

H E S P E R I A N H A R P

By William Hauser, of Georgia

Published in Philadelphia, 1848

(James, Original Sacred Harp, page 316, says this book consisted of 576 pages. If that estimate included ~~the~~ the whole book, from title page to index, then this copy is, as far as the songs are concerned, complete. For Data as to William Hauser, see White Spirtiruals in the Southern Uplands, pp.70-74)

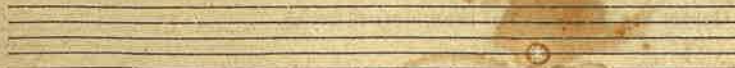
¹⁸⁶⁰
See ad on back p. of Sacred Harp, 1859 ed., which gives the page number as 556. (there are 20 pp. of introd. matter. — Mrs. T. E. Swann, Route 1, Statesville, N.C. has a copy marked "printed 1852 by T. K. & P. S. Collins, Lodge Alley, Phila. Pa. with preface signed by Hauser "at Phila., Thurs. Oct. 26, 1848." (Swann's letter is in my files)

RUDIMENTS OF MUSIC.

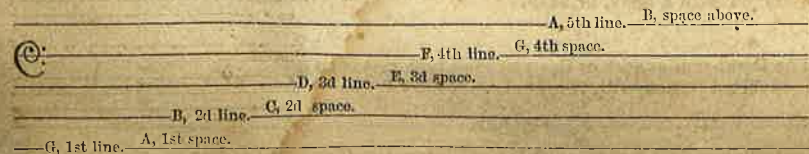
MUSIC has been defined, "a succession of pleasing sounds." But this, like many other definitions, is erroneous; for one single sound may be fully musical without being preceded or followed by any other. The truth is, a musical sound is too ethereal—too spiritual a thing to be accurately defined. Yet there is this difference between a sound sung, and one spoken: when a word is sung, the voice remains stationary; when spoken, it slides either up or down: for instance, if the syllable *ah* is pronounced with a period after it, the voice slides downwards; but if with an interrogation point, the slide is upwards: thus, *Ah. Ah?* But when the same word is sounded musically, in the key of C, or any other key, the voice remains stationary.

Seven primary or elementary sounds constitute the whole of vocal and of instrumental music: though an octave or succession of eight primary sounds is regarded as forming a Diatonic, i. e. a thorough scale of music. But the eighth sound, either in an ascending or a descending scale, no matter what note is taken as the starting point, is only a repetition of the first one. Any one can easily understand this, by referring to a flute, or a fife. Let him make the first sound, (on either instrument) with all the fingers down; then raise each finger in succession till all are up; this will give seven distinct sounds: then with all the fingers down let him blow twice as hard as he did at first, and he will then make a sound just like the one made at first, only eight degrees higher. This completes an octave, or Diatonic Natural Scale of music. A human voice of great compass can perform three such octaves. Several musical instruments can accomplish more.

These seven musical sounds are represented by the first seven letters of the English alphabet, A, B, C, D, E, F, G. Vocal music is generally in four parts, Bass, Air or Tenor, Treble, and Alto or Counter. Each part of music is written on five parallel lines and their spaces, called a staff, (plural *staves*), thus:—



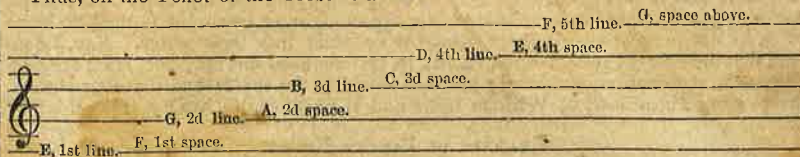
The staff is used to express different degrees or gradations of sound. The seven musical letters stand thus on the Bass staff:—



NOTE.—The lines and spaces, or intervals of sound, are always counted from the bottom, upward.

(A)

Thus, on the Tenor or the Treble staff:—



From any letter of the series to another of the same name, ascending or descending, is an octave.

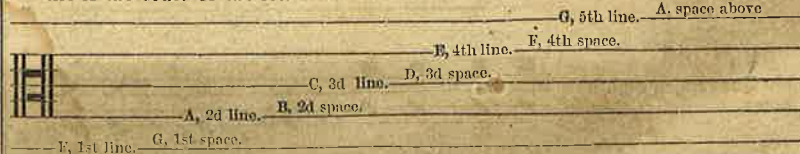
The order of the letters on each staff is fixed by a character called a Cleff, or Cliff. This character C is called the F cleff, is always used on the Bass, and frequently on the Alto staff, and stands invariably on the fourth line.

