or two to shew how this rule accounts for some of the uncommon Discords, which are nominal Discords, but in fact consonant intervals. See Example XV.

In No. 1. of this Example, every note of the Second Chord, the Base of which is F \times , carries a false Fifth; therefore no note of this Chord can be taken as a fundamental Base. But in the Chord we find F \times and A, the Major Third and perfect Fifth of D; which must therefore be understood as the fundamental Base, carrying the discords of the Seventh and Ninth.

The

G

The Second Chord of No. 2 is the same in every note of it, (upon keyed Instruments) as the former; but the Chord is of a different Denomination, and belongs to a different Key. E^b in No. 1. is the extreme flat or *diminished* Seventh to F^{\sharp} , and is resolved inwardly by falling into D the Fifth of G. The same note in the next Example is D^{\sharp} , the Major Sixth to F^{\sharp} , and is resolved outwardly by rising into E^{\natural} the Sixth to G; and it relates to the key of B as its fundamental, understood, but not contained in the Chord; and carrying the Discords of the Seventh and Ninth.

It may be necessary to observe farther concerning discords, that dissonant Chords do not always change into consonant Chords, but sometimes a series of Discords are connected together, as in Example XVI; in the Second Bar of which we have the Minor Seventh changing into the *diminished* Seventh, by the rising of the Base a Semitone higher. In the third Bar this diminished Seventh is succeeded by the discord of the Fourth and Fifth, which is again succeeded by the Minor or false Fifth, and that by the Ninth. Passages of this Kind are very common, and may be continued to a great length. In slow Music, where the Ear has time to follow and observe such imperfect and unexpected resolutions, they are not only allowable, but very agreeable; because the Ear will bear to be kept long in suspense if it is properly satisfied at last.

In instrumental Music Discords are introduced with greater latitude than in vocal. The Key-note or its Fifth is continued in the Bass, while concords and discords pass and repass upon it with a licence not reducible to the common rules of Harmony, and under little restriction, but that necessary one of keeping up to the sense and air of the movement. This liberty is seldom taken by good Masters, except towards the Close of a Piece; in the way of a free Cadence; and as the harmony does not follow the forms of Thorough-Bass, the Key of the Bass is to be touched without any accompaniments of Chords in the right hand; whence such a continued Bass Note is directed to be played *Tasso* * *Solo*. See Example XVII.

* *Tasso*, is the *Touch* or *Key* of an Instrument.

Fund. Harm. of min. Key. Accomp. of Degrees descending in the min. Key.

Musical notation for Example XX. It consists of two staves. The upper staff shows chords for the fundamental harmonies of the minor key: A, E5, D4, A, D4, A, E#3. The lower staff shows the accompaniment for these degrees, with fingerings indicated by numbers 6, 4, 2, 6, 4, 2, 6. The notes are written in a descending scale.

The common way of accomp. Degrees in the minor Key descending.

Harm. accomp. not fundamental of the minor Key ascending.*

Musical notation for Example XXI. It consists of two staves. The upper staff shows chords for the fundamental harmonies of the minor key: A, E5, D4, A, D4, A, E#3. The lower staff shows the accompaniment for these degrees, with fingerings indicated by numbers 6, 4, 2, 6, 4, 2, 6. The notes are written in a descending scale.

Ex. XXI

Modulation from C minor to F minor, by the flat 6th & major 7th of F.

Musical notation for Example XXI. It consists of two staves. The upper staff shows chords for the fundamental harmonies of the minor key: A, E5, D4, A, D4, A, E#3. The lower staff shows the accompaniment for these degrees, with fingerings indicated by numbers 6, 4, 2, 6, 4, 2, 6. The notes are written in a descending scale.

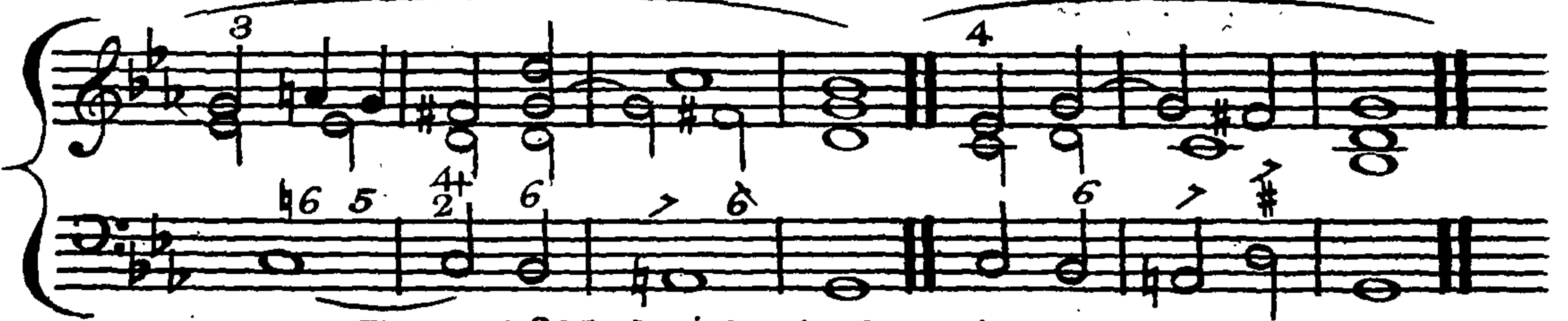
Ex. XXII

The same by the Major 7th only

Musical notation for Example XXII. It consists of two staves. The upper staff shows chords for the fundamental harmonies of the minor key: A, E5, D4, A, D4, A, E#3. The lower staff shows the accompaniment for these degrees, with fingerings indicated by numbers 6, 4, 2, 6, 4, 2, 6. The notes are written in a descending scale.

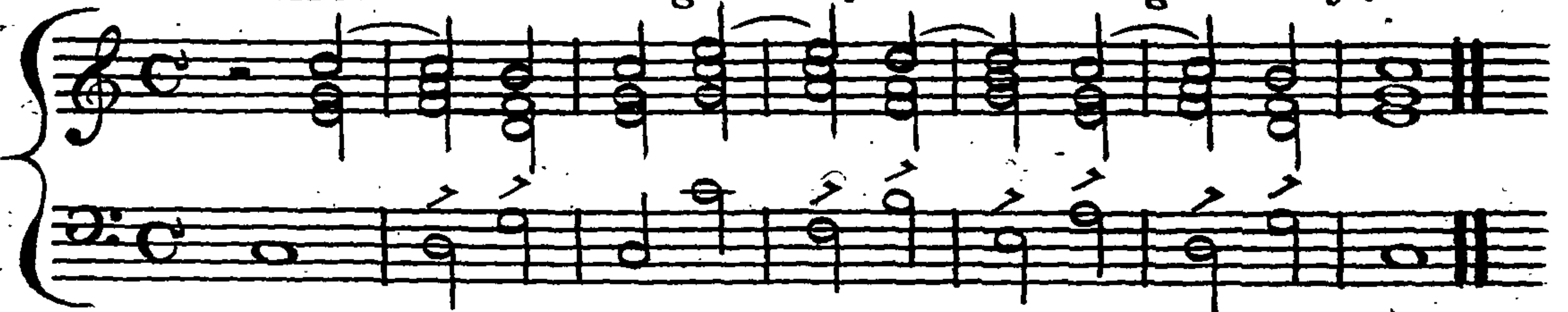
* Two other ways of Modulating in the Minor Octave ascending are given in Example XXXVII N^o 1 & N^o 2.

Ex. XXIII

Modulation from the Key of C Minor to G Minor, by the Major 6thof C, and Major 7th of G.

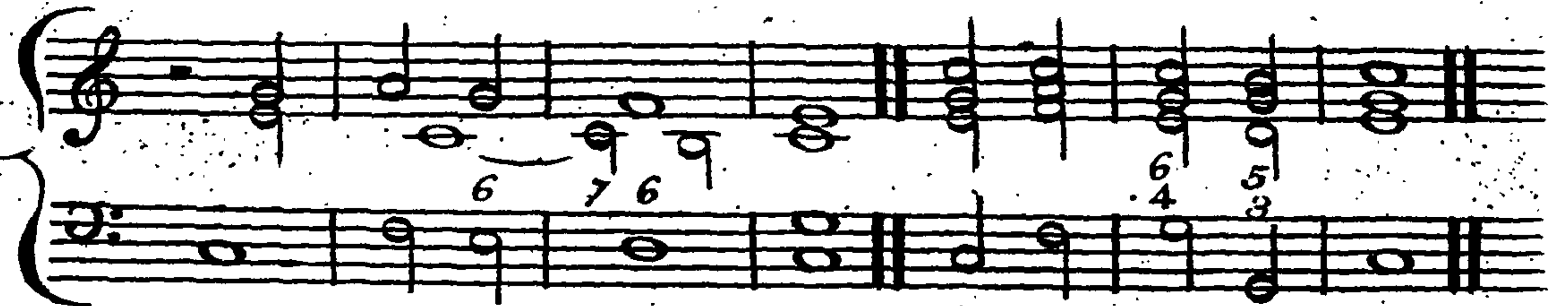
Forms of Modulation in the Major Key.

Ex. XXIV From the Original Key into the Original Key.



Ex. XXV Half Cadence

Ex. XXVI Common Cadence



Ex. XXVII Full Cadence

or thus



C H A P. VI.

OF MODULATION. ITS FORMS AND LIMITS.

*M*ODULATION is the Art of changing the Key or *Mode* in which a Piece of Music is composed; and may be also called *Transition*.

So long as we keep to the fundamental harmony, without departing from the degrees of the Octave, the key is still the same; but when we make a cadence in any new key, some one of the degrees must be changed from natural into Sharp or Flat.

When we pass from the Natural Major Key of C into other Major Keys with Sharps, we proceed orderly by Fifths: when we pass into a Major Key with Flats, we proceed by Fourths. The order of the Keys by Fifths is as follows; C—G one Sharp; G—D two Sharps; D—A three sharps; A—E four Sharps; E—B five Sharps; B— \sharp F six Sharps; \sharp F— \sharp C seven Sharps; \sharp C— \sharp G eight sharps.

The order of the Keys by Fourths, is, from C to F one flat; from F to \flat B two flats; from \flat B to \flat E three flats; from \flat E to \flat A four flats; which last Key, upon the organ and harpsichord, is the same with the Key of \sharp G with the Major Third and eight nominal sharps.

Every *successive* Key with Sharps is introduced by taking the Sharp Fourth of the preceding Key: as the Key of G is introduced after the Key of C by taking \sharp F, the Sharp Fourth of C, and Sharp Seventh of G. Every successive Key with Flats is introduced by taking the flat Seventh of the preceding Key; which is but the reverse of the former rule; because if you were to go back again from the Key of G to the Key of C, you must take off the Sharp from F and make it a flat Seventh to G. In the same manner the Key of F is introduced after C by taking \flat B: which is also the true Fourth of F, the
Key

Key we are going into. This easy principle carries us through the whole series of Keys by Fifths and Fourths. The rule is general, that whatever Key we would modulate into, Major or Minor, we must introduce either its sharp Seventh or its true Fourth; and the harmony is best when we take them both. The reason of this is plain; because every Major Key has a Sharp Seventh, and a true Fourth in its own proper degrees, and a Minor Key, which has always a true Fourth, cannot be decided by a cadence till we use its Sharp Seventh. The examples that follow will make this plain.

By applying the Rule of *Inversion*, already explained for this purpose, we find that each of the transitions above mentioned, namely to the Key of the Fifth by its sharp Seventh, and the Key of the Fourth by its own true Fourth, may be effected four different ways; for so many are the notes which constitute a dissonant Chord. And first for the Key of the Fifth above. Let C natural be the original Key; F \sharp the Seventh of G, the Key into which we are to modulate. This sharp Seventh may be introduced, 1. as a Major Third to D. 2. as a sharp Sixth to A. 3. as a sharp Fourth to C below it. 4. as a false Fifth to C above it. All these are set down in their order in Example XVIII.

If we would modulate into the Key of the Fourth, which is F, by giving its true Fourth to it, which is B \flat ; we may take this 1. as a flat Seventh to C. 2. as a false Fifth to E. 3. as a Minor Third to G. 4. as a Bass note, with E the false Fourth upon it, and resolving into the harmony of F. See Example XIX.

Of Modulation in the Minor Key.

The Minor Mode admits of the same progression of Keys by Fifths and Fourths as the Major, but the manner of introducing them is different; and before I explain this, it is necessary to shew the fundamental harmony, and the harmonic accompaniment which the degrees require in the Minor Key. These were purposely omitted above, to preserve a simplicity in the rules.

The fundamental harmony has the same relation as in the Major Key, and the Accompaniment of the degrees *in descending* is furnished nearly in the same manner, except that the Seventh must always be sharpened

sharpened before the close, without which the Key would remain undecided. In Example XX I give two different accompaniments to the degrees of the Minor Key; the first the true and simple, the second more complicate and common. The degrees of the Minor Key *in ascending* do not admit of an accompaniment from the harmony of the fundamental Key, because we are obliged to use sharps in the Bass, and to put Discords upon them. However, a method will be shewn in another place of accompanying the natural degrees of A *in ascending*.

As Modulation in the Minor Key admits of a greater latitude, and is more difficult to understand, I shall not give the examples in A, a Key remote from C, but in the Minor Key of C, that the differences may be more observable between the Major Key and the Minor.

The Minor Key is denominated from the Third; but in this Key the Sixth is Minor as well as the Third: whence we have this general rule, that if we would make a Transition from the original Minor Key to the Fourth above or Fifth below (both being the same) we must add one to its number of flats, which will be the flat Sixth of the Key we are going into; or take off one from the number of sharps (if we are in Minor Key with sharps) which will have the same effect as before in leaving the Sixth a Minor Sixth.

If we would pass to the Fifth above, we must reverse the former rule, by taking off one from the number of flats in the original Key, which is done by using its Major Sixth: or, if we are in a Minor Key with sharps, we must add one to the number of sharps; which has the same effect as before in giving the original Key a Major Sixth. Example XXI gives the Forms of Modulation from C Minor to F Minor, its Fifth below, by introducing the Minor Sixth to F, which is D^b. Example XXII gives the same Transition by introducing the Major Seventh.

It is proper to give notice, that in Example XXII No. 2 I have introduced a Figure in Music, which has occurred in a few instances before, and is called *Syncopation*; by which a driving or holding note is as it were *cut through* by the accent on the first part of the succeeding bar, so that the Time or Measure in one of the parts seems to go counter to the time of another part; which in vocal Music is one of the first difficulties a learner has to overcome, if he practises

in the Style of the Cathedral. Thus in No. 2 the first holding note makes a discord of a Seventh to the Bass in the beginning of the second Bar; and another makes a Discord of a false Fifth to the Bass in the third Bar: by which means the modulation steals on imperceptibly, in a manner most agreeable to the Ear, which is apt to be offended with all sudden and abrupt changes. Example XXIII gives the forms of Modulation from the Key of C Minor to G the Fifth above, by the Major Sixth of C, and Major Seventh of G.

Instead of shewing how to pass into a great variety of Keys remote from the Original Key, which, if they are supposed to succeed naturally and agreeably, will only require a repetition of the same Rules applied to different parts of the Scale; I shall confine myself to such Keys as are properly related to the Original Key, into which it is allowable to modulate according to the strictest rules of Music.

We have already seen that in the natural Major Key of C, the fundamental harmony is comprized within the three Keys of C, G and F; of which, C is the original Key, G the first related Key, F the second related Key. All these have the Major Third. Besides these, there are three other Keys with the Minor Third, respectively corresponding to each of the Major Keys, as carrying the same degrees of the Octave. The Key of A with the natural or minor Third, is the Key of the Sixth, and has the same degrees with C the original Key. E Key is the Key of the Third to C, and has the same degrees with G Key, both of them carrying one Sharp. D Key is the Key of the Second, and has the same degrees with F Key, both of them carrying one flat.

The three minor Keys thus far agree with the three fundamental major Keys, that they carry all the degrees of the original octave in their common Chords: yet none of them can be admitted as fundamental Keys for two reasons; 1. because they are Keys on the imperfect Chords; and one of them, *i. e.* D, on a Discord, a note dissonant to the Key note; therefore not properly related to the original Key: 2. because they have a character essentially different from the original Key, in carrying the lesser Third; and also their harmonic accompaniments carry us out of the natural degrees of the octave. Therefore I call C, G, F, the three *primary* Keys, and A, E, D, their respective *secondaries*.

ries. The Key of B, the Seventh, is no Key; because its Fifth is false, and so it carries no common Chord.

The many different *orders* in which these Keys may be used in Composition, and the many *Forms* of Modulation thence arising, will produce as great variety in Music, with the addition of Melody, as the combination of the Letters of the Alphabet in all the languages of the World. *Which* is absolutely the *best* order, it may be hard to ascertain; but certainly, when a Piece is composed in a Major Key, the Kindred Major Keys should have the preference, and some cadences should be formed in them before the Minor Keys are introduced; at least in one of them, which is the Key of the Fifth to the original Key; and throughout the whole piece the Major Keys should predominate, to preserve an uniformity of Character.

The method least exceptionable, and generally of the best effect, is to return from the Key of the Fifth into the original Key, and to go from thence into the Minor Keys, particularly the Key of the Sixth, which is the nearest related; more nearly than the fundamental Major Key of the Fourth, into which the best Composers are frequently observed to make no formal Close throughout the Whole course of a piece.

As in the Major Key of C, the related Keys are C, G, F, Major Keys, A, E, D, Minor Keys; so in the Minor Key we have them in the contrary order; A, E, D, Minor Keys, C, G, F, Major Keys. And here the Key of the Seventh comes in with the rest, because it carries a common chord: for which reason, and from the variable nature of the Degrees in the Minor Key, and the liberties which may be taken with them, (which will be better understood when we come to the Chromatic System) Modulation is more various, more learned, and consequently of better effect in the Minor than in the Major Keys. Its beauties are of the softer kind, delicate and feminine; while the Major Key is more bold, strong and masculine.

Before we proceed to any critical observations concerning the just *limits* of Modulation, it will be proper to exemplify the Form or Manner of passing into all the Affinities of the Original Key both Major and Minor.

Example XXIV shews the way of modulating from the Key into the Key without departing from its harmony; the Keys being all the way

way undecided, by means of the interposition of the Discord of the Seventh. To this I add, in Example XXV, the Semi-Cadence or common half-cloze: in XXVI the common Cadence: in XXVII a fuller Cadence: and in XXVIII the final Cadence. I call this Cadence from the Fourth the *final* Cadence, because it has been used as such, from the *Requiescat* of *Josquin de Prez*, to the *Burial-Service* of *Henry Purcell*.* After this, I modulate into all the affinities separately, from Example XXIX to XXXIII inclusive: and then, in Example XXXIV, from the Original Key to all the affinities in succession; first to the three Primary Keys, and from them to the three secondary Keys; and I give this order of Modulation direct and reversed; that is, forwards and backwards.

I may note by the way, that each of the foregoing Successions may be varied 120 different ways without transposition; and with transposition 1440 ways; and with three Inversions of the Chords 4320 ways. I mention this, not only to shew what variety grows naturally out of the principles of Harmony; but also that it may be seen how easily examples might be multiplied in Music, if an Author were inclined to make out a large Book. See the Examples from XXXIV to XLVIII inclusive: observing, that in the XLVIIth. Example, the transitions are made by means of the *Fifth* and *major Sixth* for introducing every succeeding Key; as leading either to the Key-note, or to its minor Third, according as the Bass falls a Second or a Fourth.

The just limits of Modulation may be ascertained, if it is allowed, as I think it must be, that we have done all we ought to do in this respect when we have introduced all the Half-notes in the Octave of our Key; I mean, when we have introduced them in that capacity and under that denomination in which they are related to those Keys, into which it is lawful to modulate from the original Key. I shall add an example of my meaning from a Movement of *Geminiani* universally admired; of

* I might have called this the *cadence-plagal*, perhaps with more propriety. The ancients gave to a Key or Octave two different forms or Modes, one of which they called *Authentic*, the other *plagal*. In the Authentic, the Octave was in this form, $\overset{C}{G}$, with the chord of the Fourth uppermost; in the Plagal, the Octave was in this form, $\overset{C}{F}$, with the chord of the Fifth uppermost. What uses they derived from this distinction does not appear to me; neither is there any essential difference between these two Modes; the Key, according to our present rules, being the same in both.

which



Ex. XXVIII Final clofe

Ex. XXIX From C to G.