The G cleff G stands on G, the second line of the Tenor or the Treble, and so also on the Alto staff, when used for that part of music.

The C cleff C is used in the Counter only, and stands on C, which is the middle line of the Alto, and the same sound as C, third space of the Tenor, and first ledger line above the Bass.

I have said that the cleff governs the order of the letters on a staff. Now if the F cleff, instead of occupying the fourth line of the Bass, were removed to the fifth line, that line, instead of being A, as it now is, would become F, and the whole order of letters on the staff would be changed accordingly. So of any other cleff.

This is the order of the letters on the C cleff:—



Different names are used by different nations to express the seven sounds in a natural scale of music; though the notes they use are all in the same C be sounded


RUDIMENTS OF MUSIC.

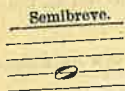
... other musical characters are the same. The French sing, ut, re, mi, fa, sol, la, se; the Italians, do, ray, mi, fa, sol, la, si, and the English fa, sol, la, mi. But the present race of teachers, American and English, are aping the Italians in the use of do, ray, me, &c. And some of them gravely assert that the seven musical sounds cannot be expressed without using seven distinct syllables, as Do, ray, &c. But if this doctrine is true, all song and hymn singing must be incorrect, for our poets have been so far behind this age of light, or so stupid in the full blaze of it, as not to have woven these almighty syllables into their songs. Nay, I contend that the four old syllables, mi, fa, sol, la, (pronounced me, faw, sole, law,) are fully adequate to the expression of every musical sound in the scale; and that four shapes, the glorious Patent notes of William Little and William Smith, are "just the thing."

EXAMPLE OF PATENT NOTES.

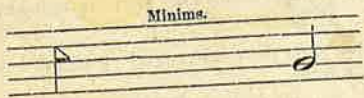


TABLE SHOWING THE PROPORTION OF NOTES.

The Breve  is an ancient note twice as long as the modern semi, or half breve.



One Semibreve, or modern whole note, is equal in time to



Two Minims, or half notes,



Four Crotchets, or quarter notes,



Eight Quavers, or eighth notes,

Sixteen Semiquavers, or sixteenth notes, and



Thirty-two Demi-semiquavers, or thirty-second notes.



Rests are marks of silence, which show that the singing should cease during the time it would take to sound the notes they represent; except the Semibreve rest, which is used to fill a vacant measure in any mood. It is therefore called the bar, or measure rest.

The Semibreve or whole note rest is a square below the middle line, thus:—



The Minim or half note rest is a square above the middle line, thus:—



The Crotchet or fourth note rest is like an inverted figure 7, and is called a Sutton.



The Quaver or eighth note rest is an inverted Sutton.




The Semiquaver or sixteenth note rest is an inverted Sutton with a hook, or dash.



The Demi-semiquaver or thirty-second note rest is an inverted Sutton with two hooks.



* Anciently a Demiquaver,  or sixty-fourth note was used.





These rests are used principally in the anthems. They show that the music must cease for two, four, or eight measures.

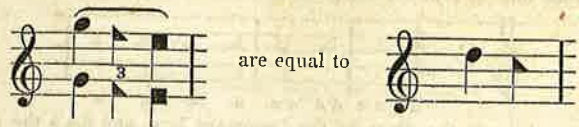
The notes and rests have not the same length of time in all tunes, that matter being determined by the moods of time; but they always bear the same proportion to each other.

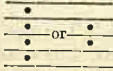

The dot, (•) called the point of addition, set after a note, makes it one-half longer, thus:—




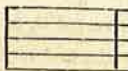
A pointed Semibreve is equal to three Minims; a pointed Minim is equal to three Crotchets, &c. This point is also used after rests, and produces the same effect as after notes.


A figure 3 over or under any three notes shows that they are to be sung in the time of two of the same kind without a figure, thus:—





The Repeat  or the  of the old books, shows that the music is to be repeated from it to the next double bar, or close.

The single bar  divides a tune into measures.


A measure  is the space from one bar to another.