Ex. XXX From C to F. Ex. XXXI C to A Minor.



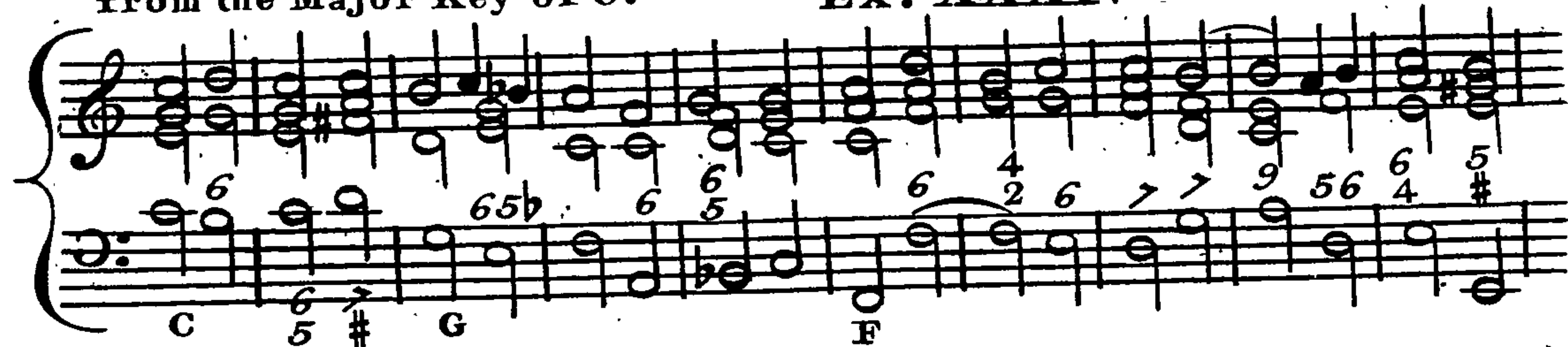
Ex. XXXII C to E Minor.

Ex. XXXIII C to D Minor.



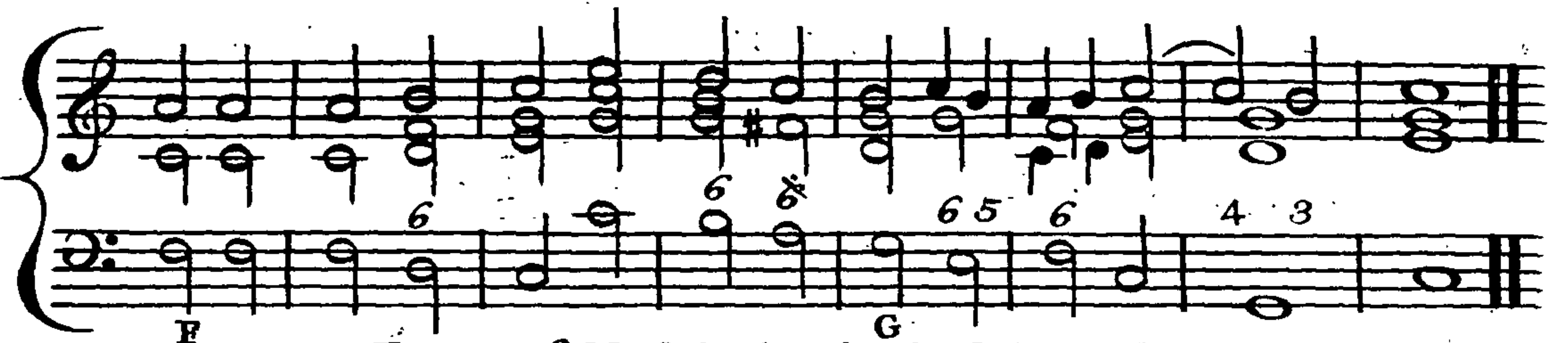
Courfe of Modulation through the fix related Keys in fucceffion from the Major Key of C.

Ex. XXXIV

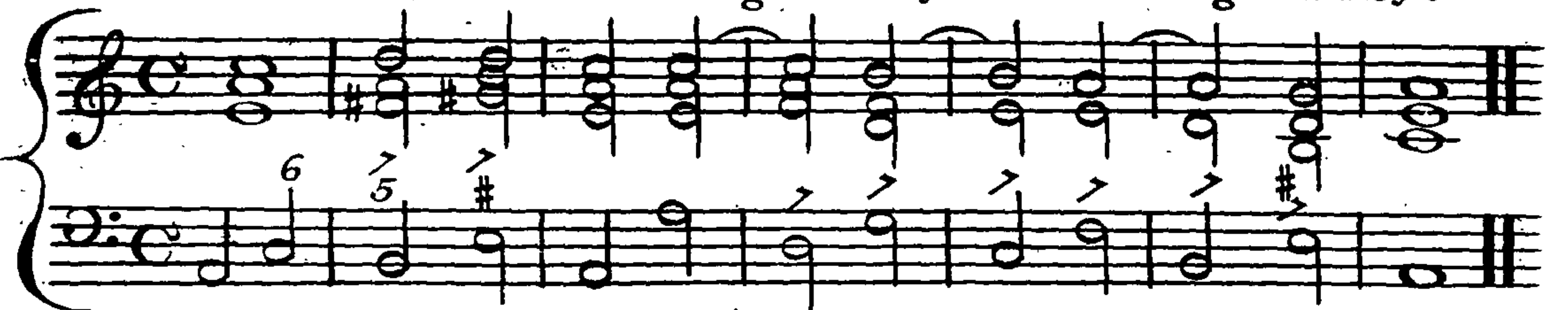


Ex. XXXV

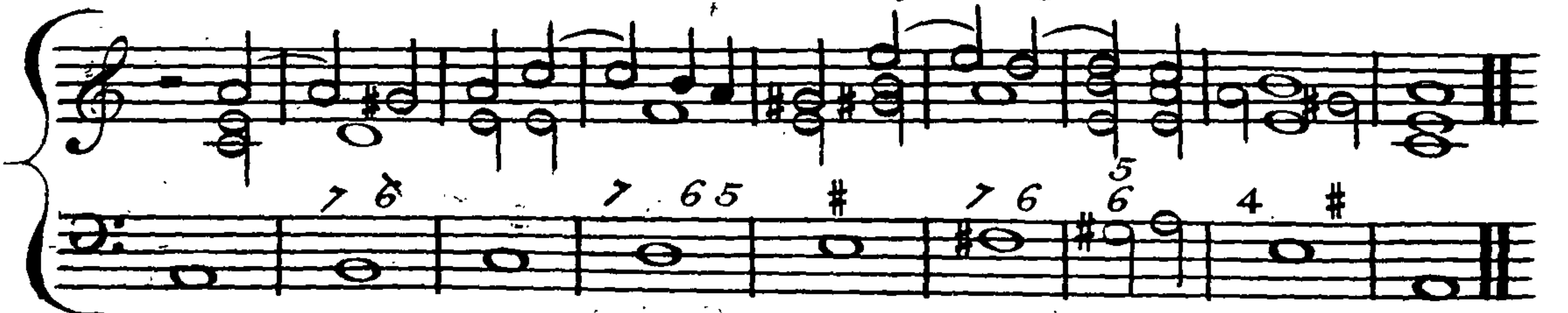
The same with the order of the Keys reversed.



Forms of Modulation in the Minor Key,
Ex. XXXVI From the original Key into the original Key.



Ex. XXXVII The same by single Degrees. N^o 1.



This Example shews how the Octave ascending in the minor Key may be accompanied without sharpening any Note till the Key is decided.

Ex. XXXVIII

Half Clofe

or thus

Ex. XXXIX

Common Clofe

Ex. XL

A full Clofe Minor Key

Ex. XLI

Final Clofe

Ex. XLII

Modulation from A min. to E min.

Ex. XLIII

A to D min

Ex. XLIV

A to C major

Ex. XLV

A to G major

Ex. XLVI

A to F major

or thus

Ex. XLVII

Course of Modulation from the Minor Key of A, through the related Keys in succession.

These transitions are made by using a 5th and 6th Major for introducing the succeeding Key, as leading either to the Key Note or its Minor third; according as the Bass falls a second or a fourth.

Ex. XLVIII

The same course of Modulation in a different form, both direct & reversed.

which, to avoid transcribing and explaining the whole, I shall give an abridgement (as I shall be obliged to do on other occasions in the course of this work) only observing, that when we modulate in the Minor Key, there is a licence in the use of the greater or lesser Third, as the Change of the Harmony may require. The Piece of *Geminiani* from whence I have made the Extract in Example XLVIII, is the Air at the End of the 6th Concerto Op. 3, in the Key of E Minor. In this short specimen the Reader will find every Semi-tone within the Octave of E; and from this view of it, we may see how we ought to conduct the progress of Modulation through the affinities of a Minor Key. We are permitted to introduce every half-note within the Octave of our Key; but then, as I observed before, we must take them in their proper capacities, and call them by the names under which they stand related to our Key. Thus for example, if the Key is E Minor, we may introduce the Half-note below the Key; but then we must use it as D \sharp , never as E \flat ; because it has a place as D \sharp in the common Chord of B natural, and so is within the proper harmony of the Fifth to the Original Key; but as E \flat it has no place in any one Key that is related to the original Key, but belongs to a remote series of Modulation.

The rule here laid down is general, and has been observed by the best Composers. The reason of the rule is this; that the Original Key and its five kindred Keys, comprehend within their just degrees all the Semi-tones in the Original Octave. But as Music is a variable thing, there are cases in which it may be lawful to transgress this rule, and take an accidental half-note in two different capacities. Thus in the Key of C Major, D \sharp which belongs to the Key of E Minor (the Key of the Third to the Original) may be taken as E \flat ; because, as such, it is the Minor Third of the Original Key, which may be taken occasionally; but the most judicious Composers rather chuse to take such a liberty toward the Close than in the middle of a movement; as in Example L, which is a Close in the the Major Key of C from the *Solos* of *Tartini*.

Corelli has an extraordinary passage, where he uses the Half-note below D both as D \flat and C \sharp in the space of a few Bars: but this is done with so much ease and judgment, that no fault is to be found in it. In a Minor Key there is always a liberty of taking the lesser third instead

of the greater, or the greater instead of the lesser; and that liberty discreetly used, will produce such passages as that of Example LI, from the Gavot of *Corelli's* 8th Concerto, Key G Minor; B^b is the Third to his Key; by taking it with the Minor Third he falls into this Course of Modulation. That it cannot regularly be so taken is certain; because that minor third to B^b is a Tritonus or false Fifth to G, the Key in which he is composing, so not a proper third to B: but this example shews us what may be done, if it is well done. If we would see what a great Master can do in a Minor Key, we may examine the first Strain in Dr. *Croft's* Anthem, *O Lord I will praise thee*; where there is more good Modulation to be found than I have accounted for or admitted, and all of it easily and naturally introduced. In the sacred Style, *Croft* is a Composer of the first class, whether we consider the beauty and chastity of his Melody, the extent and variety of his Modulation, the purity of his Harmony, the majesty of his sentiments and expression.

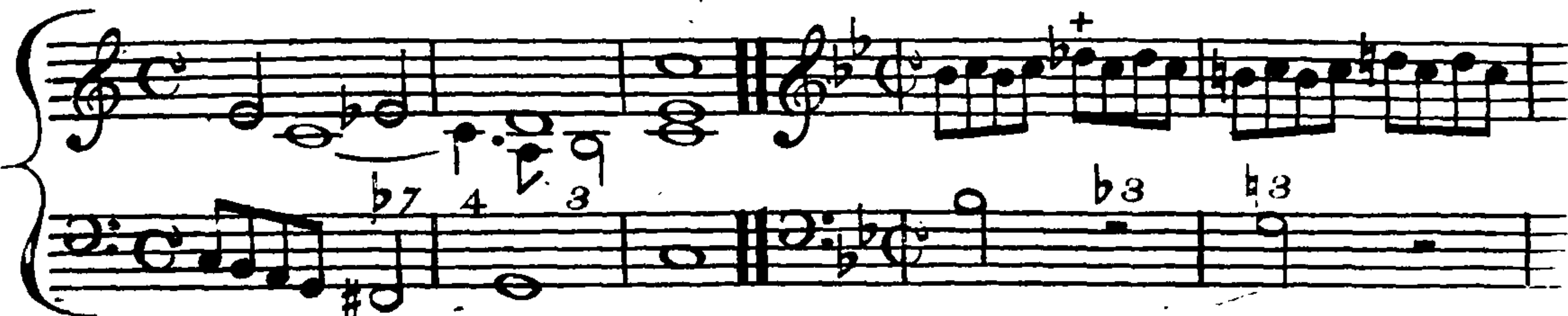
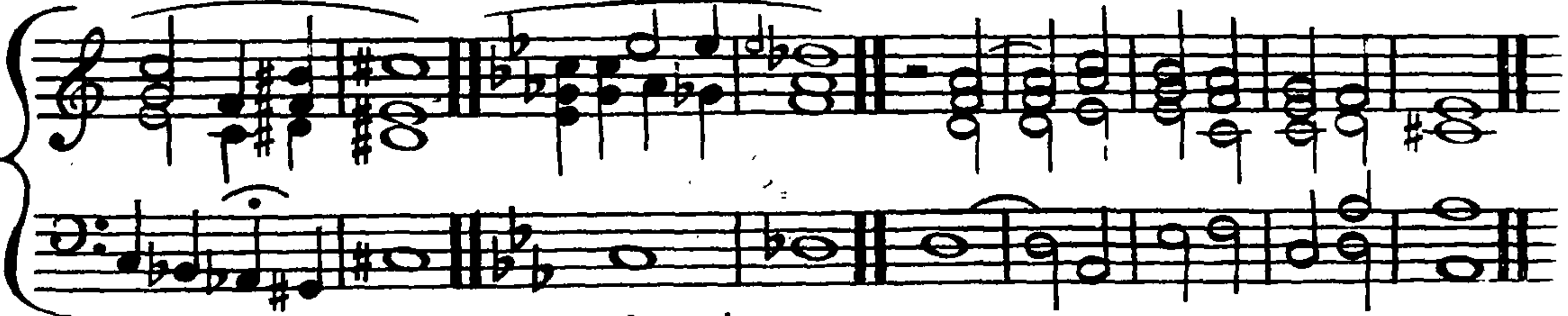
But whatever may be done occasionally, with a view to some particular effect, yet to exceed with boundless extravagance the just limits of Modulation with a view to nothing but novelty and vanity, is to produce confusion instead of variety. Therefore I think great pains have been taken, with little apparent benefit to the Science of Music, by a German Master, who has gone through all the possible forms of Modulation; dividing the half-notes of the Octave into forty six keys, and modulating into every one of them *immediately* from the original Key; though the greater part of his Forms can have no place in any rational composition, and some of them are shocking to the Ear. In the first example of his book, he leads us from the natural key of C Major to the full key of C[♯] with a double-sharp Third: in doing which, he is reduced to the necessity of using the same half-note both as A^b and G[♯] *in immediate succession*, and C[♯] turns immediately into B[♯]. We are gone much too far already in an intemperate use of accidental half-notes: but these new experiments on Modulation carry us out of all bounds. In Instruments which have an untempered Scale, as violins and violoncellos; C[♯] and B[♯] are two different intervals; and to pass from one to the other by a correction of the first, would be to introduce an interval which has no place in the Scale of Music. I cannot deny that it is possible to move from any given Key into the full Key

An abridgement of Geminiani's Transitions in the Minor Key.



EX. L Clofe from Tartini

EX. LI

EX. LII N^o 1N^o 2EX. LIII Ecclesiastical Modulaⁿ

Thirteen Examples of the 5th & 6th succeeding each other in different ways.

EX. LIV.

LV.

LVI.

LVII.



12 LVIII.

LIX.

LX.

Exercise LVIII: Treble clef, eighth notes, slurs. Bass clef, half notes, fingerings 5 6 5 6 5 6. Exercise LIX: Treble clef, quarter notes, slurs. Bass clef, half notes, fingerings 5 6, accents, 5 6, 4, 6, sharp. Exercise LX: Treble clef, quarter notes, slurs. Bass clef, half notes, fingerings 5 6 6 5 6 5.

LXI.

LXII.

LXIII.

Exercise LXI: Treble clef, eighth notes, slurs. Bass clef, half notes, fingerings 6, 6 8 5, slurs. Exercise LXII: Treble clef, quarter notes, slurs. Bass clef, half notes, fingerings 5 6, accents, 6 5 6. Exercise LXIII: Treble clef, quarter notes, slurs. Bass clef, half notes, fingerings 5 6.

LXIV.

Exercise LXIV: Treble clef, eighth notes, slurs. Bass clef, half notes, fingerings 6 5, slurs, 6 5, slurs, 6 5, slurs.

LXV.

Exercise LXV: Treble clef, eighth notes, slurs. Bass clef, half notes, fingerings 6 5, slurs, 6 5, slurs, 5 6, slurs, 5 6, slurs, 5 6.

Exercise LXVI: Treble clef, quarter notes, slurs. Bass clef, half notes, fingerings 5 6, sharp.

Key of the half-note above it, with the interposition of few notes, and with no very bad effect; but then it should be from a Key with the Minor third (as C) and the next Key will not be C \sharp but D \flat : See Example LII.

I consider No. 1 in this Example as a forced unmusical consecution, too remote from the original Key at any rate, and attaining its end in too short a compass for the Ear to follow it and find out its meaning; although there is no false concord to be detected in the steps. No. 2 is rather more allowable: but after all, such experiments are fitter for prelude and Capriccio, as matters of curiosity than for the improvement of Music: they shew what may be done, rather than what ought to be done in regular composition; and if they touch the fancy of a considerable Artist, who persuades himself that all Art consists in the producing of something new and strange, he will be going out of his way to bring them in upon all occasions. Music will afford us so much variety within the proper bounds of Modulation, that we need not have recourse to these unnatural distortions. How sparing was the Modulation of Antiquity, and yet how sweet are many of its productions! They knew that there are much greater ends to be attained in Music than novelty of Modulation; which they studiously avoided, and for fear of straying too much, were cautious of new experiments even to a fault. Our danger lies on the other side: we are too much disposed to throw down fences and overleap antient boundaries. Yet it must be owned there are some real improvements in Modulation of late years: therefore what I here say must not be understood as if I wished to exclude all extraneous modulation. In Recitative and slow movements liberties may be taken with great effect for purposes of expression, to surprize the ear without shocking or misleading it.)

If the Learner is not sparing of his trouble, he may acquire a great command in Thorough-Bass by transposing with his Pen, and then playing over, the foregoing Forms of Modulation, being twenty-five in number, into the seven Major Keys of G, D, A, E, F, B \flat , E \flat : and into the seven Minor Keys of E, B, F \sharp , D, G, C, F: taking them in such an Order as will make the transposition most convenient, and beginning with the Third, or Fifth, or Eighth uppermost in the treble Stave, to keep the chords to a proper compass in the Scale of Thorough-Bass.

Before

Before I leave the Doctrine of Modulation, into which the Chromatic Transitions by Semitones will carry us much farther and deeper in the next Chapter, I have two Observations to make, both of which fall within the limits of the Natural Scale. 1. That the antient Masters used a sort of Modulation in the Minor Key, which is neglected and almost unknown to modern Composers. In the Diatonic degrees, the Natural Scale affords us two Minor Keys of a different Constitution; one of the common form, which is A, with the Minor Third and Minor Sixth; another, which is D, with the Minor Third and Major Sixth: and here the two Tetrachords of the Octave are similar, as in the Major Key; that is each of them have the Semitone in the same situation. This form of the Key of D reserves to the Key of A all its proper degrees, and gives us the command of two Minor Keys under one, with the proper affinities of each; and in the use of them such passages of harmony occur as are no where else to be heard. It yields a grand open sort of harmony with a vast variety of Modulation, peculiarly adapted to the solemnity and greatness of the sacred Style: *Tallis's* great Service is in this Key, and has some wonderfully striking passages in it. One short Example may serve as a specimen of this kind of Modulation. See Example LIII. In this Example, every note of the Bass gives us a new key with its full harmony; and yet these transitions are all easy, because the upper part slides along by single degrees. This can never happen in the common Form of the Minor Key with the Minor Sixth.

I observe, secondly, on the Diatonic Modulation, that the Chord of the Fifth changing into the Sixth, or the Sixth into the Fifth, is almost of universal application; it will come in any where, in any of the parts, and may be accommodated to all the degrees of the Octave. When the Fifth and Sixth are inverted, and transferred from the upper to the under part, they become the Sixth and Fifth. In the Course of Modulation in the Minor Key, No. XXIV, I have made all the transitions by the Fifth and Sixth, to give a specimen of their universality. I here subjoin a few more examples, to shew some of the different ways in which this change of the Chord may be applied, from Example LIV to LXV inclusive. No. LXIII shews the application of the Fifth and Sixth in the leading point of the three parts of the famous Canon of *Non nobis Domine*. No. LXIV is a double fugue of four parts

parts in the *Benedictus* of *Orlando Gibbons*; in whose *Te Deum*, and other Church Services, many like examples are to be found of elegant Air, with excellent contrivance, and the purest Harmony.

C H A P. VII.

OF HARMONIC PERIODS, DIATONIC AND CHROMATIC.

BY an *Harmonic Period* I understand a series or chain of Chords, connected together, and depending on one another, till they come to some kind of Close. Some examples reducible to this Class have occurred already, though not considered as such. The accompaniments of the degrees in the Octave constitute a Period of Harmony; but it is very simple, as we proceed all the way by single degrees, and avoid discords. There are other Periods, in which the Base ascends or descends by Leaps of several tones; and as discords are admitted, these Periods exhibit a more pleasing and artificial construction.

I place that Period first in order, which proceeds by leaps of continued *Fifths descending* and *Fourths ascending*; where by means of the Discord of the Seventh, the harmony is kept in suspense at every successive Chord, till it comes to a Close in the Key. At every Step a new Discord arises and the preceding Discord is resolved. See Example LXVI; of the Chords of which I set down one Inversion for the singularity of the Harmony: Examp. LXVII.

The Second Period, Examp. LXVIII, proceeds by *Fourths descending* or *Fifths ascending*; this is the reverse of the former; and the Learner will find a good example of in the middle movement of *Handel's 4th Organ Concerto*, in the Key of B^b with the Major Third.

The Third Period, Example LXIX, descends as before by *Fourths*, but in a different order. This Period was in great esteem with *Corelli*,

K

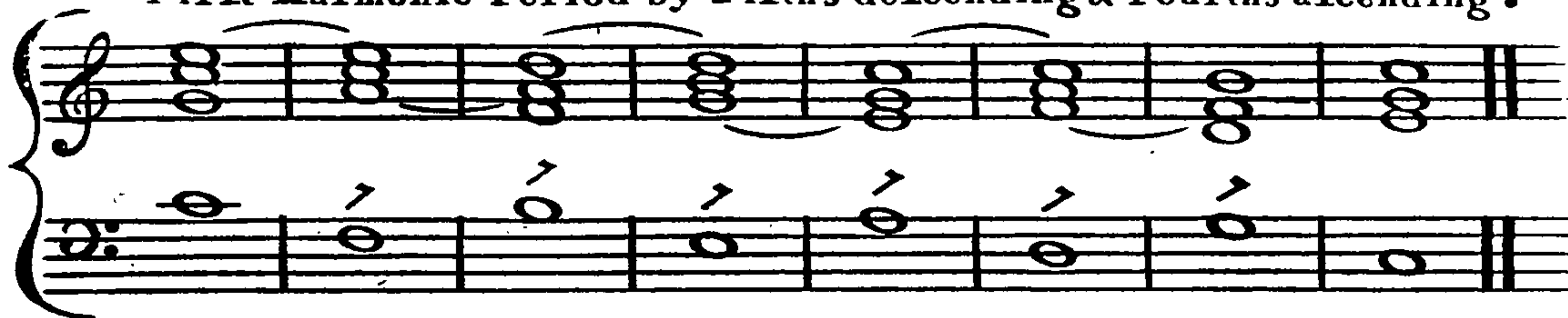
who

who has several examples of it, under different forms, in his Solos, Sonatas, and Concertos. Its harmony is so fruitful, that it affords us three more Periods; which are made by taking the several *parts* of the foregoing as Bases, and putting the proper Chords to them. In Example LXX, the upper part is taken as a Base: in Example LXXI the second Part is taken as a Base: in LXXII the third Part. In Example LXXIII, the harmony is taken as it stands in LXIX, and the Base is divided. In Example LXIV the divided Base is taken as an upper part; and the parts which accompanied it are placed below. It is proper to observe, that the parts of harmony will not always bear to be inverted; because if the upper part is a simple Fifth to the Base, all such Fifths becomes Fourths when the upper part is taken as a Base, and are not allowed.

In Example LXXV we have a Seventh Period of Harmony, on a Base which rises by Thirds and descends by Fourths, and is accompanied all the way with common Chords. The distances in this Period are not only very harmonious, but there is a Response regularly kept up between the upper part and the under. From the second Bar, the Base rises a Third, and the Treble takes the same interval in the third and fourth bars: and if the Chords are examined it will be found that the same alternate interval is in the middle part. Therefore the harmony of this Period may be taken as a Ground for the constructing of Imitations and Fugues, in which the other parts may follow the leading part at the distance of one Bar from each other, as in the Period itself. If the form of the Leader is strictly followed in the parts which succeed; that is, if the Answer preserves the same order of tones and semitones, and the form is pursued to a Close or Rest, such a piece is called a *Canon*, or Fugue constructed according to the strictest *Rule* of Harmony. A like use might be made of the other Periods; but as the application is more obvious in this, I shall take it as an example, to shew how the plain Chords of a Period may be put into a more artificial form, with a mixture of melody. See Example LXXVIII, in which some Points and imitations are brought in, together with a Canon in the Unison Fifth and Eighth, according to the distance of the Responses in the Chords of the Period.

The Method of bringing in points, and making Responses, in Music of several Parts, is a branch of the Art, which would require a
Treatise

First Harmonic Period by Fifths descending & Fourths ascending.



Ex. LXVII.



Ex. LXVIII. Second Period by Fourths descending



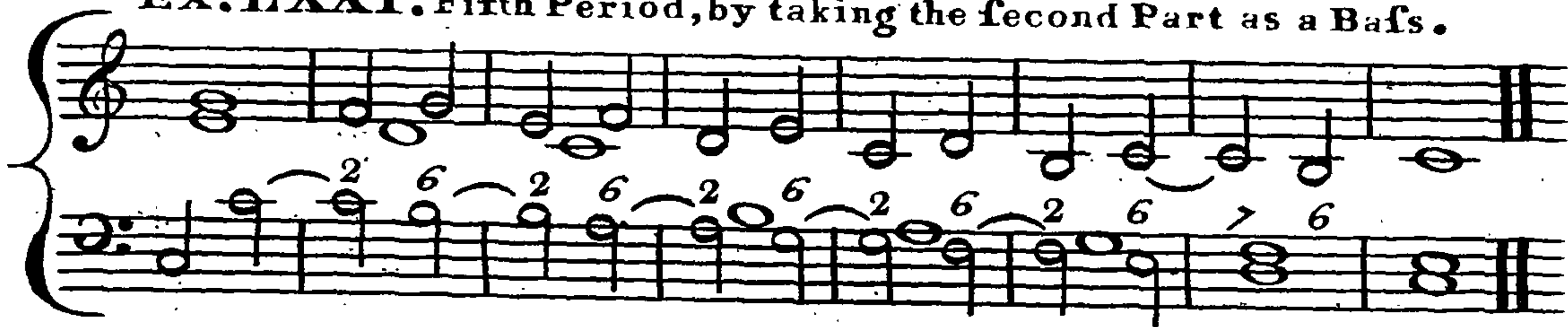
Ex. LXIX. Third Period by Fourths descending.



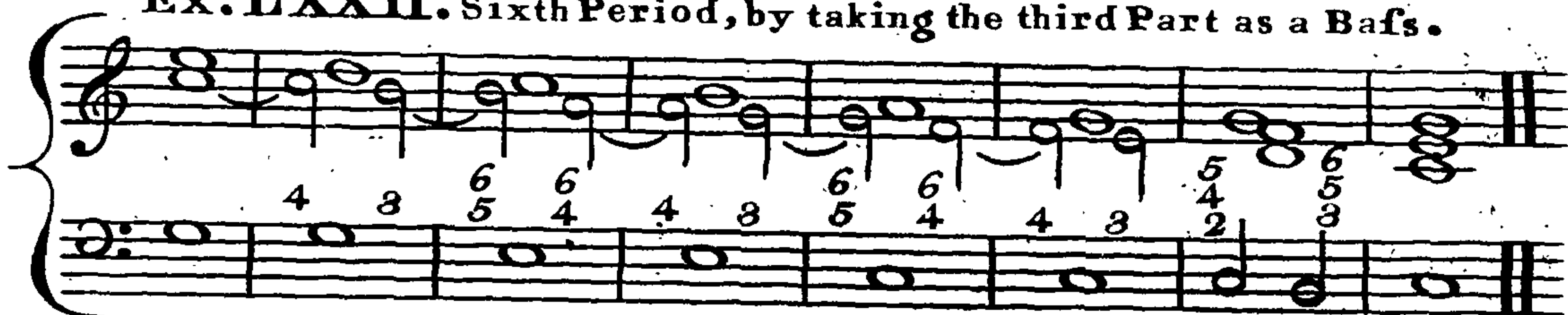
Ex. LXX. Fourth Period by taking the upper part of the last as a Bass.



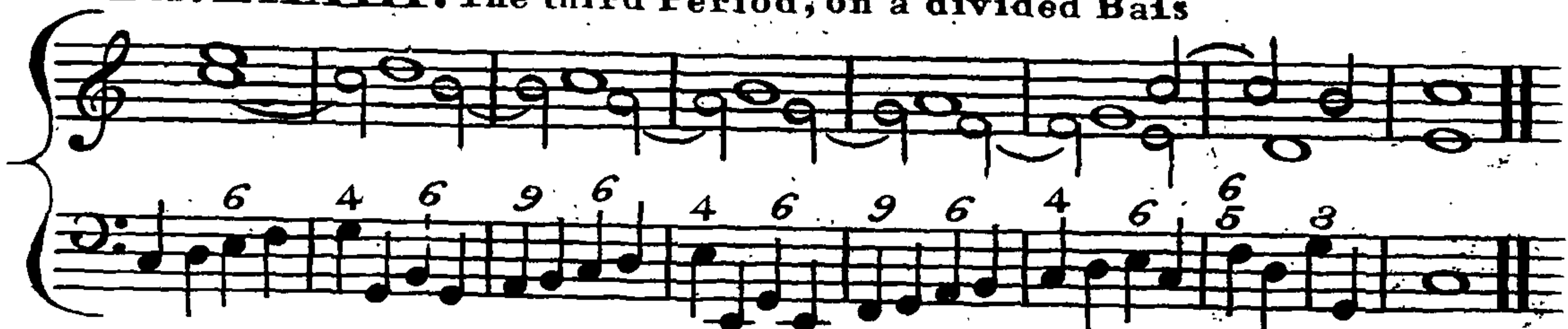
Ex. LXXI. Fifth Period, by taking the second Part as a Basis.



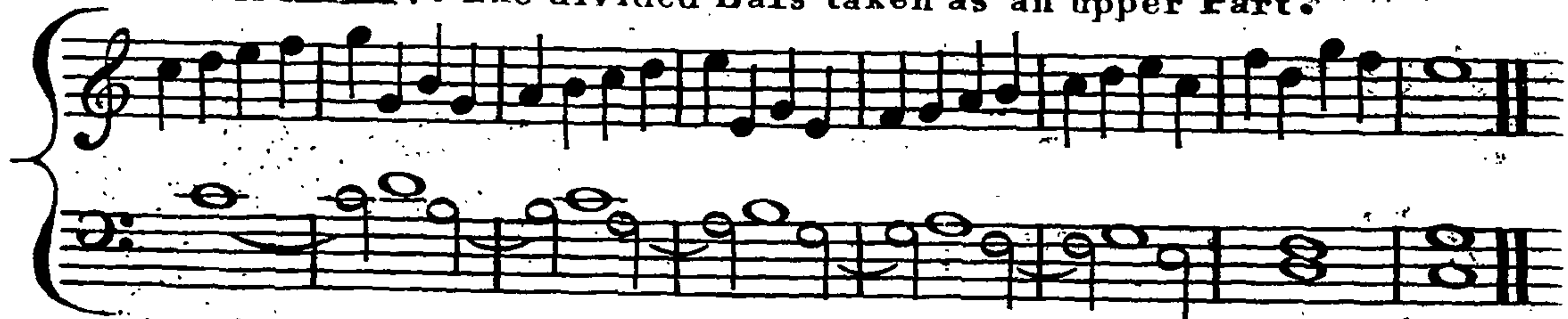
Ex. LXXII. Sixth Period, by taking the third Part as a Basis.



Ex. LXXIII. The third Period, on a divided Basis



Ex. LXXIV. The divided Bafs taken as an upper Part.



Ex. LXXV. Seventh Period, on Fourths of a different Progression.



Harmony of the Seventh Period in Music of three Parts.

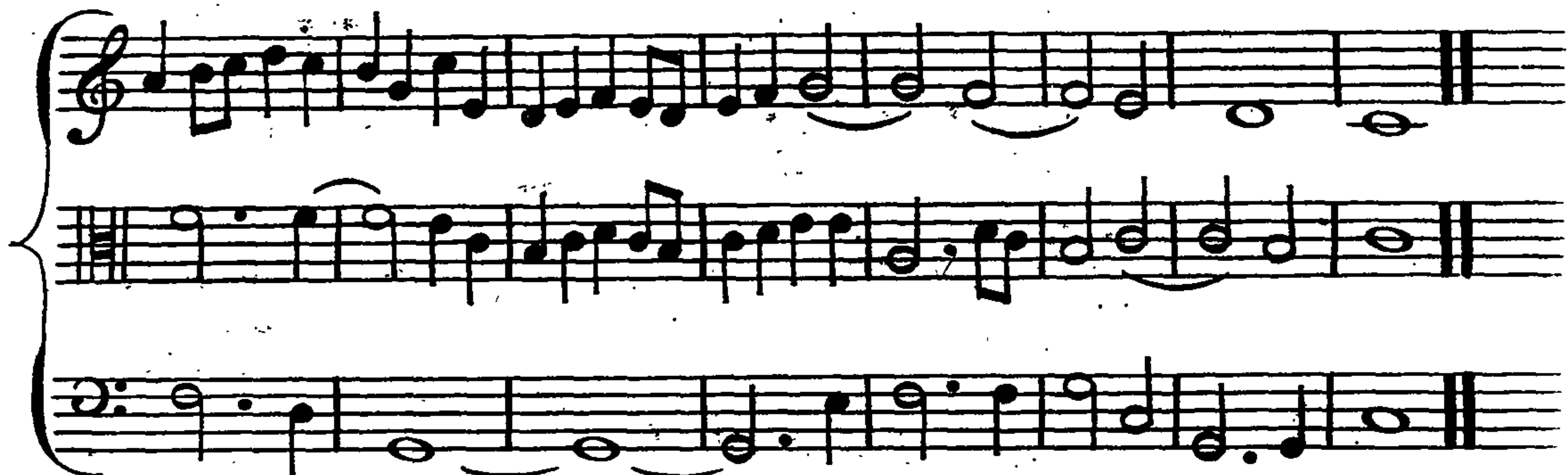
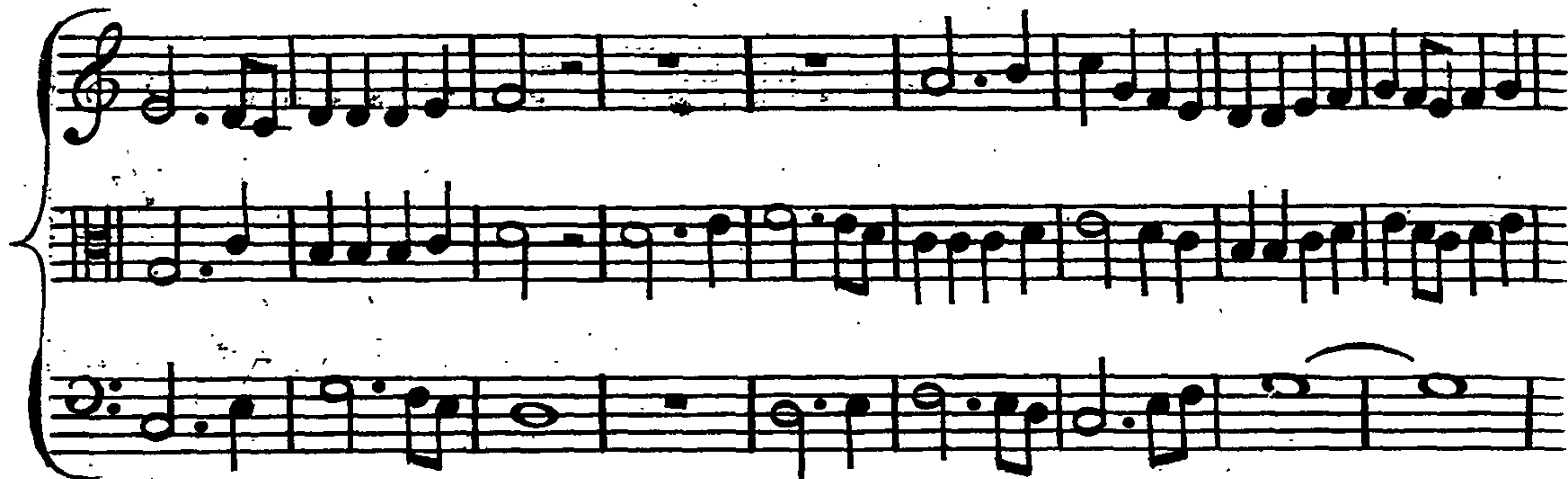
The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three staves are in C major and 3/4 time. The music is a three-part setting of a single melodic line, with the parts moving in parallel motion. The melody begins on a half note G4, followed by a quarter note A4, then a half note B4, and continues with various eighth and sixteenth note patterns throughout the system.

Canon in the Fifth and Eighth

The second system of musical notation consists of three staves, continuing the three-part setting. The notation follows the same pattern as the first system, with treble, alto, and bass clefs. The melody continues with a series of eighth notes and rests, maintaining the parallel motion between the three parts.

The third system of musical notation consists of three staves. The middle staff (alto clef) features a key signature change to one sharp (F#), indicating a modulation to D major. The melody continues with a series of eighth notes and rests, maintaining the parallel motion between the three parts.

The fourth system of musical notation consists of three staves, concluding the three-part setting. The notation follows the same pattern as the previous systems, with treble, alto, and bass clefs. The melody concludes with a final cadence, marked by a whole note chord in the final measure of the system.



Ex. LXXVII. Eighth Period, in which the Bass rises & falls by Seconds, Thirds and Fourths.



Treatise by itself. It was antiently the chief object of a Musical Education. Their way was to take a series of simple notes, called the *Plain-Song*, and to find out the different kinds of responsive Melodies that might be added to it, either above or below, so as to make good Air, and preserve good Harmony; or as an antient Author expresses himself, to *please the Ear and shew Cunning*.

If the Reader wishes to see what road must be pursued by those who would excell in this way (and we have some Masters who are excellent in it at this day) he must consult the *Second and Third Parts* of *Morley's Introduction to Music*; where he will find plenty of examples. This art of composing on the Ground of a *Plain-Song* was called *Descanting*; and some Students who attained to great excellence were so indefatigable in it, that *Bird*, the celebrated Author of *Non nobis*, descanted forty different ways upon the plain-song of a *Miserere*; and *George Waterhouse* a thousand or more; according to the testimony of *Morley* his companion. Whoever considers this, will excuse me, if in the Multitude of Examples I have made for this Work, there should be some in which I have not hit upon the *best* form. *Morley* after he has given the leading Point of *Non Nobis Domine* to his Scholars to work upon, (which was a common Point for practice in that time) and has shewn what he could do upon it himself, has this observation: "if
" a man would study, he might find upon it variety enough to fill
" up many sheets of paper; yea though it were given to all the Mu-
" sicians in the World, they might compose upon it, and not one of
" their compositions be like unto that of another. And you shall find
" no point so well handled by any man, either Composer or Organist,
" but with study either he himself or some other might make it much
„ better." See p. 162 of the Old Edition.