The double bar  (of some books) shows the end of a strain. It is sometimes used for a repeat.

This mark  is the double bar of this book. It also shows the end of a line of poetry in many tunes where it is used.

The close  shows the end of a tune.

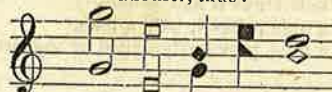
The figures 1 and 2, at the end of a repeated strain, show that the note or notes under the 1 are to be sung before the repeat, and those under the 2 after, those under the 1 being omitted; but if tied with a slur, both are to be sounded after the repeat.

A slur  over, or under, any number of notes shows that they are all sung to one syllable of the words. If the stems of notes are joined, this answers in place of a slur.

The Brace shows how many parts of music are sung or played together, thus:—

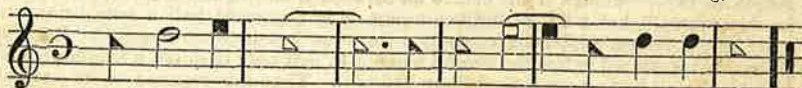


Choosing notes are set one above another, thus:—




The singer is at liberty to take which he pleases. It often adds much to the beauty of a part of music when several persons are singing, for some to take the upper and others the under notes.

Syncopation notes are those out of their proper order in a measure, or driven through a bar, and require the beats to be performed while they are sounding, thus:—



The first measure in this example is an instance of notes out of their proper order in the measure; the next two notes, making a measure and three-fourths, are an instance of notes driven through the bar.

A hold  over, or under, any note shows that such note should be sounded longer than usual.


A Staccato mark † shows that the note it stands over (or under) should be sounded quite forcibly, and with a sudden, short pause after it.


A Trill tr shows that the note over which it is placed may be lightly warbled like a soft roll.


A Prisa :: shows that the word or sentence preceding it must be repeated.

Grace Notes, or Appoggiaturas,  are small extra notes placed before

larger ones, to guide the voice gracefully and beautifully to the larger ones. They have no time allowed them, but partake the time of the principal notes. They are often used as principal notes in instrumental passages.

The Crescendo  (or Cres.) shows that a sound should be commenced softly and gradually increased to loud.

The Diminuendo  (or Dim.) is the very reverse of the Crescendo.

The Swell  is a combination of a Cres. and a Dim. A very sudden Crescendo, < or Swell, > is called a Pressure tone.

A sound struck suddenly, with great force, and instantly diminished, is called an Explosive tone; also, Forzando or Sforzando : (> or sf. fz.) It is a sudden Dim.

EXAMPLES.



A Flat b set before a note sinks it half a tone.

A Sharp \sharp set before a note raises it half a tone.

A Natural \natural restores a note, previously flatted or sharped, to its natural position in the scale. Example:—



To understand this example the student must remember that in the natural scale of music the two semitones of the octave lie between B and C, and E and F; but as B, in this example, has a flat at the beginning, it is depressed half a tone below its place in the natural scale, consequently a full tone lies between B and C. But the Natural being placed before the second note on B, that note is raised a semitone, and is sung as if it had an accidental sharp before it. Thus it is restored to its natural position in the scale. Another example:—



Here C, having been raised a half tone by the sharp set on it at the beginning, is

restored to its natural sound by the Natural. A whole tone is thus induced between D and C, as in the natural scale, and a half tone between C and B. The note after this natural must be sung as if it had a flat before it.

“To sing a sharped semitone correctly, we must say fee instead of faw, &c. Thus in ascending, we say fa, fee, sol, see, law, fa, fee, sol, see, law, lee, me, fa.

“To sing a flatted semitone, we must, in descending, say, fa, me, may, law, lay, sol, say, fa, law, lay, sol, say, fa.”

MOODS (OR MODES) OF TIME.

There are nine moods of time, viz.: four of Common, three of Triple and two of Compound.

The first mood of Common Time is known by a plain C or the figures $\frac{4}{4}$.

NOTE.—The upper figure always denotes the number of notes in a measure, and the lower the kind; thus, when $\frac{4}{4}$ is used, the upper figure means four notes in a measure, and the lower, that they are crotchets or fourth notes. $\frac{3}{2}$ means three minims or half notes in a measure, and $\frac{6}{4}$ means six quarter notes or crotchets (or their quantity) in a measure. So of all moods indicated by figures.