In the eighth Period, Example LXXVII, the Bass proceeds by a variety of leaps of Seconds Thirds and Fourths. In the Ninth Period, we have a fine series of harmony in the Minor Key. With this Period *Pergolesi* begins the first *Duo* of his *Stabat Mater*, where it is applied with great propriety and effect; but *Corelli* and other Authors had used it before him. In the tenth Period, we have the ninth in another form, the upper part of that being taken as a Bass in this; but for the convenience of bringing in the harmony, the measure is changed. The eight degrees descending from the Fifth to its Octave in a Mi-
nor

nor Key support a great variety of good and pleasing Harmony. In Example LXXX I have given these eight degrees in the Bass as a Period, having taken the hint from a Composition of *Carissimi*; and in the Twelfth Period, we have the same degrees with a different accompaniment. In the Thirteenth Period, Example LXXXII, the same eight degrees, descending from *g* to *G* in the Minor Key of *C*, are put into the upper part, to shew the new harmony which is produced, when we add a Bass and fill up the parts. I am so fond of these eight degrees, that I was in doubt with myself whether I should not propose them as a Mode or Key in the Chapter on Modulation. I have essayed to introduce them in different forms into a piece for the Diapasons of the Organ; which is too long to be inserted in this Work.

In a Fourteenth Period, in a Minor Key, some stationary notes are taken in the Bass, and I have ventured on a more remote Modulation, approaching to the Chromatic which is soon to follow. The learner may here see what unexpected turns of harmony, and what agreeable resolutions, are produced, by taking accidental Semitones in different parts of the Scale: how this brings us into Major Keys instead of Minor, and Minor instead of Major; and all with an effect which is natural and agreeable, when the license is used with moderation. See Examples LXXXIII and LXXXIV; in the latter of which, the middle part of the former is taken as a Bass, and the Modulation is the same as before.

The Cadences being generally regular in all the foregoing Examples, it will be proper here to add something concerning the harmony of the imperfect cadences, of which there is great Variety.

In Example LXXXV, the Close is driven forward from one Key to another by putting a Minor Seventh on every succeeding key, to keep the harmony undecided and flying, till we think it proper to make a Close in the Eighth, regularly prepared by its Major Seventh. If we examine the Gavot in the *Sixth* of Mr. *Stanley's* Concertos, we shall see this rule applied with great judgment to a very elegant Air; in which the Author, through a succession of Keys, only touches the Key-note, and immediately leaves it for the flat Seventh: and thus keeps the Cadence flying till he falls into the original Air. I never met

Ex. LXXVIII. Ninth Period, in a Minor Key.

Ex. LXXIX. Tenth Period, in which the upper part of the former is the Bass.

Ex. LXXX. Eleventh Period, on the Eight Degrees of the Fifth descending in a Minor Key.

Ex. LXXXI. Twelfth Period; another on the same Degrees.

Ex. LXXXII. The Thirteenth Period, with the same Eight Degrees in the upper Part.

Ex. LXXXIII.

Fourteenth Period, in a Minor Key, with a free Modulation.

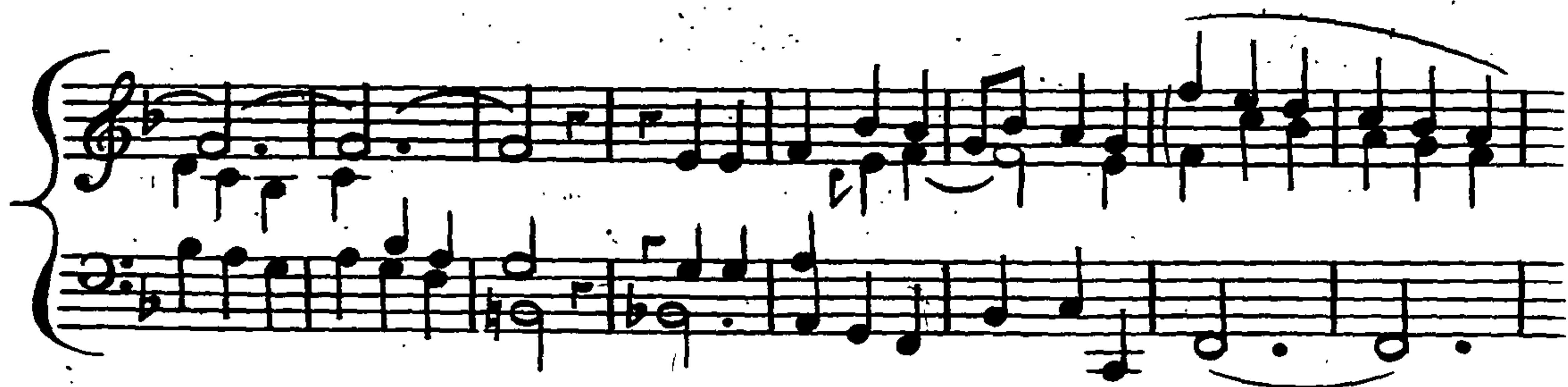
Ex. LXXXIV. The same inverted.

Ex. LXXXV. The suspended or driving Cadence.

Of Cadences, imperfect, protracted, and ad Libitum.

The image displays six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The systems illustrate various musical techniques and cadences:

- System 1:** Features a melodic line in the treble staff with a fermata over the final note, and a supporting bass line. A small 'tr' (trill) is marked above the first measure.
- System 2:** Shows a similar structure with a fermata in the treble and a more active bass line.
- System 3:** Includes a rapid sixteenth-note scale-like passage in the treble staff, followed by a cadence.
- System 4:** Features a melodic line with a fermata and a bass line that includes a half-note rest in the first measure.
- System 5:** Shows a complex melodic line in the treble with multiple slurs and a fermata, and a bass line with a half-note rest.
- System 6:** Includes a rapid sixteenth-note passage in the treble, similar to System 3, with a fermata and a bass line.



met with a hearer, learned or ignorant, who was not delighted with that Movement. The same use of the flat Seventh for avoiding a Close occurs very frequently, from the nature of the subject, in the sixth of *Handel's* Voluntary-Fugues; all of which are deep and difficult, but greatly to be admired by all judges of harmony.

In Example LXXXVI, I have thrown together as many other Forms of the imperfect Cadences and Pauses, as could well be brought into one Piece; in which some repetition must be expected, as the design was rather to make it useful than agreeable. In the conclusion of the Cadence *ad libitum*, a sort of expression is directed, for which there is no established Term; therefore I have put over those notes the words *Accelerando*, by which it is intended, that the first notes of that parcel should be played somewhat gently, and the velocity of the others should increase all the way by insensible degrees to the utmost rapidity.

Of the Chromatic System.

Before we proceed to any Periods of Chromatic Harmony, it is proper to shew what the Chromatic System is, and whence it is derived.

Chromatic Harmony originates in the Minor Key. The old Greek Musicians gave this name to that Scale in which the degrees proceed by Semitones. The term *Chromatic*, in its application to Music, is capable of different interpretations: it signifies *coloured*. I have a conjecture of my own, which must take its chance; viz. that it was so called because the Notation in the Music of this Scale was of a different colour from the Diatonic Notes; as it was once a custom with our own Musicians to make their notes black or red to denote a difference of Time and Measure. They might think it convenient to denote a difference of interval by the same device.

The degrees on which the legitimate Semitones are taken, are those in which the Minor Key varies occasionally from itself. When we descend in the Minor Key from A to A, the degrees are all natural: but when we ascend, the Tetrachord from E to A is the same as in the Major Key, to make the Seventh sharp, and thereby to decide the Key.

Example LXXXVII gives the eight degrees of the Minor key descending and ascending; and in Example LXXXVIII a third Octave is formed out of both the former; which gives us the variable degrees by Semitones, and shews the Original of the Chromatic Scale.

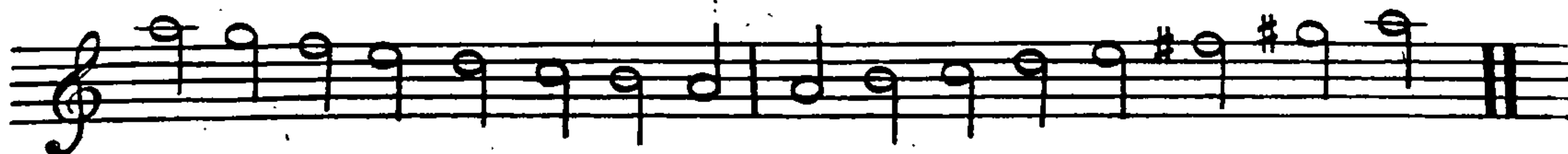
If any other Notes besides these are used within the Octave of A as Chromatic Degrees, they are borrowed from another Key. Thus if we take the Tetrachord from A to D by Semitones, we borrow from the variable degrees in the Key of D Minor. If we take the Tetrachord from B to E by Semitones, we borrow from the variable degrees of E Minor. In this manner we reduce the whole System of the Octave to Chromatic Degrees; by taking the variable degrees of A the Original Key, with the variable degrees of its two kindred keys of the Fifth and Fourth, which are E and D Minor. These are all put together in Example LXXXIX, into one Scale, which I call the *Scale of the Chromatic Octave*, distinguished into its three Tetrachords.

Whoever examines the Works of *Corelli* with this view, will find that he has introduced into one Movement all these Semitones of the Original Key and its two Relatives, in the *Gig* at the end of his seventh *Solo*. His example teaches us how far we may go with certainty; and that the Chromatic Semitones should be taken only from the fundamental Harmony of the Minor Key.

Hence it appears, that if we use Chromatic Semitones in a Major Key, we borrow them from a Minor. *Tartini* in his twelfth Solo, in the Key of F Major, has a very singular Chromatic Variation in which he takes the Semitones of the Superior Tetrachord of the Keys into which he modulates, and confines himself to them in every instance, except one toward the Close, in which he goes out of these limits. For though Chromatic is lawfully derived from the variable nature of the Sixths and Sevenths in the Minor Key, it may also be built upon the variable Nature of the Thirds, which may be taken greater or less at every new transition: but here the Music is more harsh and abrupt, and the licence, being very large, may be much abused.

Here follow the Examples of Chromatic Harmony in Periods. Ex. XC, Chromatic Period of the Half-Close in the Key of A. Ex. XCI, gives the same in the Key of E. Ex. XCII, the same in the
Key

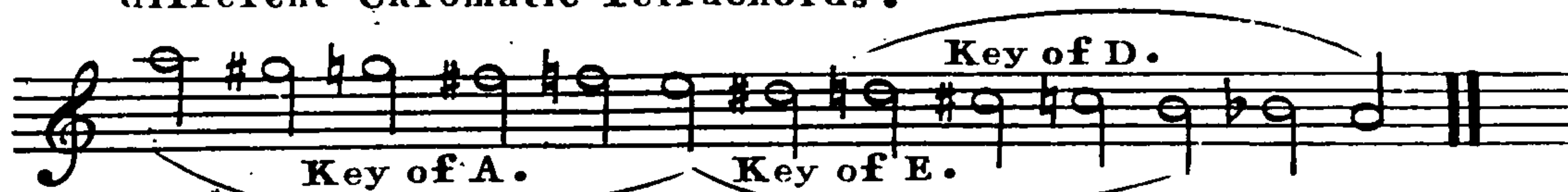
Page 38
Ex. LXXXVII. The Chromatic Notes in the upper 21
 Tetrachord of a Minor Key.



Ex. LXXXVIII.



Ex. LXXXIX. Chromatic Octave, consisting of three
 different Chromatic Tetrachords.



Ex. XC. Harmony of the Chromatic Period in A.



Ex. XCI. Chromatic Period in E.



Ex. XCII. Chromatic Period in D.



22 **Ex. XCIII.** Chrom. Period ascending by Semitones in the upper Part.

Ex. XCIV. Chromatic Period descending by Semitones in the upper Part.

Ex. XCV. Ascending by Semitones in the Bass.

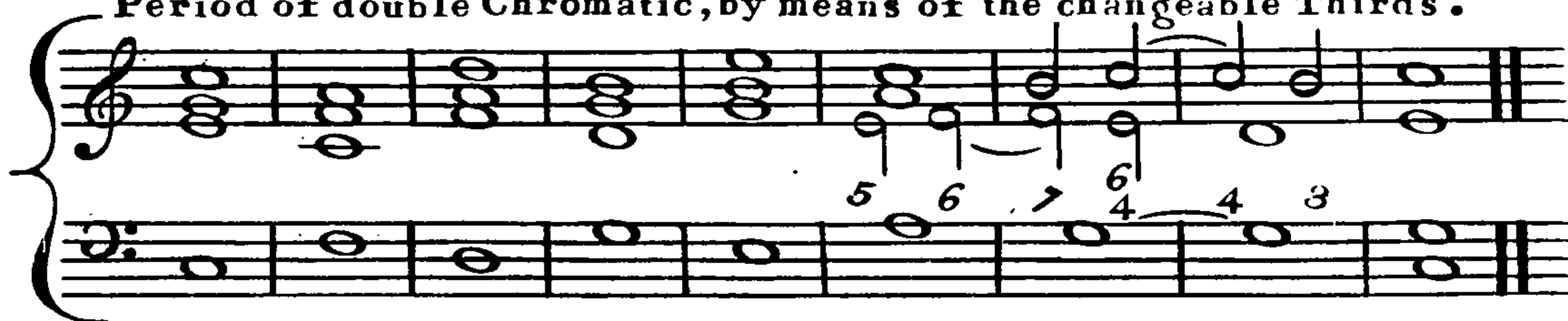
Ex. XCVI. Period of double Chromatic ascending, with all the Semitones of the Octave in their proper relations.

Ex. XCVII. Inversion of the last Period, by taking the upper Part as a Bass.

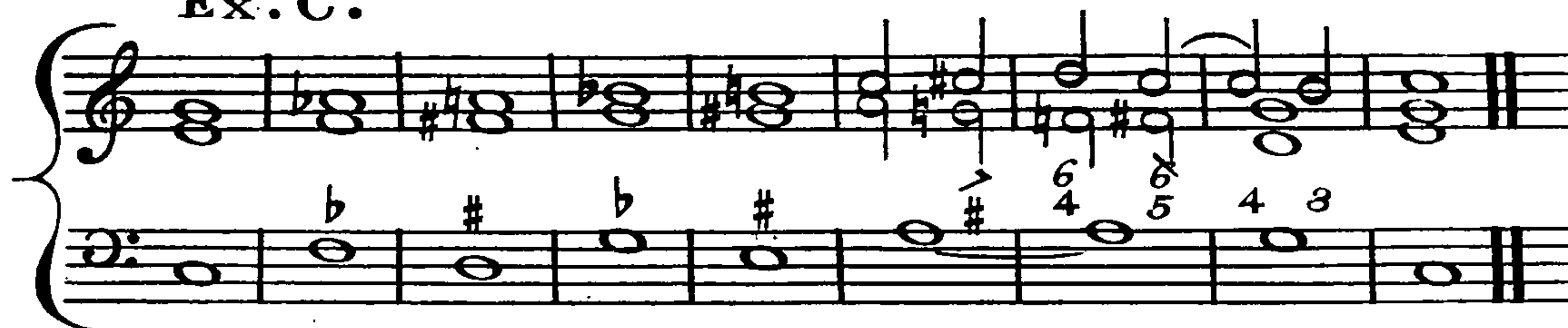
Ex. XCVIII. Period of double Chromatic descending. 23



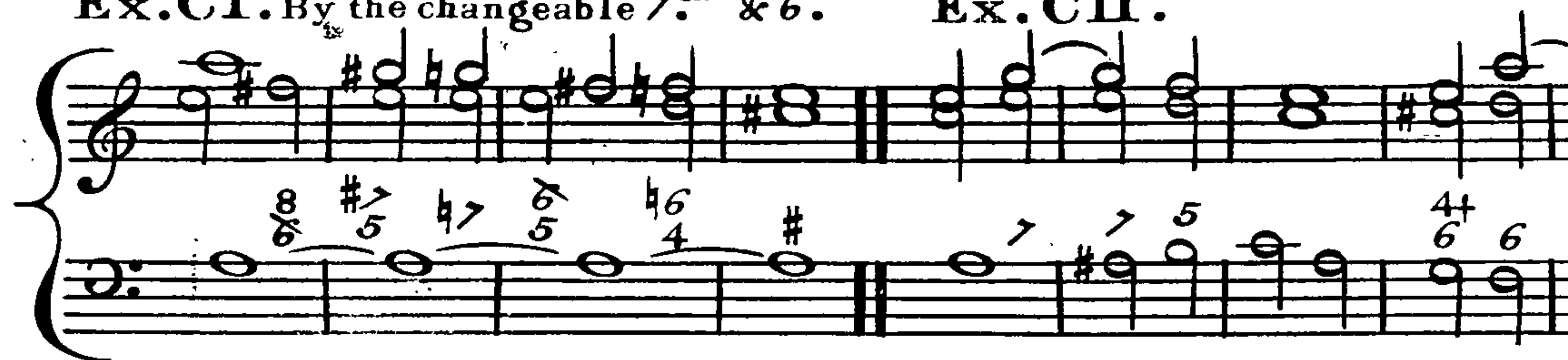
Ex. XCIX. A simple Diatonic Period, which will turn into a Period of double Chromatic, by means of the changeable Thirds.



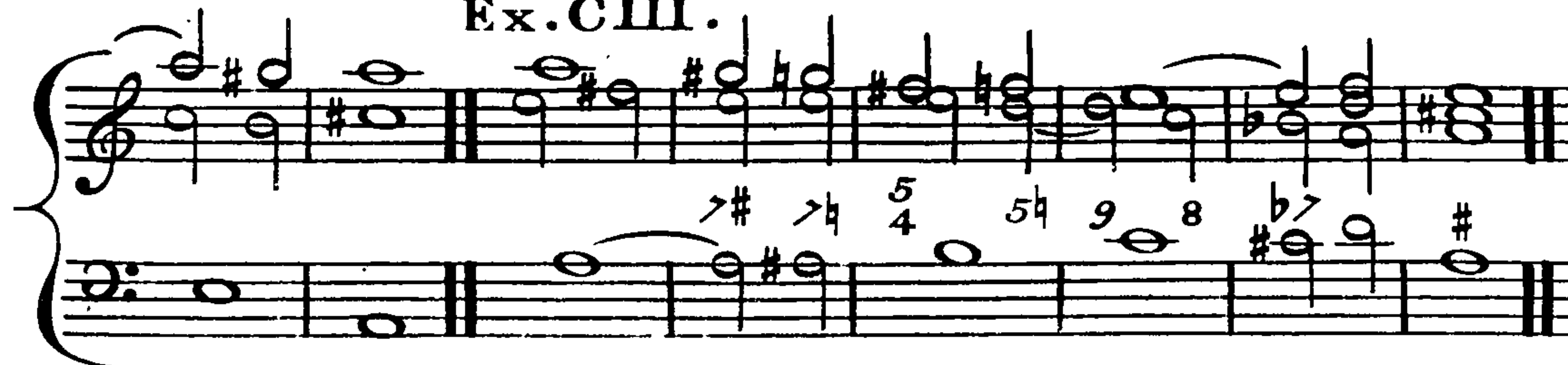
Ex. C.



Ex. CI. By the changeable 7^{ths} & 6^{ths} **Ex. CII.**



Ex. CIII.



24 **Ex. CIV.** Chromatic Period with the changeable Thirds from the **Stabat Mater of Pergolesi.**

Juxta crucem lachry mo - - - - - fa

Juxta crucem lachry mo - - - - - fa

Figured Bass: b q b q b q > > > > b6/4 2 5 q

Ex. CV.

The application of Chromatic Harmony in **Purcell's Te Deum.**

We therefore pray thee help we therefore pray thee help thy

We therefore pray thee, help help help thy

Figured Bass: 6 6 4+ 6 6

Servants whom thou hast redeemed with thy precious blood.

Servants whom thou hast redeemed with thy - - precious blood.

Figured Bass: # 6/4+ 6 b6/2 5/3 4 #

Key of D, with the whole Cloſe. Ex. XCIII is a Chromatic Period *aſcending by Semitones* in the upper part. Ex. XCIV, another *deſcending by Semitones* in the upper part. Ex. XCV aſcends by Semitones in the Baſs. Ex. XCVI is a Period of *double Chromatic aſcending*, with all the Semitones of the Octave in their proper relations. Ex. XCVII is the laſt Period inverted, the upper part being taken as a Baſs: and here the Inverſion produces ſome very fine and uncommon harmony. Ex. XCVIII is a Period of *double Chromatic deſcending*. Here it is proper to obſerve upon the liberties taken by ſome Maſters, that if the Baſs were carried on from F Baſs in the fifth bar to the next Fifth below F, we ſhould get into falſe harmony, by making a Key of B, which is no Key in the Natural Scale. *Rameau* has done this; but the harmony is exceptionable, for the reaſon I have now given; as alſo becauſe E \flat , as the minor ſeventh in the ſeries to F, has no relation to the key we are in. I rather think Chromatic harmony ſhould be kept to ſuch limits as can be juſtified by the examples of *Corelli* and *Purcell*, who lived in the clafſical age of harmony, when Maſters were more ſtudious to produce great effects than to occaſion great ſurprize by tranſgreſſing the proper bounds of Modulation.

I add one Example to ſhew the derivation of Chromatic Harmony from the Diatonic, by the licence allowed in the imperfect concord of the Third. See Ex. XCIX. and C. In Example CI, I give the changeable Sevenths and Sixths upon a Stationary Baſs, according to the practice of ſome modern Maſters; but the chords in this way are not reducible to the laws of harmony. Examp. CII and CIII are better.

As a Specimen very excellent in its kind I ſet down a Period of Chromatic harmony from the *Stabat Mater* of *Pergoleſi*, which is built entirely upon the changeable Thirds: See Example CIV. There is an Air of ſadneſs and mourning in the leſs-articulate intervals of the Chromatic Degrees: *Pergoleſi* hath therefore accommodated them with great propriety to the lamentation of the Virgin-Mother at the Croſs. They are applicable to every kind of depreſſion, particularly to that of ſuppliant and penitential devotion: of which there can be no finer example than in the Verſe of *Purcell's Te Deum*, Examp. CV; where the pointings and pauſes ſhew the judgment and fancy of a great Maſter

Master. In the middle of the third Bar of this example, the chord of the extreme sharp Sixth (which in keyed Instruments is the same interval with the flat seventh) is introduced, of which I gave an example at the Chromatic Close, Ex. XCIII: but here the false Fourth is joined with it.

Pergo'esi and *Purcell* shew us the proper Use of Chromatic Music; which in light and quick movements is strangely out of place; as if a man should attempt to cry and laugh at the same time. *Tartini* has indeed put a Chromatic Variation upon a Minuet; which may be admitted as a matter of curiosity; but it makes every body feel miserable when they hear it.

In the foregoing Periods, I have endeavoured to exhibit the most considerable parts of what may be called the *Materia Musica*, which experience and fancy are to compound and apply in many different ways. By more changes and inversions, and by looking farther into the works of some of the best Authors, I might have multiplied these examples; but when the Learner has studied what I have here given, he will certainly be able to do this and much more for himself. Out of these Periods he will construct others by compounding them together at pleasure, when use has made it easy to apply the rules of Inversion and Modulation: and when the fancy is furnished with some variety of Air and Measure, the Learner becomes an *Extempore*-Performer, who will find his stores inexhaustible, if he has laid in a proper foundation of Harmony.

The Art of *Composition* includes *Invention* and *Disposition*: the latter only can be taught: but as Disposition supposes a previous knowledge of Topics, that is, of the Common-places, Predicaments, and Figures, of Music; the Invention will certainly be assisted by those rules of Disposition which are intended to regulate it. With this view I subjoin a few Observations, in another Chapter, on *the Analysis of Air* and the *Conduct of Subject*; such as have occurred to me in searching after the Grounds of the Musical Art.

Another like Example, exprefive of fupplication, in the Duet in Eſther,

Who calls my parting Soul from Reft.

hear my fuit or elſe I die

Aſk my Queen can I de --- ny - - - - - aſk my Queen

Figured bass: 4, 6, 4 4, 6 6, 4 4

Ex. CVI.

Harmony. Melody or

Ex. CVII.

Ex. CVIII. From Corelli

Figured bass: 3 8 6 5 8 3 5 3 8 5 6 8 4 3

Ex. CIX.

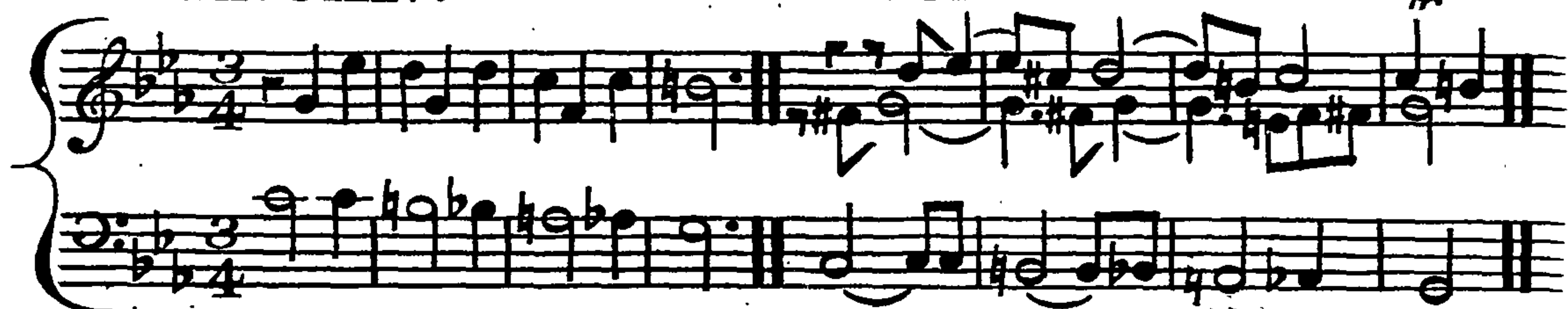
Ex. CX. Ex. CXI.

Figured bass: 6 6



Ex. CXIV.

Ex. CXV.



Ex. CXVI. Air, or Melody with Measure.



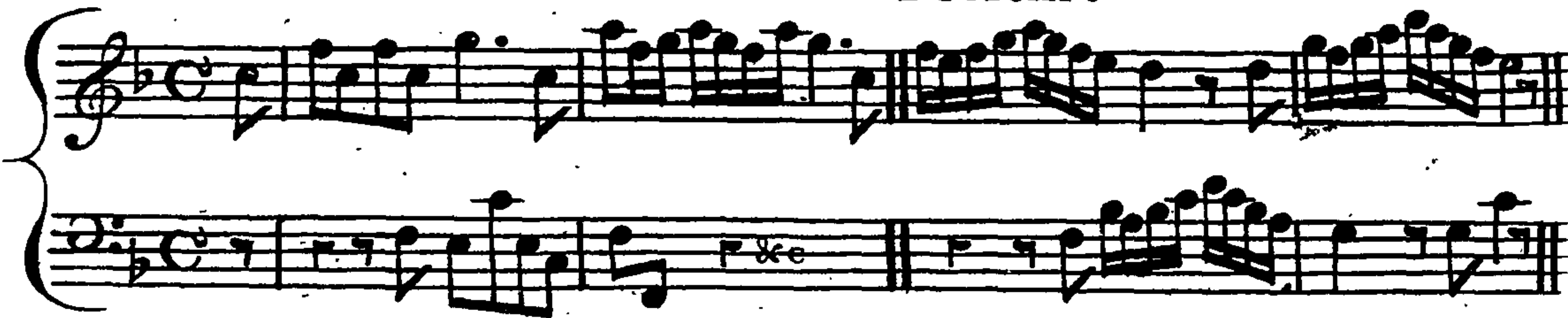
Ex. CXVII. Drum, or Measure without Melody.



Ex. CXVIII. From the Dead March in Saul.



Ex. CXIX. From the tenth Solo of Corelli.



C H A P. VIII.

ON THE ANALYSIS OF AIR, AND THE CONDUCT OF SUBJECT.

THE two parts essential to Music are *Harmony* and *Air*. Harmony is enlivened by Air, and Air is supported by Harmony. But as Air is the production of the fancy or imagination, some have falsely supposed that it may be left, like the Nightingale, to the wildness of Nature; and that all rules can only serve to fetter and restrain it. Air, it is true, is an effusion of the fancy; and in different artists, of original Genius, it will have a different turn and character, like the air of the face: yet there is no Science, nor any one part of a Science, in which Nature will not derive much assistance from Art and Experience. The Extempore Performer, when his fancy is inspired, does not forget his rules; but utters the fruits of his knowledge and experience; without which he would have nothing to produce; it being impossible to reap what never was sown, or to display that skill which never was acquired. Method is as necessary in a musical, as in any other kind of Discourse; and undigested or ill-digested thoughts will produce no more effect in Music than in Oratory or Poetry.

I am very sensible I have a difficult subject before me, and that the attempt to reconcile Air with Reason, will appear like that of giving Laws to the Wind, *which bloweth where it listeth*; but when the matter is properly considered, it will appear in a different light.

To make ourselves understood in a Subject, which to many Readers brings new Terms and new Ideas, we are obliged to have recourse to some Analogy, and compare it with something we understand already: though in making this comparison, I foresee that there is such a complication of Ideas in musical Terms, as can scarcely be reduced to that simplicity which is proper to a definition. However let us make the experiment.

Poetry and Music are nearly allied; and in the first ages generally went together. In Poetry, there is *Matter, Style, Metre, Subject, Syntax*, and the *figures of Rhetoric*; which last are common to the Eloquence both of Poetry and Prose. In Music, there is *Harmony, Air, Measure, Connexion*, and *Expression*.

Harmony is the Matter or Substance which Music has to work upon: or, to speak logically, it is the *Substratum* of Air and expression, *Air* signifies the manner in which that Harmony is expressed, and answers to *Diction*, which expresses the Matter in literary composition. *Measure* and *Melody* are necessary to *Air*; and if by Air we mean the leading air of a Strain or Paragraph in Music, Air is the same thing with *Subject*.

Measure has two senses; first as it is applied to *Time*, which comprehends the number and duration of Notes in a Bar; the different kinds of which I do not distinguish, as I suppose them to be understood already: secondly, as it is applied to the length of a musical versicle or clause, or to a series of correspondent clauses in a Strain.

Melody is the music of a single part, moving either by single degrees or by leaps. Harmony is Melody in Consonance; and Melody is Harmony in Succession or Consecution. Measure is not necessary to Melody; and in this it differs from Air; being only one of its constituent parts. The *ad libitum* Cadence has Melody, but is always without the formality of Measure, and cannot therefore have the name of an Air.

Syntaxis, or Connexion, has a more extensive Sense in Music than in language. It is applicable to the continuation or carrying on of the Air or Subject, with a just arrangement of correspondent periods in a Musical Paragraph; as if there were in language a Syntaxis of Sentences, as well as a Syntaxis of Words. It is also applicable to a connexion of Harmonies in due Succession, joined together by easy and natural Transitions, according to the rules of Modulation.

Expression has two senses; first, as it relates to the Composer, whose skill and fancy are to direct him in the making of such Music as shall express the Idea or the passion which he proposes to excite by any particular passage or movement. Secondly, as it relates to the Performer; whose

whose expression differs from that of the Composer, as the Speaker of Poetry on the Stage differs from the Poet himself. It is his part to express as nearly as he can the design of the Composer, and to endeavour to improve upon it, without falling into the error of departing from it. If he does this with a good tone, he is like the Speaker, who to propriety of accent adds the charms of a sweet and melodious voice.

How far the *figures of Rhetoric* are transferable to Music, and how many of them, it may be difficult to ascertain. I can see the *Climax*, the *Antithesis*, the *Periphrasis*, the *Parentthesis*, the *Aposiopesis*; with Augmentation, Diminution, Iteration, Imitation, and I think some others. By *Imitation* we are not to understand the Imitation of one passage in another passage, or the imitation of Music in Music, but the imitation of Nature in Musical sounds, as of *calling, sighing, laughing, &c.* Where the sound is an Echo to the sense.

I have seen many judicious observations on the several excellencies which should meet together in good Music; but they were always too general; and I never had the good fortune to find them illustrated by proper examples. Writers on this subject seem to have apprehended, that Musical Air is a thing too volatile to be analyzed. This defect I shall endeavour to supply, by exemplifying some of the rules relating to Air, Melody, Measure, and Subject; and also by decomposing some Airs and Measures of our greatest Masters; I mean those whom we now call antient; for I find less to my purpose in the moderns; who are too apt to throw their Air into a single part; one part taking it up when another has laid it down; while all the rest are servile accompaniments, and the Base but little more than a divided Drone. To satisfy the present Appetite for noise and tumult, arising from a sort of convulsive agitation of the mind, analogous to the dance of St. *Vitus* in the limbs, one of the parts has a rapid motion given to it (no matter which) consisting frequently in a repetition of the same note. Thus their Harmonies, instead of being properly connected, and melting into one another, are chopped in pieces; and the motion of repetition is a poor substitute for learned contrivance and correspondent melody in the different parts; which was denoted by former artists under the word *Mixture*. Some Masters have ventured to predict, that this Style will soon be out of fashion: but that is more than I can foresee: light people will always be best pleased with light music; and little minds will admire little things.

It was observed above, that Melody is Harmony in Succession: Example CVI will explain this. Hence we have the following rule; that so far as Melody is a solution of notes from their Harmonic Consonance, Melodies must either move by leaps of consonant Intervals; or by successive degrees, in such a manner, that the notes of Consonance may be more conspicuous than the notes of passage, by falling upon the accented parts of the Bar. If there are four strokes in a Bar, the accent is on the first and third; if eight, on the first and fifth; if three on the first only; if twice three, on the first and fourth &c. See Examp. CVII No. 1, 2, 3, 4.

In No. 1 of this Example, the Melody takes the simple notes of Consonance; but in No. 2, 3, 4, notes of passage are added; notwithstanding which the notes of Consonance still keep their places as before: and, let the Melody be what it will, the intention of its harmony should always appear in it. Thus for example, if the notes in the upper part are three to each one of the Base, two of them should belong to the intended Harmony: if but one, it should be the first of them, on which the accent falls. See Example CVIII.

If the notes of consonance do not fall on the accented parts of the Bar, nor on the first of four notes under the same ligature, the notes which seem to contradict the rule are to be understood as *Appogiaturas* (or notes of *supposition* as some call them) which are admitted into the text of the melody, tho' in themselves no more than accidental graces or ornaments: as in example CIX.

Melodies are simple when they are formed upon the notes of a Chord: but there is another sort of Melody, which relates, or may relate if the composer pleases, to a new Harmony at every successive note of the Melody. Thus the simple melody CX, may be taken in the other form of CXI; which latter has a better effect in vigorous spirited Movements, such as *Gavotts*, &c: the new relations in the melody, succeeding so fast upon each other, quicken the attention of the mind, and by a succession of new Ideas (for distinct harmonies may be considered as such) raise the spirits; as an increase of bodily agitation makes the blood circulate more briskly.

It being now a common practice with modern authors to put down their graces into the text of their melodies, we meet with
intricate

intricate passages of Melody, which seem utterly irreconcilable to any law of harmony; but they are to be accounted for chiefly from an excessive partiality to the Appogiatura, and double Appogiatura, which admits a suspended bearing or *leaning* of the hand (as the word signifies) on the note above and the note below the *effective* note; for such I would call the note intended by the harmony. In Example CXII the Melody of a Bar is laid down in its simple form, and in CXIII it is otherwise expressed with Division and Appogiatura. In CXIV the semitones of the Chromatic Tetrachord are laid down as a Bass, with the plain Melody of a single part above them. In CXV this melody is cast into two parts with double Appogiaturs, as by *Schobert* in one of his Concertos. The excessive use of the superior and inferior Appogiatura upon one and the same note, was first introduced (so far as I have observed) by *Alberti*, in whole Harpsichord Lessons it occurs perpetually, and his harmony is sometimes disfigured by it in a strange manner, and rendered exceedingly harsh and disagreeable. There are some very good directions for the use of discords as passing notes of melody, in a *Short Treatise of Harmony*, published in the year 1730 from the Lectures of Dr. *Pepusch*; but, being not exemplified with notes, those directions are too obscure to answer the purpose of any Learner.

Measure, as it relates to the Time or *Quantity* of Notes, is analogous to the quantity of Syllables and Feet in Verses: and as verses may be scanned upon the fingers without any regard to their sense, so may the quantity of Notes, to which Melody is attached, be expressed by the beating of a drum: insomuch that some Tunes, of a peculiar accent, may even thus be distinguished independent of their melody. In Examples CXVI, CXVII, this is explained.

But besides this Measure, which is as obvious as the measure of long and short Syllables, there is another Measure of Clauses, Sentences, and Paragraphs, by which the Air of a piece is to be regulated, and without which it is immethodical, and consequently obscure and without effect. This Measure is as different from the Measure of Time and Quantity, as Sense and Syntax are from Metre. In some Movements there is an established Measure, which restrains the Air to a certain number

ber of Bars; as in Minuets, Gavotts, Gigs, &c; on which account all Music of this Class, being most easily understood, gives most pleasure to unlearned hearers. The whole number of Bars in such movements is divisible by 4, and the leading Air is comprehended within 2 or 4 Bars: and as the Air has a mechanical harmony of commensuration, the regular motions of the dance may be accommodated to it:* In many kinds of Movements, the measure of the air is occult and less restrained; yet no composition whatever should be unmeasured. As nature is the same in all men, the learned must be pleased on the same principles with the vulgar, though in a manner more refined.

The Air that is first laid down in a piece of Music, is called its *subject*; and a piece written upon *no subject* can have no sense. The subject must be proposed in some certain measure; and, in the clauses and periods that follow, nothing should be introduced that cannot be reconciled either with the primary, or with some secondary subject, which it is lawful to introduce after a rest or cadence. A skilful Master will conceal this formality, by varying his periods at discretion, and by interposing rests and artificial interruptions; as a good workman conceals his joints, or an Orator the Mechanical progress of his Divisions: yet there never was a good Master, who did not observe some Method in his Compositions. It is with Musicians as with Orators; some will handle the same Subject in a different manner from others; and some will bring out of a Subject what others could never find in it: but all that understand their Art will proceed under the restriction of certain rules, that they may speak sense clearly, and be understood by their hearers.

To give an Idea of my meaning, I shall shew the regularity of the Measure in some pieces well known. In common Time, it is very usual to make a stop, equivalent to a Comma, after three fourths of the first Bar; another stop, equivalent to a Colon or Semicolon, after three fourths of the second Bar: the first clause containing the first or principal subject, the next a second or subordinate Subject. Sometimes the first comma is found at three fourths of the second Bar: and another stop at the correspondent part of the fourth Bar; or, in pieces

* On which consideration, this sort of measure should not shew itself in sacred music; as inspiring levity into the ignorant, and disgusting persons of judgment with its impertinence and absurdity, Yet in *Hallelujahs* this rule is transgressed without offence; because the *Hallelujah* is a word of 4 syllables, and being often repeated naturally produces the measures of the dance.

which

which allow a latitude, the Composer omits the second stop, and continues the air at his pleasure, to avoid formality; yet under such restriction, that the number of Bars to which a musical period is extended, may be some Multiple† of the leading, or of some secondary subject.

Handel, in the famous *Dead March* in the Oratorio of *Saul*, begins with three Crotchets in a Bar of Common Time, as a first Subject, proper to the Kettle drum: in the next bar, the second Subject still keeps within the Limits of three Crotchets as before; and out of these the whole piece is composed. At three fourths of the second Bar there is a half-cadence, and at twice that distance, in the fourth Bar, there is a colon; and at twice that distance, in the eighth Bar, there is a full stop or period; and the Air begins again with other instruments an Octave higher. When the three Crotchets of the first subject are sounded by the upper parts, they are taken up at the accented part of the Bar, by the lower, and repeated by both alternately. See Ex. CXVIII. For a right understanding of all the particulars, I must refer to the March itself in the Score-book of this Oratorio. I could presently instance in twenty different pieces of different Authors, where this same measure is laid down in the subject, and the same *alternation* observed between the upper and lower parts. Of this we have an example in the *Gavott* of the 10th Solo of *Corelli*, Ex. CXIX, on which *Tartini* made thirty Divisions for the Violin, and *Geminiani* many others.