This mood has a semibreve for its measure-note, and requires four beats in a measure, in the time of four seconds, two down and two up. Example:—



NOTE.—The d shows the place of the downward beat, and the u the place of the upward beat.

The second mood is known by a C with a bar through it, has the same measure-note, i. e., a semibreve, sung in the time of three seconds, four beats in a measure, two down and two up. This mood, however, is of very little worth.



The third mood of Common Time is known by an inverted C, or the figures $\frac{2}{2}$; it has the same measure-note as the above-mentioned moods, and requires two beats in a measure, in the time of two seconds, one down, the other up.

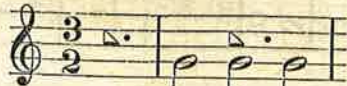


The fourth mood of Common Time is known by a figure 2 over a 4; it has a minim for a measure-note, and requires two beats in a measure in the time of one second.



d u d u

The first mood of Triple Time is known by a figure 3 over a 2, has three minims or their quantity in a measure: three beats, two down and one up.



d d u d d u

The second mood of Triple Time is known by 3 over a 4; has three crotchets or their quantity in a measure: three beats in a measure in the time of two seconds.



d d u d d u

The third mood of Triple Time is known by a 3 over an 8; has three quavers or their quantity in a measure: three beats in a measure in the time of one second.



d d u d d u

The first mood of Compound Time is known by a 6 over a 4; has six crotchets or their quantity in a measure; sung in time of two seconds, two beats in a measure, one down, the other up.



d u d u

The second mood of Compound Time is known by a 6 over an 8: sung in the time of one second, two beats in a measure. It has six quavers or their quantity in a measure.



ACCENT.

Accent, in music, signifies a peculiar force or loudness of sound used in singing one note in a measure to distinguish it from the rest. It is of the greatest importance in music, for without it no proper expression can ever be given to any sentiment or song.

In the first, second, and third moods of Common Time, the accent falls on the first and third parts of the measure.

The fourth mood of Common Time, and all the moods of Triple Time have but one accent, that is on the first part of the measure.

In both the Compound moods, the accent falls on the first and fourth parts of the measure. The first accent in a measure is full, the second feebler.

Although the different moods require the accent to be made on a particular part of the measure, yet when emphatic words occur, the music must bend to the poetry, and not the poetry to the music.

REMARKS.

The last note of a piece should not be broken off abruptly, but sounded smoothly, gently swelling the last note like an echo.

The terms soft and loud, wherever they occur, should be carefully attended to.

The high notes, quick notes, and slurred notes of every tune should be sung softer than the low notes, long notes, and single notes.

All Solos should be sung more softly than the parts when moving together; but the sound should increase while the parts are falling in.

BEATING TIME.

The beating of time is performed with the hand.

The different moods are beaten in the following manner:—In the first and second moods of Common Time, for the first beat, bring down the ends of the fingers (on whatever you beat upon); for the second beat bring down the heel of the hand, for the third beat raise the heel of the hand, for the fourth beat raise the hand quite up.

For the third and fourth moods of Common Time and both the compound moods, there are but two beats in a measure, one down and one up.

All the Triple moods are beaten thus:—For the first beat bring down the ends of the fingers, for the second beat bring down the heel of the hand, and for the third beat raise the hand up. N. B. The hand always falls at the beginning of every measure.

But no matter whether the beating is performed with hand or foot, so the principle is understood by the singer.

The following method for ascertaining the true time of tunes has been recommended by several eminent musicians. Take a ball, (perhaps a leaden ball an inch in diameter would do as well as any,) and suspend it by a cord from a pin, in some place where it can swing without interruption. Let the cord be of the following lengths for the several moods of time:—

For the first and third moods of Common Time, the first of Triple, and the first of Compound Time, $39\frac{1}{8}$ inches. For the second of Common, and second of Triple, $22\frac{1}{4}$ inches. For the fourth of Common and second of Compound, $12\frac{1}{6}$ inches. For the third of Triple, $5\frac{1}{21}$ inches.

RUDIMENTS OF MUSIC.

LESSONS FOR PRACTICE IN THE DIFFERENT MOODS AND KEYS.

MAJOR KEY.

MINOR KEY.