In the famous *Gig* of the 5th Solo, *Corelli* takes three Crotchets, ascending by single degrees, in the first Bar, (I speak of the *Base* because it measures the Air) which are followed by a Cloze of three Crotchets in the next Bar; and with these three Crotchets and the succeeding Cadence, he furnishes out the whole piece, with very little addition. In the beginning of the second Strain, the Cadence is set first, but is a reverted Cadence, for variety; and the three Crotchets, ascending as before by single degrees, are made to succeed it. By these arts he has preserved that uniformity, which gives sense to all the variety he has introduced: and the sweetness of his Melody, added to this correctness in the design, entitles this Movement to a place amongst the most elegant pieces in the world; if it is not rather the first in its kind.

† A Multiple is a number which comprehends another lesser number a certain number of times without a remainder.

It may be said, that Music, thus considered, is very formal and simple: but every thing is formal in a certain degree which is methodical, and all complicated things become simple when they are decomposed. It is well known, and must be allowed, that Poets are bound by mechanical fetters; and it is not to be supposed that Musicians can be exempt from them. *Cowley* is one of those Poets who affected unbounded license in his measures, with sudden and surprizing turns of thought; but I cannot say his manner ever gave me pleasure.

I have accustomed myself to consider the Clauses of Air, and the successions of melodies, as *Antecedents* and *Consequents*, which have a mutual relation and agreement, either in respect of their Harmony, or their Measure, or the course of their Modulation.

In some Cases, these Consequents compared with their Antecedents, make good harmony with them when set together in consonance; and some of the most affecting passages we meet with owe their chief beauty to this correspondence. The Ear perhaps is not aware of the comparison it is to make, as the sounds are passing, but it feels the effect, as of Rhymes placed at stated distances in the various kinds of verse.

The beautiful consecution in Example CXX is taken from the Close of an Adagio in the *eighth* Concerto of *Corelli*. In Example CXXII the second Bar of the Treble makes harmony with the first, and the third with the second, and all go together when the Bass is added. In Example CXXIII the correspondence is found in the two first Bars of the Bass, and the second and third Bars of the Treble; which, between them both, maintain as sweet and simple an Air as ever was put together; for such is the Minuet in *Berenice*.

In Ex. CXXIV, and others of the same sort, the correspondence is not so much in the harmony as in the Measure. Here it is evident that the Consequent is of the same measure with the Antecedent, and that the next clause is of the same length with both. The same regularity is kept up all through the piece from which this is taken, though the joints are concealed as the Air becomes more diffuse; and in one instance the measure is transgressed by a lawful anticipation, in which one clause begins upon the close of another.

Sometimes the Consequent is but a repetition of the Antecedent, in the next related Key, and in another part, as in Ex. CXXV. In many cases

antec. confe. antec. confe. both together

Ex. CXX. is a musical exercise in 3/8 time, featuring a treble and bass staff. The melody in the treble staff is characterized by a sequence of eighth and sixteenth notes, with a final cadence. The bass staff provides a simple harmonic accompaniment. The exercise is divided into two parts: 'antec. confe. antec. confe.' and 'both together'.

Ex. CXXI. antecedent consequent both together

Ex. CXXI. is a musical exercise in 3/8 time, featuring a treble and bass staff. The melody in the treble staff is characterized by a sequence of eighth and sixteenth notes, with a final cadence. The bass staff provides a simple harmonic accompaniment. The exercise is divided into two parts: 'antecedent' and 'consequent', followed by 'both together'.

Ex. CXXII. Ex. CXXIII.

Ex. CXXII. and Ex. CXXIII. are musical exercises in 3/4 time, featuring a treble and bass staff. The melody in the treble staff is characterized by a sequence of eighth and sixteenth notes, with a final cadence. The bass staff provides a simple harmonic accompaniment.

Ex. CXXIV.

Ex. CXXIV. is a musical exercise in 12/8 time, featuring a treble and bass staff. The melody in the treble staff is characterized by a sequence of eighth and sixteenth notes, with a final cadence. The bass staff provides a simple harmonic accompaniment.

Ex. CXXV.

Ex. CXXV. is a musical exercise in 3/4 time, featuring a treble and bass staff. The melody in the treble staff is characterized by a sequence of eighth and sixteenth notes, with a final cadence. The bass staff provides a simple harmonic accompaniment.

Ex. CXXVI.

Antecedent Consequent

Ex. CXXVII.

antecedent conf.

Ex. CXXVIII.

1 2 3

Ex. CXXIX.

First Subject Second Subject

Ex. CXXX.

cases, the Consequent agrees with the Antecedent, not only in Air and Measure, but follows a similar course of modulation in another Key; which always has an agreeable effect: as in Examples CXXVI and CXXVII.

From this principle of an agreement between the Antecedent and Consequent, arises the *Fugue*; which is the most learned species of Music, and strikes the memory and judgment with its proportion and symmetry, while it amuses the fancy with Air, and fills the Ear with harmony. But as Rhymes can give no pleasure to the Ears which are ignorant of the language in which the Poetry is written; so the Fugue seldom pleases much, till there is a competent knowledge of the language of Music. But the esteem in which this Species of Composition has been held by the greatest Composers, appears from the pains they have bestowed in working up some of their Fugues to the highest degree of perfection. The grand Choruses, which will immortalize the name of *Handel*, are chiefly of this Class. A Chorus of mere Counterpoint, in which there is nothing of this contrivance, is flat and inanimate, when compared with the sense and variety of a responsive movement. The thirteen Italian *Duetts* of *Handel*, which are thought to be as airy and as highly finished as any of his works, have not any one Strain, in which the voices do not either pursue the same single subject properly diversified, or take two different subjects and interchange them, so as to keep up to the form of a Dialogue; which from the Idea and Nature of it, obliges us to speak upon the same subject in all the parts, and attend to the matter of the Discourse.

These few observations may be sufficient to open the Eyes of a Learner to examine the Measure of Air, and see how it has been treated by different Masters both in vocal and instrumental Music; in doing which, he must be guided by the Rests and Cadences, which divide the Bars into groups, and discover the Disposition and Measure intended by the Composer. *Handel* and *Corelli* are distinct in their Ideas, and clear in the design of their accents and measures; *Geminiani* is rather more obscure and irregular. His fancy was various and elegant, his expression as a Composer extremely pathetic, and he had a great practical knowledge of Harmony; but he seems to have wanted an arithmetical Head—As for *Haydn* and *Boccherini*, who merit a first place among the Moderns for *invention*, they are sometimes so desultory

and unaccountable in their way of treating a Subject, that they may be reckoned among the wild warblers of the wood: And they seem to differ from some pieces of *Handel*, as the Talk and the Laughter of the Tea-table (where, perhaps, neither Wit nor Invention are wanting) differs from the Oratory of the Bar and the Pulpit,

As sameness and repetition are disgusting in every kind of composition, they are avoided in Music by certain Methods of diversifying the original Air without departing from the sense of it.

If the Subject is of a proper length, it may be broken into parts, each of which may be taken up and pursued in its turn at the fancy of the Composer. Of this an example may be seen in the Fugue of the Overture in *Otho*, one of the most finished and perfect of *Handel's* instrumental pieces. See Example CXXVIII. Out of these two Bars of his Subject the Air of the whole piece is produced. The part No. 2 is put into the Solos of the Hautboys; and the accompaniments of the *Tasto Solo*, toward the Conclusion, is from No. 3; and in the course of the movement, all the three parts of the Air are taken up in different keys, sometimes together, sometimes separately, as the fancy of the Author directed: but in the small specimen which I have here set down we have the substance and character of the whole piece.

Sometimes two different Subjects are proposed in an upper and under Part, and interchanged by setting the under part uppermost, and *vice versa*; as in the inimitable Fugue in the 4th Sonata of *Corelli's* third Set; which carries a double Subject throughout, and may serve as a pattern for all contrivances of that sort. The Melody of the whole is extremely simple, being confined chiefly to four notes descending to a half-close in the first subject; and to the same four notes, ascending by *different intervals*, according to the licence allowable in the minor key, in the under-subject. See Examp. CXXIX. These notes contain the simple matter of the two subjects. When adorned with melody and expression, and set together in Harmony, they make a very different figure; of which, for brevity, I have put together the specimen in Ex. CXXX.

Air is farther diversified, by taking the measure of it, and applying it to a different order of semitones, and by transferring it from a major to a minor key, or from a minor to a major key; as in Ex. CXXXI.

If

Ex. CXXXI.

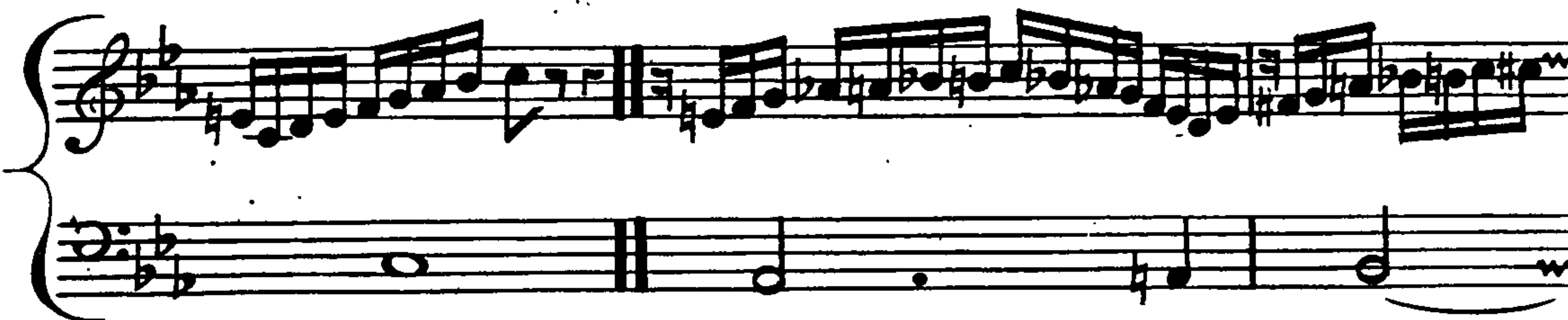


Ex. CXXXII.

Ex. CXXXIII.



Ex. CXXXIV.

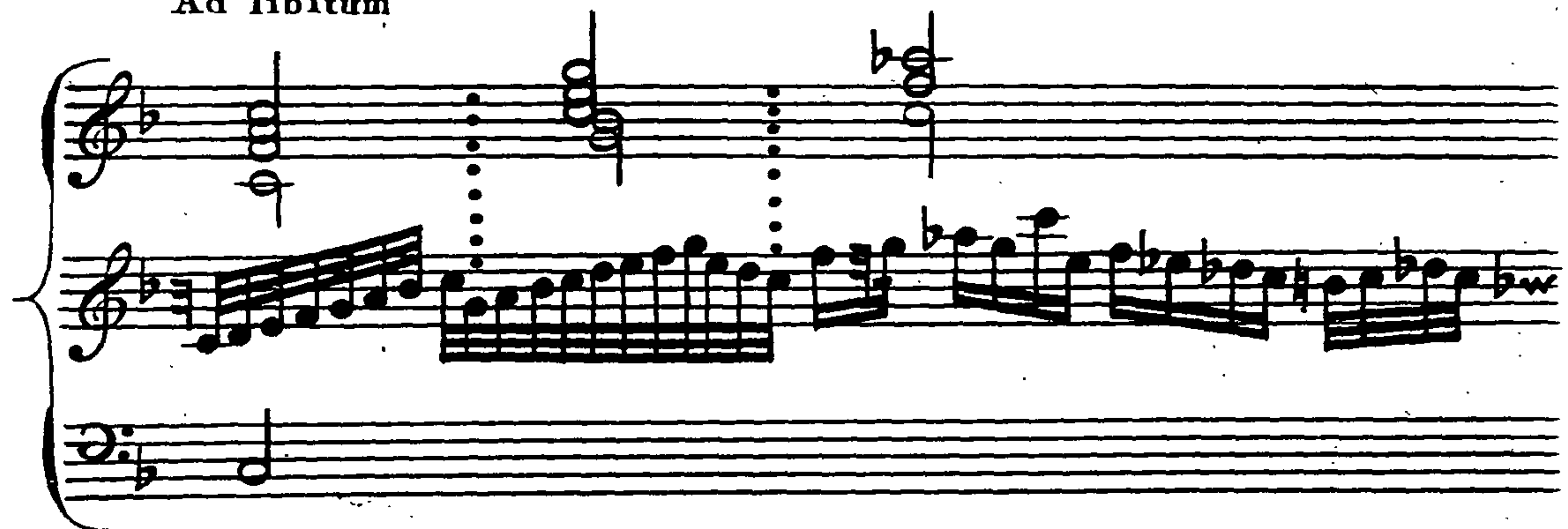


Ex. CXXXV. Allowable Chromatic Melody



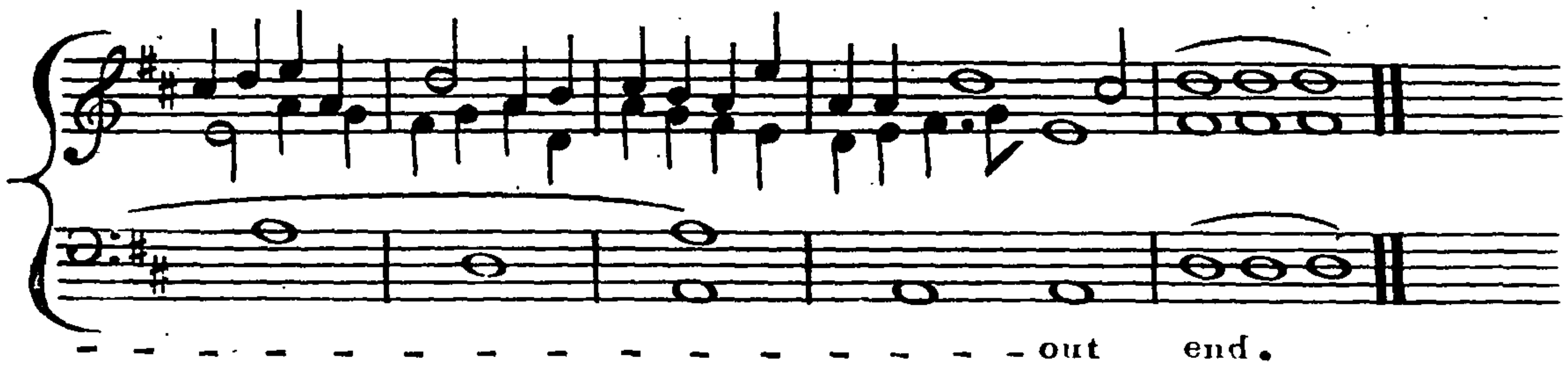
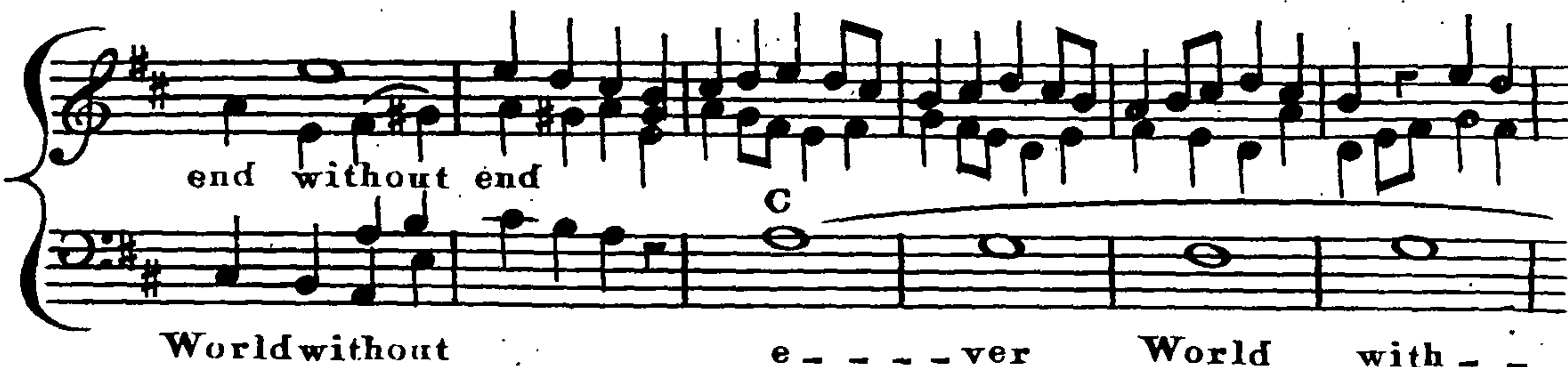
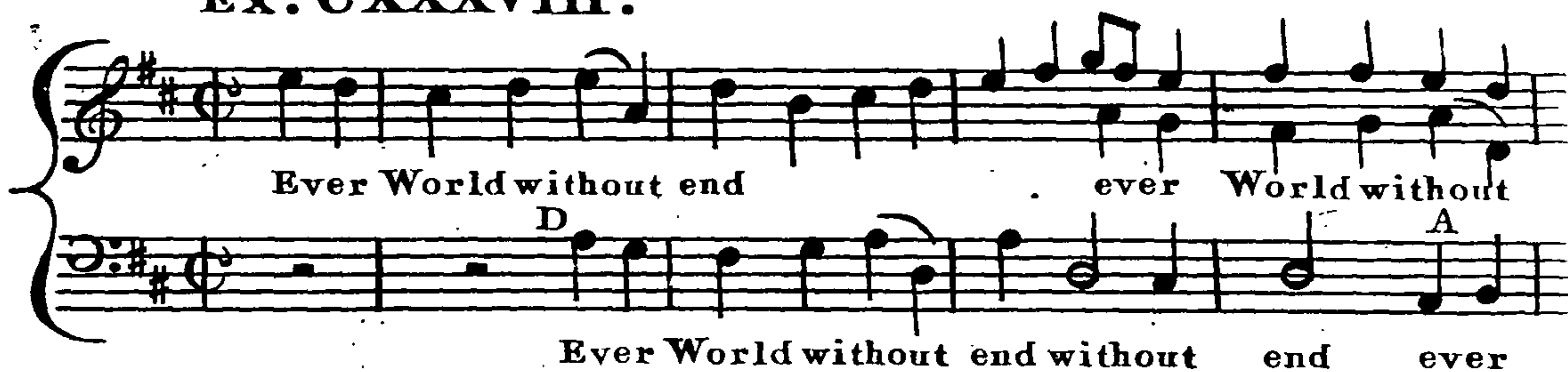
Ex. CXXXVI. The Plain Notes**Ex. CXXXVII.** The same with Chromatic Melody

In the Cadence *Ad libitum* of Example LXXXVI, in the Key of F major, Chromatic Semitones were purposely avoided: they are here admitted into the same Cadence according to the restriction of the two former Examples; & an upper Stave is added, containing the Chords of the Thorough Basso on which the Melody of the Cadence is formed.

Ad libitum



Ex. CXXXVIII.



Ex. CXL. Of an augmented Subject from Geminiani.

Vio. 1.

Vio. 2.

Ex. CXLI. Diminution from Pergoleſi.

Ex. CXLII. Example of Diviſion from Corelli.

Ex. CXLIII. Plain Chords of the firſt Period.

The Air fimple

Two staves of musical notation. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes. The lower staff is in bass clef and contains a simple harmonic accompaniment of half notes.

Divifion 1

Div. 2

Two staves of musical notation. The upper staff features a complex, rapid melody with many sixteenth and thirty-second notes. The lower staff provides a simple harmonic accompaniment of half notes.

Div. 3

Two staves of musical notation. The upper staff contains a melody with eighth and sixteenth notes, some beamed together. The lower staff has a harmonic accompaniment of half notes.

Two staves of musical notation. The upper staff features a very fast, intricate melody with many sixteenth and thirty-second notes. The lower staff has a harmonic accompaniment of half notes.

Div. 4

Two staves of musical notation. The upper staff contains a fast, complex melody with many sixteenth and thirty-second notes. The lower staff has a harmonic accompaniment of half notes.