The musical score is divided into two main sections: Major Key and Minor Key. The Major Key section consists of seven staves of music in G major, with various time signatures (4/4, 3/2, 2/4, 6/4, 6/8). The Minor Key section consists of two staves of music in G minor, with various time signatures (4/4, 3/2). The score includes various musical notations such as notes, rests, and staccato marks.

* The staccato marks in these examples show the places of accent only

GAMUT OR GENERAL SCALE.

The diagram illustrates the Gamut or General Scale across three octaves. It consists of three staves: Bass Staff, Tenor Staff, and Treble Staff. The Bass Staff is divided into two modes: the Natural key of the Major mode (C on the 2nd line) and the Natural key of the Minor mode (G on the 1st line). The Tenor and Treble staves show the scale from E to G across five lines and spaces. A vertical column of notes on the right side of the Treble staff is labeled with 'Sol' and 'Fa' for each note.

This scale contains three octaves, or twenty-two successive sounds. However, if all singing were performed by males, the scale would embrace only fifteen sounds, this being the compass of most male voices; but God has made the female voice an octave higher than that of the male, therefore another octave is added to the general scale, which makes out twenty-two sounds as the general range of compass of the human voice. It will be a great convenience for any student of music to take sounds from a *Pitch-pipe*, or a *Tuning-fork*; but in the absence of this advantage he should begin with the lower note of the scale, sounding it as low as he can to make a clear and distinct sound, and ascend the scale as high as his voice will reach. Thus he should practise till he is perfectly familiar with every tone and semitone of the scale. He must notice at the same time the connection of the different parts, that D, middle line of the Bass, is the same as the first space below in the Tenor, (or any part ruled by the G cleff,) that E, third space of the Bass, is the same as E, first line of the Tenor, or Air, &c. Whoever would learn to pitch the different parts of a tune correctly must study this matter thoroughly. To understand that the female voice is an octave above that of the male, one should give a lady a sound (any note, mi, fa, sol, or la, being called) in his own ordinary tone of voice; and it will seem to him that she is making the very same sound with himself; but let her continue the same sound he gave her at first while he pitches his voice to the eighth degree above, and he will then find that he is *really* making the same sound with her. By experimenting in this manner any person with a musical ear can soon get to understand this important matter.

The Bass should be sung by men of the gravest voices, the Air by high male and by ordinary female voices combined, the Treble by soprano or very high female voices, and the Alto by boys, and by females of coarse voices.

To pitch a tune correctly without the aid of an instrument, a leader should guess

at the sound of the key-note as nearly as he can, and then, according to this sound try the highest and lowest notes of each part; if he can sing them with ease, the piece is properly keyed for his own voice; and if his voice is of medium compass, this pitch will answer for the generality of singers. But if an instrument is at hand, a pitch-pipe that sounds C, a tune-fork that sounds A, or a flute that sounds D when the fingers are all down, it will be a great convenience, especially to inexperienced leaders. When any letter is sounded, it is very easy by ascending or descending the scale to fix on any other sound that is desired.

KEYS.

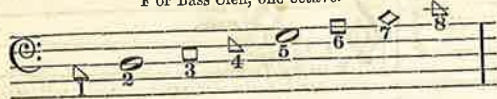
In every correct tune there is a principal note called its key, on which all the notes of the piece depend. It is always the last note of the Bass, and generally of the Tenor. It is either *fa*, (*do* Italian, *ut* French style) immediately above *mi*, (Italian *si*) or *la*, immediately below *mi*. If the key-note is *fa*, the tune is sharp-keyed or in the *MAJOR MODE*; if *la*, the tune is flat-keyed, or in the *MINOR MODE*. There are only these two kinds of key in music. If no flat or sharp is used at the beginning of a piece, it is said to be in a Natural key; but flats or sharps at the beginning produce what are called artificial keys. C, second space of the Bass, (its octave being also meant,) is the natural sharp key-note, and A, first space of the Bass, is the natural key of the Minor mode. The key, being the most important note in every tune, is called *one*, and all the other intervals of the octave are counted from it.

NOTE.—C is called a Natural key, because every tune written in it is played on instruments without the aid of flats or sharps; but any letter in the scale may, by the use of flats or sharps, be assumed as the key-note or *one*, and the tune will be just as natural to the human voice as if keyed on C; though instruments must be keyed to

suit the change. C, then, is called natural in regard to instruments only, and all other keys artificial; but one key is as natural to the human voice as another.