34

Div. 5



Div. 6



Div. 7



Div. 8, Minor Key



Div. 9



If Chromatic Melody is substituted for variety instead of diatonic, no unmeaning succession of half notes should be introduced, for the strangeness of the noise; but the accidental Semitones should be rendered pertinent to the Harmony, by falling at proper places into the Diatonic Notes. If on the Notes of the Bass Ex. CXXXII we compose a Melody of quicker notes in the treble, I reckon CXXXIII good, CXXXIV not allowable, though often practised. In such forced melody as this the Ear can find no music; though the vanity of a performer may admit and plead for such graceless ornaments, because they are difficult in the execution. The reason of the thing requires in general, that when we touch an accidental half note *above* in *ascending*, we should leave it and come down*: when we touch it below, we should come up again; for thus the melody glides on without offence; but to neglect this rule is to commit Solæcisms or Barbarisms in Music, of which the Ear is an infallible judge against all the authority of corrupt custom: I explain this safe way of introducing Semitones by Ex. CXXXV. The passage from *Corelli*; Example LI, contains Chromatic Melody conducted on this principle; which therefore glides on without any offence to the Ear. To object, that such reasonable restrictions as these are obsolete, and that we have now got above them all, though they are founded in nature; is to suppose, that the sense of man, as it was in *Corelli's* days, may turn into nonsense, and be the better for it.

I shall add another example of Chromatic Melody from a Modern Master, which being conducted according to this rule of leaving the semitone, instead of pushing it farther, is unexceptionable, and must be agreeable to every ear. See Examples CXXXVI, CXXXVII from *Eichner's* 3^d Sonata for the Harpsichord.

Another way of diversifying an Air or Subject without departing from the sense of it, is to retain the Notes of the Melody, and the order of them, while the value or Time of them is changed; and this either by *Augmentation* or *Diminution*. These expedients are frequently applied in some fine pieces, where an unlearned reader of the Music in score would neither observe nor suspect the art of the Composer. Of a subject so augmented there is a great example in a Chorus of *Purcell's Te Deum*; where the augmented Subject is in the

* This rule is not to be applied to Chromatic Harmony but only to Chromatic Melody.

ratio of 4 to 1, compared with the Notes of the Leader. I have given this Chorus on two Staves in Example CXXXVIII. The original Subject is contained in the seven first Crotchets of the Bass: and the very same notes are afterwards augmented into seven Semibreves, to which the same words are accommodated; except in a very small variation necessary to the forming of the Close. There is another device here to be observed; a secondary subject is formed out of the first, by *ascending* from the same note at which the original subject begins to *descend*, and reversing the order of the melody. I have marked the first Subject with the Letter D, and the second Subject with A, and the beginning of the augmented Subject with C. In Ex. CXL I add another of the same sort in instrumental Music from Con. 3. Op. 3. *Geminiani*, where the second Part takes up the Air of the first in notes of double the length. This is not from the beginning of the Movement; but I have selected some bars in the latter half of it, within the compass of which, more business is done than in any other part; for here the Bass also takes up the augmented Subject, though without following it so closely as the second treble does. A learned Musical Friend, whose imagination furnishes him with very just and lively ideas, observed upon this passage of *Geminiani*, that in the end of the second Bar and beginning of the third, where the augmented Subject in the second fiddle changes the accent, it seems as if the part were suddenly taken lame with a paralytic stroke, and, missing its step, hobbled on irregularly after the first subject; though the Music in all the parts taken together is undoubtedly very fine.

Diminution is contrary to *Augmentation*. The Subject is first laid down in long notes, and then repeated in shorter. Of the many examples that may be found by those who search into Musical Authors of the best repute with this view, I shall produce one from the *Amen* in the *Stabat Mater* of *Pergolesi*; but to avoid a long example in Score, I shall only shew the single parts, and refer the Reader to the piece itself; where he will see what variety of Air and Harmony the Author has produced out of the simple notes of Example CXLI. *Pergolesi* certainly deserves to be spoken of as a Composer of great Genius and Learning, and I refer to him without scruple as such: but I must confess that some movements in his *Stabat Mater* disgusted me

me from the very first, and do so still, with a mixture of modern Italian levity, and an affectation of secular Air, which carries us too far out of a sacred subject, and ought not to be admitted in the Ecclesiastical Style, as being proper only to the Theatre. His twelve Sonatas (though but little known) are excellently rich in Harmony; and I know of none that are better accommodated to the Improvement of a Practitioner in Thorough-Bass.

But the most natural Fund of variety, for promoting the Air of a composition, is the Art of dividing upon its Harmony, or running a course of quicker notes upon the ground of the subject: an art of so much consequence to Music, that it was formerly considered and treated as a Branch by itself.* *Corelli*, in his first double-stopt Solo, takes four plain notes for his Subject, which are improved into quick, and thence into very quick Air, as the Movement advances. See Example CXLII.

On the plain Chords of the first Harmonic Period No. LXVI I shall lay down as easy an Air as possible, and endeavour to shew by a few examples, which might be multiplied without end, how its divisions, either in the upper or the lower part, may be formed upon the notes of the Harmony. And here let it be observed as a general rule, that whatever ornaments are thrown in upon *Adagios* and other slow movements, they must all be built upon the notes of the Thorough-Bass; without which they will have no sense. It is easy to form runnings of small notes, which have little relation to the Harmony; and to insert half notes, not reducible to any particular Key; but propriety of embellishment can arise only from a knowledge of the Theory of Music. As it has been the custom of late years for Masters to write down the ornaments with which they would have their compositions played; many good examples might be selected to illustrate what is here said: But as *Handel* himself did this occasionally, I shall refer to the *Adagio* at the beginning of the *Suite Seconde* of his Harpsichord Lessons, which has the Graces with which he himself played it; and most excellent they are in their kind. *Campioni* in the *Adagio* of the 3^d Sonata of his III^d Opera has set down his own ornaments: and if to these two we add the Lesson of *Scarlatti* in G with a flat

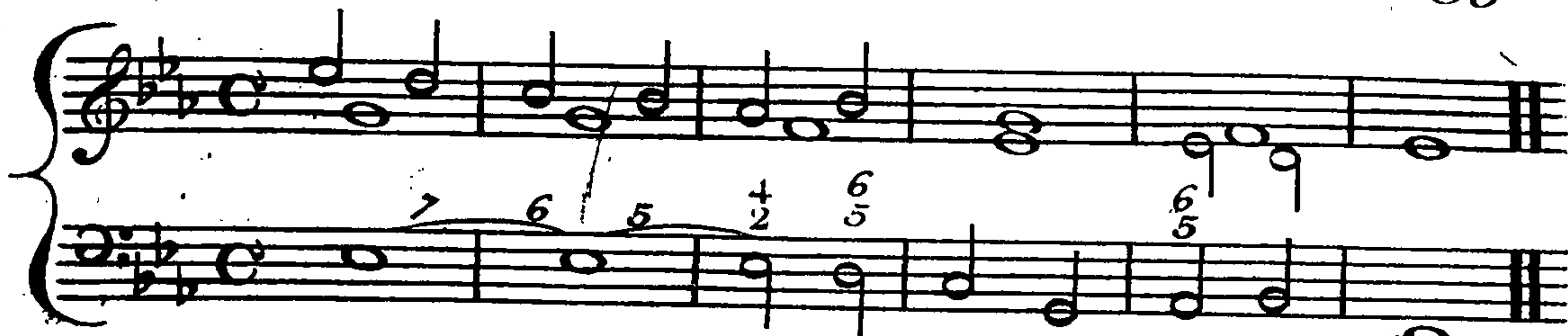
* *Simpson's Division-Viol*, a scarce and curious Tract in Latin and English, is wholly employed on this Art of *Dividing*.

Third, at p. 27. Vol. 1. *Cooke's* Edit: it will be found that this Lesson, very good in its kind, consists of little more than the Thorough-Bass put into motion, either in the right hand or the left. This principle I have endeavoured to illustrate in the plainest manner, by working upon the Chords of the first Period: See No. CXLIII.

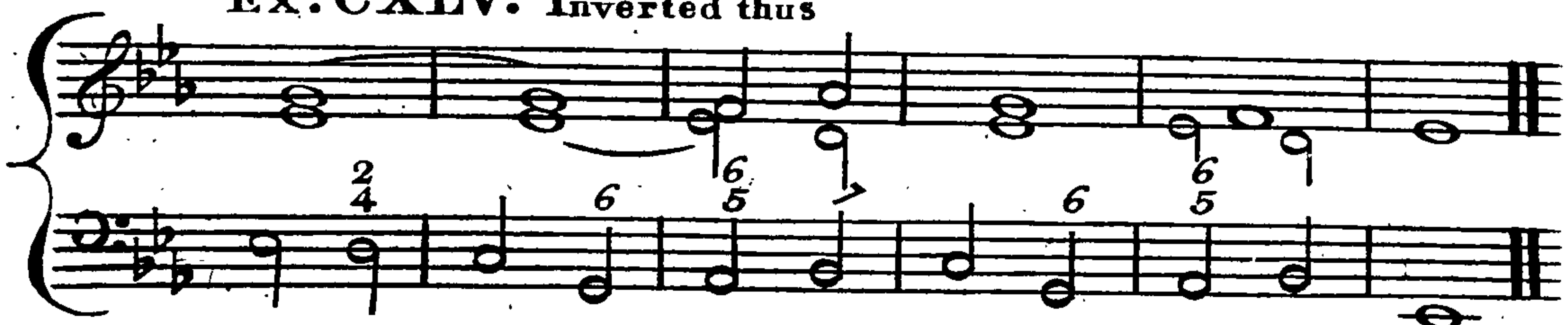
There is a period of Harmony in universal Esteem with Masters ancient and modern, and adopted by very distant Composers with very little difference. I shall shew whence it is derived, and exemplify the art of dividing upon it, by a passage from a modern Author.—See the first movement of *Eichner's* 3^d Sonata. CXLIV gives the plain Chords: CXLV the Inversion of them; and CXLVI the Division.

In the following examples CXLVII, CXLVIII from *Corelli* and *Tartini*, the Subject of the Air is first taken in the upper part and transferred to the Bass, as a ground to divisions in the Treble. I do not produce this latter as a striking example of *Tartini's* elegance, but as a plain passage proper for my purpose. But if this work should fall into the hands of any person not yet acquainted with his twelve *Solos* Op. 1., I can promise him *Tartini* will be found an Original in Air and Harmony, and often superlative in both; but his *Solos* are difficult, and fit only for performers of the first ability and judgment. Passages might be collected in which two of the figures of Music are applied at the same time in the carrying on of a subject; as when Augmentation and Division, which are consistent with each other, are applied together. This is done by *Handel* in the Fugue of the Overture of *Pharamond*. The subject is first proposed in two Crotchets; but in the middle of the piece these two Crotchets are lengthened into two Minims, and these Minims are divided into Semiquavers. See Ex. CXLIX.

Expression in Music is a very extensive Subject, which has been skilfully handled in an elegant Treatise by the late Mr. *Avifon*, Organist of Newcastle, a pupil of *Geminiani*, who has left us some Concertos worthy to be ranked amongst the works of the first Masters. I must take a much shorter compass, and observe for the instruction of the young Student, that expression is given to Musical Composition on the same principles as to the literary composition of words and sentences; that is, by a proper Emphasis and proper stops: and the observation extends both



Ex. CXLV. Inverted thus

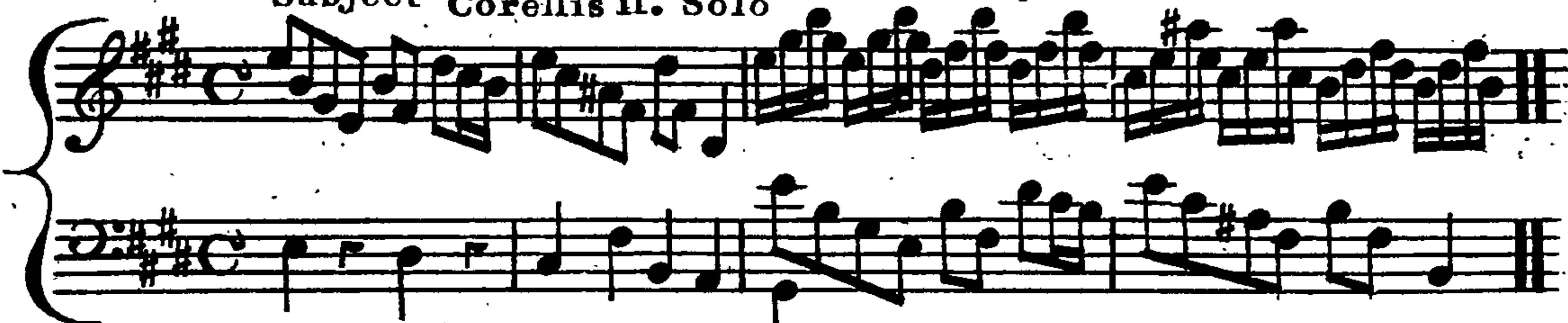


Ex. CXLVI. Divided thus



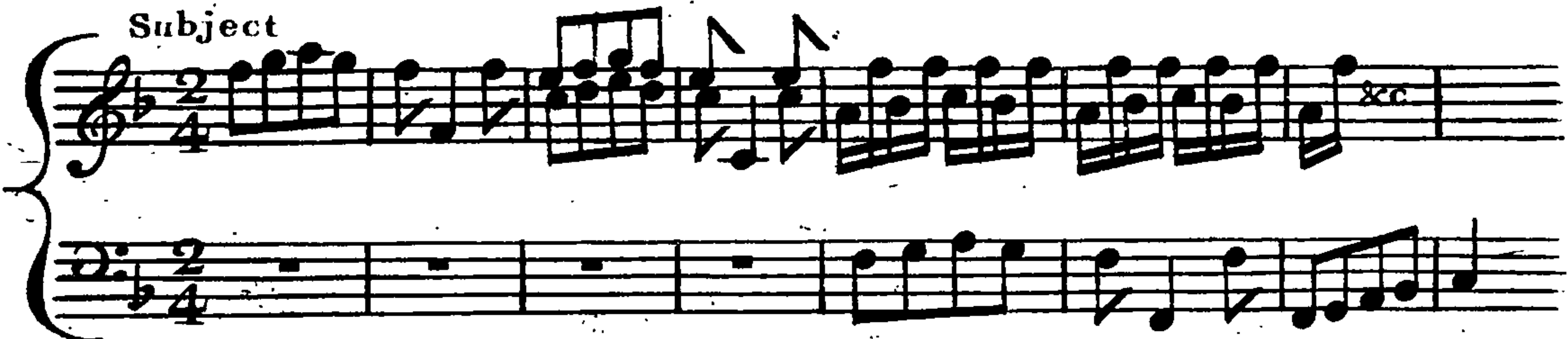
Ex. CXLVII.

Subject Corelli's 11th Solo Divisions upon it



Ex. CXLVIII. Tartini's 2^d Solo

Subject



Ex. CXLIX

Augmentation. Divifion.



Ex. CL.

Plain

Pointed



Ex. CLI. Andante from Maldere



Ex. CLII.



Ex. CLIII.



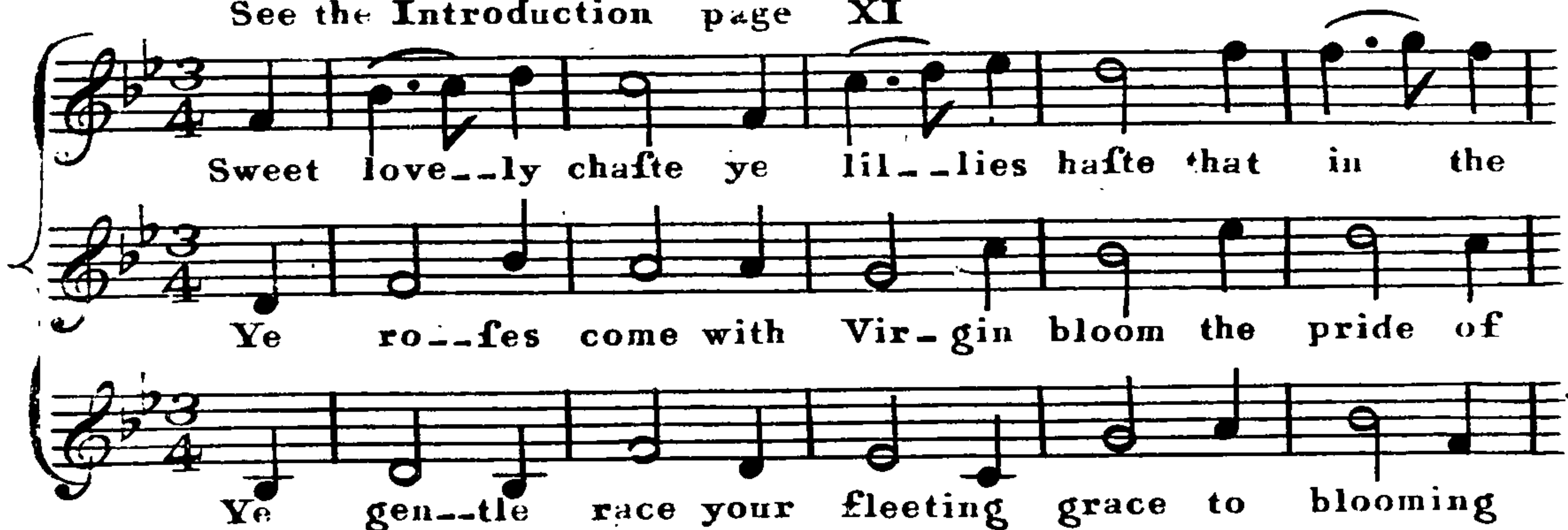
Ex. CLIV



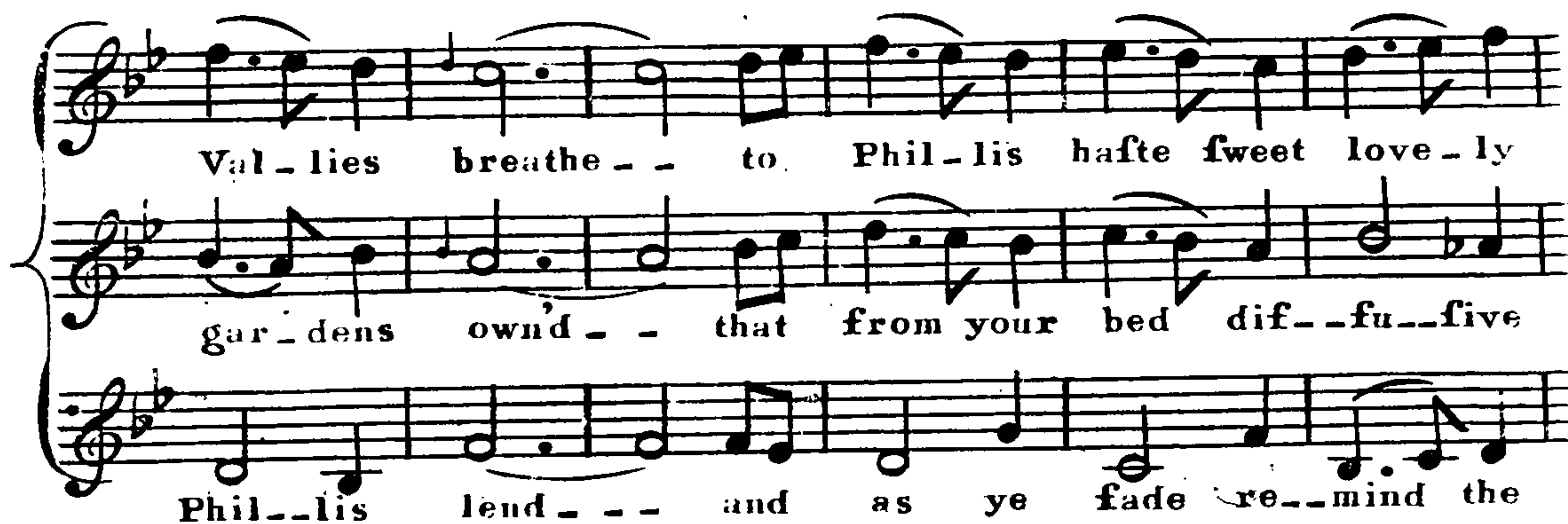
Ex. CLV.

37

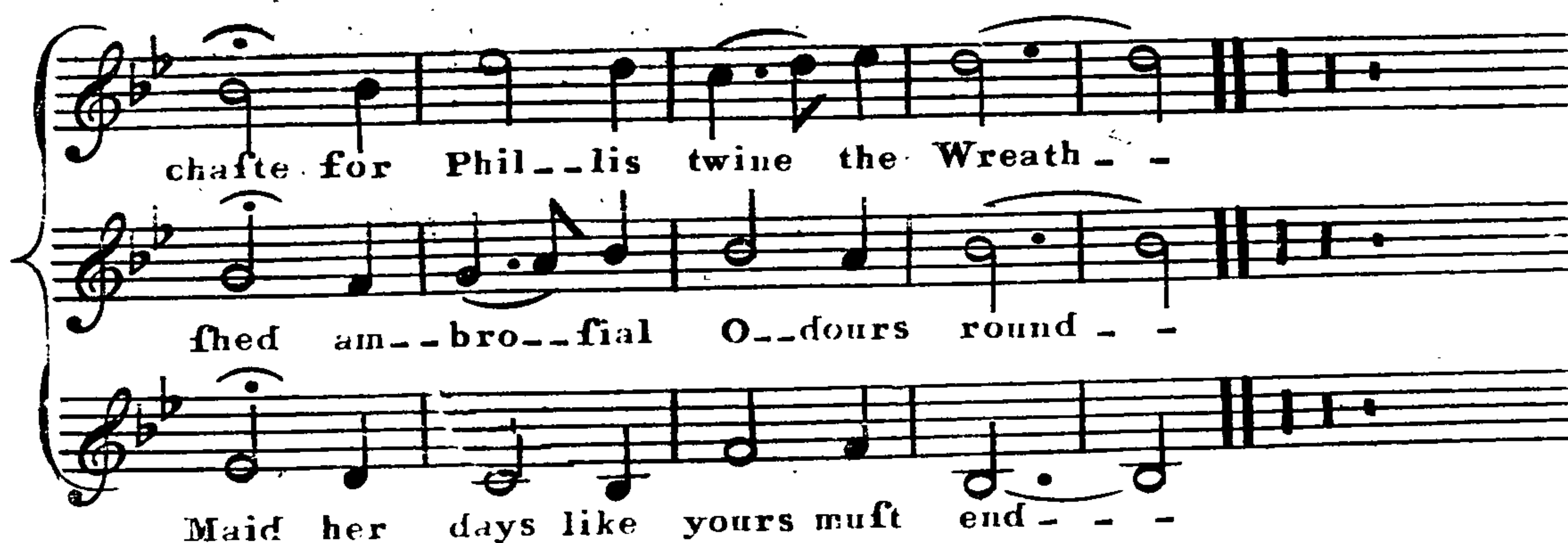
See the Introduction page XI



Sweet love-ly chaste ye lil-lies haste that in the
 Ye ro-fes come with Vir-gin bloom the pride of
 Ye gen-tle race your fleeting grace to blooming



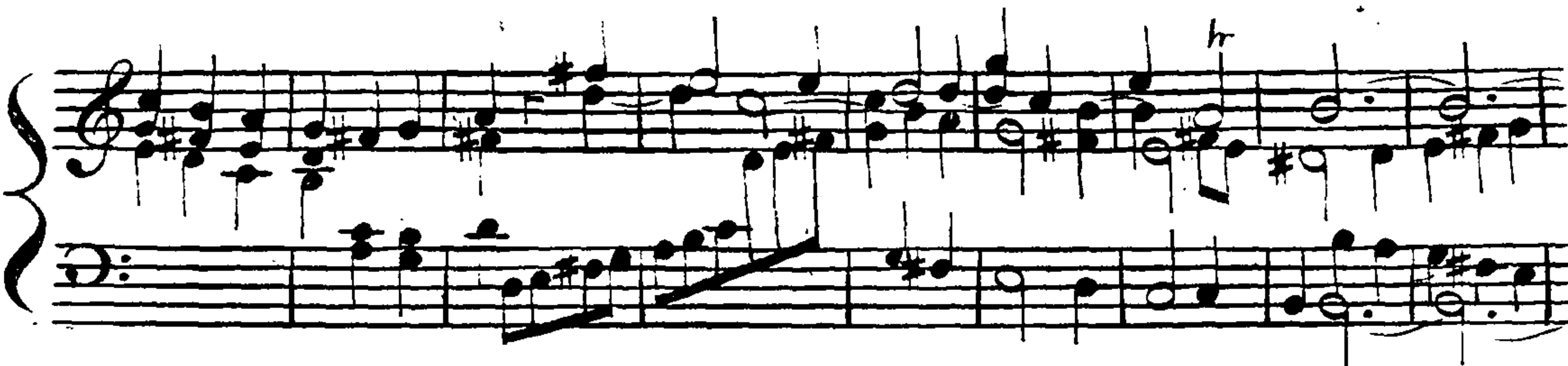
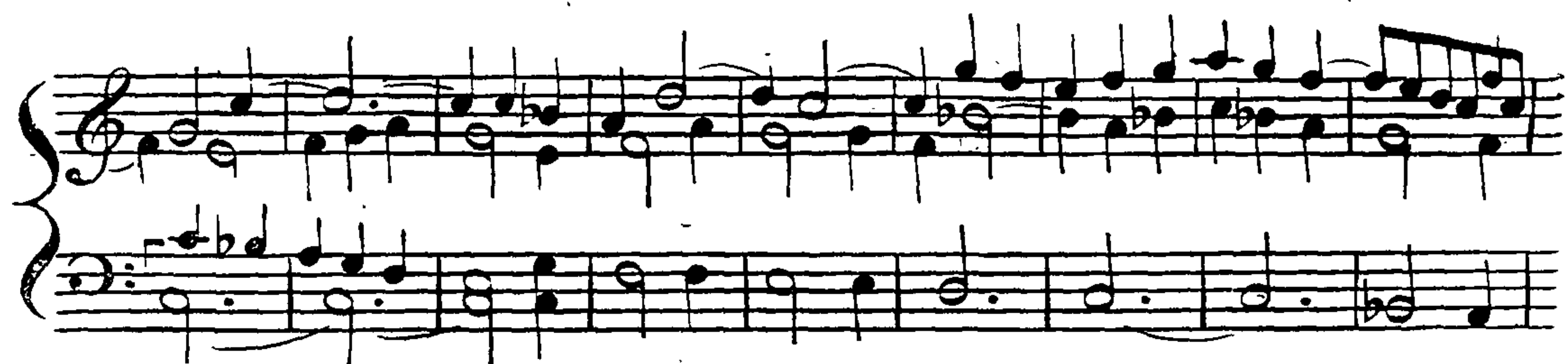
Val-lies breathe - - to Phil-lis haste sweet love-ly
 gar-dens own'd - - that from your bed dif-fu-five
 Phil-lis lend - - and as ye fade re-mind the



chaste for Phil-lis twine the Wreath - -
 shed am-bro-fial O-dours round - -
 Maid her days like yours must end - - -

EXAMPLE CLVI a Piece for the Organ, with a Double Subject, and the Harmony of the Period in **EXAMPLE LXXX** and the two following. see P. 36. The Harmony is transferred from a Minor to a Major Key.

The musical score is written for organ and consists of four systems, each with a treble and bass staff joined by a brace. The time signature is 3/4. The tempo marking 'Andante Larghetto' is placed below the first system. The music features a double subject, with the first subject appearing in the treble staff and the second subject in the bass staff. The harmony is transferred from a minor key to a major key during the piece. The notation includes various note values, rests, and accidentals, with some notes beamed together in groups.





both to the composer and performer; to the former of whom I would first apply it. Analagous to the accents and stops in a sentence are the points and rests interposed in a musical strain; and if the Melodies are well chosen, then Melody, with expression in it, is that which works upon the passions. If we take a few plain notes in their simple form, as in Ex. CL, we may see what an alteration is made, and how their effect is increased by pointing, stopping, and sliding, or flurring. Here the same notes acquire a different energy, and partake of *passion*, from the stress that is laid upon the points, and the abrupt cessation of the sounds by the interposition of the Rests; which, as it were, allow the mind time to think of what has been said: and then the gliding notes that follow have an additional smoothness by a comparison with the preceding pauses.

In all Compositions, great is the effect of *Contrast*: soft notes are more soft after those that are rough; harmonious notes are more harmonious after those that are harsh and grating: and slow notes are more acceptable after those that are quick. The same art is applicable to Air as to Harmony: every Concord is better relished after a preceding Discord; and the force of every melody is most felt when it succeeds to a melody of an opposite nature, or is tempered with it; as the *Chiario* and *Oscuro* stand together in the same piece of painting, and strike the eye at the same instant. In that well known *Trio* of *Handel*—*the flocks shall leave the mountains*—the savage roughness of the vocal Base, full of rage and passion, sets off the plaintive softness of the Melodies in the two upper parts. And here it may be proper to note, that no instrumental melodies can come up to those of the vocal kind, where the effect of the sounds upon the Ear is assisted by the sense of poetry working upon the mind: and as the most sublime sense is in sacred subjects, the adequate melodies are not only better supported, but are of a superior Style, if the Composer has sensibility to express, and skill to distinguish it properly: therefore no Music carries the effect of sound so high as the sacred, by reason of its association with great and powerful Subjects. It is common to hear a Duett between two Trumpets; and they are confined to a simple kind of Harmony agreeable to every Ear. But how superior is the effect, when after hearing a Chorus of voices, expressing in slow and solemn notes those words of the *Te Deum*, *we believe that thou shalt come to be our Judge*, the Trumpet leads off with a continued note, and is followed by its second,
and

and they keep ascending one after the other, till their united harmony has drawn the mind upwards, and fixed it in the skies. When I have heard this in *Handel's Te Deum* (hackneyed as it is) the tears have started from my eyes, and I have been ready to sink under the force of the impression.

A few of the plainest notes may have inexpressible beauty, when they are the Ground of a pointed and pathetic melody: of which there is a good example in the middle Movement of the first Overture of *Van Maldere*, one of those few Authors who have happily united some of the antient harmony to the grace and spirit of Modern Air. See Ex. CLI. Here the Author has selected that common Period of Harmony, of which we shewed the Inversion (as he has taken it) in Ex. CXLV. When this Melody is thrown into the Base, as in Ex. CLII, and the slow notes are heard to sing in the upper parts, the effect is still more pleasing. The Air of this piece is of the plaintive kind, and suits not so well with the Treble. All notes high in the Scale inspire Gaiety and Chearfulness, and so do all quick notes; therefore to take off this effect of the higher notes as much as possible, they are made very slow, and the melody is thrown into the lower notes. For these reasons the second example is better than the first; but for variety both are necessary. The Composer has displayed the Art of a Painter in this Movement, by throwing into the middle of each Strain some harsh rough quick notes, to be played *Forte* by all the Instruments in Unison; to serve as a foil, and to raise the appetite of the ear for the gentle harmonious Air which immediately follows them.

In the accommodation of Air to any particular passion of the mind, it is of great consequence to know what assistance it receives from particular Degrees and Intervals; that is, from the major and minor intervals judiciously introduced; for intervals have their different tempers, and raise different emotions. The whole character of the minor key differs from the major in its effect upon the mind; but here the effect is gradual and uniform. There are instances where it is sudden: for the mind is remarkably softened and depressed by hearing a minor or flat interval where a major, as belonging to the scale of the key, is expected: but it is only in slow music that effects can arise from single intervals: the impression is otherwise too transient; it must be like the gentle rain that has time to sink into the ground. Every sensible

sible hearer must feel the effect of the unexpected flat seventh in that simple and pathetic Air of Handel, *Sin not, O King against the Youth*; see Ex. CLIII: which the late Mr. *Awbry* turned into a Choral Hymn for the use of the Cathedral. Here the 7th of what the French call the *Dominant* Chord would not have answered the purpose; because it is within the limits of the Key. *Handel* well knew the power of this single note; and has therefore introduced it in the *Dead March* in *Saul*; Ex. CLIV; where it exceeds in sadness all the rest of the Piece. What we know on this Subject is occasionally and accidentally derived from practice. Why does a Master join such a sound to such a sense, but because he has sensibility, and feels the force of it upon himself? therefore he writes more from experience than from theory. Yet it must be of great use for Composers of Melody to study well the genius of intervals; particularly the several kinds of Fourths and Fifths, with the different order of their included degrees, affording different melodies; a secret which probably gave most of that magic power so celebrated in the simple melodies of Antiquity, when there was no such thing as Music in parts. And I apprehend some very peculiar Effects were derived from the Use of the *Modi* or Ecclesiastical Tones, in great estimation with the antient Composers of the Church, who made separate Keys of all the degrees in the Octave, except the Major Seventh.

C H A P. IX.

ON THE APPLICATION OF THE FOREGOING RULES.

IT has been the first Object of this Work, to lead the Musical Student by the shortest and easiest way through the principles of Consonance, Modulation, Harmony, and Musical Air, to an understanding of what others have done, and are doing, in the Art; and to lay down such Rules as will enable him to acquire a learned Taste, and to judge of the comparative merit and excellence of their productions.

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productions. If he wishes to apply these Rules farther, to the writing or playing Music of his own; the following directions will be of some use to him.

I. He must consider any single Part, be it Bass, Tenor, or Treble, as related to other Parts; and having borrowed or made some single Part, he should practise the various ways of adding Harmony to Melody, by putting Trebles to Bases and Bases to Trebles; which may be done with a variety never to be exhausted. When a Master hears a single Part with his Ear, he hears another Part in his Mind; if he hears two, he adds a third; and if three Parts are contrived so as to leave the Harmony open for a fourth Part, he hears that also.

II. If he builds a Part upon the Bass, three things are requisite; 1. That the Melody of it be agreeable to the Ear, as well as proper to the intended Harmony of the Thorough-Bass. 2. That this Melody be divided according to some certain measure of Common or Triple Time. 3. That it be also divided in another sense into Clauses and Periods, with Stops, Rests, and Cadences. And that the Cadences may not be too formal, he must avoid the frequent repetition of the perfect Cadence, and take some of the imperfect; bringing in a new Subject occasionally upon the Cadence itself.

III. If the first Note of a Subject begins on the first half of a Bar in Common Time, the Cadence should fall on the latter half of a Bar; if it begins on the latter half, then the Cadence should be on the first half: and a Cadence of some sort or other should be found at every two or every four Bars. I speak of Instrumental Music only; because the Cadences in Vocal Music must be governed by the Stops and Measure of the Words.

IV. He will understand how to improve his Melodies, if he learns in the first place how to strip Melodies of their ornaments, and reduce them to their simple form as accompaniments to the Bass; according to Examples CXIV and CXV, where I have done this for a specimen; shewing the plain Notes of the Melody, to which the bearing-Notes or Appoggiaturas are added by *Schobert* in one of his Concertos.

V. In diversifying his Melodies, he may take advantage of all the Figures of Inversion, Reversion, Augmentation, Diminution, and Division,

vision, as described in the preceding Chapter: and he may *contrast* his Melodies, by setting quick notes in one Part against slow ones in another, and changing from rough to smooth, from long Notes to short, from short to long, from harmonious to discordant, from Diatonic to Chromatic: according to the *Effect* he wishes to produce.

VI. In laying down a Platform of Modulation, he is to consider, that in removing to different Keys, he may pursue what order he pleases; taking assistance from some of the foregoing Forms and Periods, which he may compound, and add to, as his Fancy or the Subject directs; and for variety, he may give to a related flat Key a sharp Third, and to a related sharp Key a flat Third. However, while he is in search of variety let him be cautious of departing too far from his Key, and running wild into that exotic Modulation, of which *Alberti* set the example, to the great detriment and depravation of the Art.

VII. The Succession of Chords, for the Preparation and Resolution of Discords, should be well attended to; and the Learner should have them ready in his Memory. It is a general rule, that an agreeable Succession is produced, when the preceding and succeeding Chord are connected by some Note common to both. A chain of twenty, fifty, or an hundred Chords, might be composed on this principle, with alternate Preparations and Resolutions. The rule itself is founded on the experience we have, that gradual changes are more agreeable in Harmony than abrupt ones.

VIII. It always produces a variety in a succession of Chords, to change the perfect into the imperfect Chord, or to take the latter instead of the former. Thus if we take C natural with its perfect Chord, the Bass goes next in order to G; but if we take it with its imperfect Chord of Third and Sixth, the Bass may go to A, or E, or B with a Sharp Third, or B with a Minor Third and Seventh, or B with a Sharp Sixth, or D with a Fourth and Sixth, or C \sharp with a Sixth and Minor Fifth, or F \sharp with a Minor Fifth and either a natural or a flat Seventh: which is sufficient to shew how fruitful this easy Rule is.

IX. If a Composition is in two Parts only, the upper Part will have liberty to take to itself in Succession all those Notes, or their Octaves, which are comprized within the Harmony of the Chord, and constitute what is called the Thorough-Bass; or as many as the Composer pleases.

pleases. If in three Parts, the upper Part must then be limited to fewer Notes of the Thorough-Bass, leaving room for a third Part to take the rest, or the principal of them: and so for a fourth Part.

X. When Parts ascend or descend together, they go by Thirds and Sixths, never by Eighths, Fifths, or Fourths. It is good that one Part should descend or ascend by single Degrees while another goes by leaps of several intervals. It is also good that the Motion of Parts should be contrary, the one ascending the other descending; and that they should go from perfect to imperfect Chords. The Scholar should try for practice, how moving notes will go to holding notes, and how a series of ascending Notes may be accommodated to another of descending notes; and this in the different sorts of Time.

XI. If he writes or plays in more parts than two, the Harmony is to be filled up in a third or fourth Part with Melody *as much like* that of the Leading Part as may be. It is one object of the foregoing Chords and Periods, to shew on what Notes the inner Parts may fall: but the Chords being set down within the Compass of the hand, for the Thorough-Bass Player, (with which Idea I first set down to this Work) it is necessary to those who would understand this matter more perfectly, that the forms and distances of Parts in Composition should be exemplified, with the Scales proper to the several Clefs: which is beyond the Intention of this Work, and is not to be attained without the diligent reading and scoring the Works of the best Composers. Some of *Corelli's* Sonatas, in the Score published with this view by Dr. *Pepusch*, will be very useful to teach the proper Disposition of Instrumental Harmony in three Parts; and we have examples there of all the different sorts of Movements then in use. For the Disposition of Vocal Music in parts, *Morley's Introduction* is learned and copious; to which the four-part Services and Choral Music of the Cathedrals, some of the finest Productions upon earth, should be added. To those who would prepare themselves to play Voluntaries on the Organ, I would recommend the frequent practising of *Handel's Overtures*, in which there is great variety of fancy, with perfection of Harmony. Being himself an Organ-Player, the greater part of his Orchestra-Music accommodates itself well to that Instrument. Mr. *Stanley's* Voluntaries are very fine and correct, particularly his slow Movements: and of late the Organist has been furnished with a very useful treasure in the works of Mr. *Keeble*, who had great skill in the management
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of the Organ; and has made his works much more instructive, by marking out to the Performers attention his principal and subordinate Subjects as they arise, with the Contrivances of his Fugues and Canons; shewing what they are, and how he has introduced them.

XII. In the Art of Poetry, it is a Precept which *Horace* inculcates above all the rest, to follow the best Patterns of Antiquity, which owed their Preservation to their Excellence;

—————*Vos exemplaria Græca*
Nocturnâ versate manu versate diurnâ;

So in Music, the works of the best Composers must be studied diligently for improvement. In doing which, I would advise the Student to observe, 1. The order of their Modulation; that is, what Keys they pass into, and how, and in what order. 2. The manner in which they bring in their Fugues, Imitations, and Responses. 3. How they dispose the different Parts, so as to keep the Harmony close together, and make the Parts *sing well*, as it is called; which happens when they have a relation of Melody to one another: for Parts may be set together so as to fill up the harmony according to the Rules of Thorough-Bass and Counterpoint, and yet not work together well so as to delight the Ear. This is an essential part in the Art of Music, and is the result of good Taste and much Experience. 4. To observe how they make their Stops and measure their Sentences, so as to keep their Air commensurate and rhythmical. 5. How they break and adorn their Melodies; and by using points, accents, and pauses, produce what is called *Expression*. This may be overdone, so as to lessen the good effect of Music, (as a sentence is weakened and diluted by the use of too many words, or spoiled by the use of words too fine and affected;) but Expression is certainly a great object to the Composer and the Performer.

If the best Authors are studied and examined by these Rules, I am persuaded there will be more true Taste and Judgment amongst the Lovers of Music, better Voluntaries in the Church, more Respect to the sacred Style, and less encouragement to trifling and effeminate Compositions. It is in this as in every other Art; its beauties cannot be properly admired, till its difficulties are understood.

F I N I S.