EXAMPLES IN THE MAJOR MODE.

F or Bass Cleff, one octave.

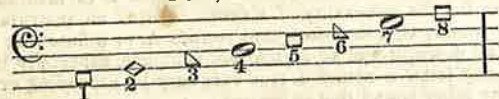


G or Treble Cleff, two octaves.

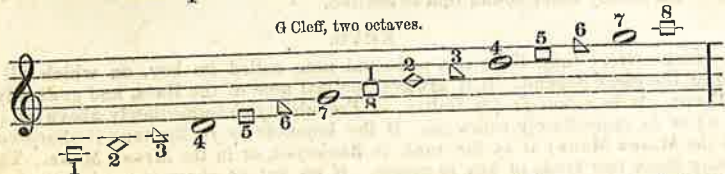


Thus in the Natural Minor key, A.

F Cleff, one octave.



G Cleff, two octaves.



It has been observed that every octave contains five whole tones (or intervals as the ingenious Mr. Aikin calls them) and two semitones or half intervals. In the natural scale of the Major mode the distance from 1 to 2, that is from C to D, (from fa to sol,) is a whole tone; from 2 to 3 (D to E) is a tone; from 3 to 4 (E to F) a half tone; from 4 to 5 (F to G) a tone; from 5 to 6 (G to A) a tone; from 6 to 7 (A to B) a tone; and from 7 to 8 or 1 (B to C) is a half tone.

In the natural Minor scale the intervals are thus: from 1 to 2 (that is, from A to B) is a tone; from 2 to 3 (B to C) a half tone; from 3 to 4 (C to D) a tone; from 4 to 5 (D to E) a tone; from 5 to 6 (E to F) a half tone; from 6 to 7 (F to G) a tone, and from 7 to 8 or 1 (G to A) is a whole tone.

Here let every student notice the difference between the Major and Minor modes: **MAJOR** means *greater*, and **MINOR** means *smaller*; and every *third, sixth, and seventh* ascending from the Major key-note is half a tone higher than the *third, sixth, and seventh* of the Minor mode. By keeping steadily in mind this explanation of the difference in the two modes, any person may easily change a tune from the Major to the Minor key, and *vice versa*. Example of such change:—

MAJOR KEY.



The same piece changed to the Minor mode.

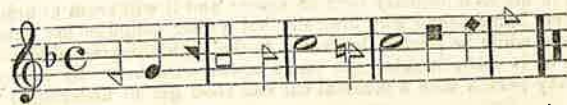


Every student should practise changing pieces from one mode to the other until he is perfectly familiar with the subject.

MODULATIONS OF KEYS.

FIRST BY FLATS.

If all music were written in C, there would be but little variety in it, and the happiness derived from this science would be comparatively small; but any one of the seven musical letters may be assumed as the key-note or *one*, of a tune, and thus we may obtain an endless variety of blissful sounds. When F is assumed as the key-note Major, or D as the key-note Minor, the two semitones* or half intervals of each octave will come between A and B, and E and F. In this case one *flat* is placed on B, at the beginning of the tune; and every note that occurs on B must be played flat on instruments, except where an accidental *natural* is thrown in to raise this note half a tone and bring back the semitone between B and C as in the natural or C scale. Example:—



When B is assumed as the key-note major, (or its corresponding minor G,) the two semitones of the octave will come between A and B, and D and E; consequently

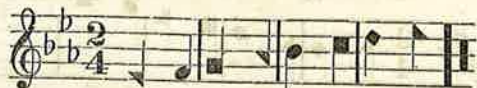
* The semitones always come between mi and fa, and la and fa.

every note occurring on A, or on E, must be played flat. In this case B and E are both flatted at the beginning of the piece. Example:—



When E is taken as the major key, or C, its corresponding minor, the two half intervals of the octave will occur between D and E, and G and A; and B, E, and A must all be made flat, at the beginning of the piece.

Example:—



Note:—Four sharps produce the same effect as three flats.

If A is assumed for the key-note of a tune in the major mode, or F for a minor, the two half tones of the octave will come between G and A, and C and D. In this case B, E, A, and D will all be flatted at the beginning of the tune. Example:—



Three sharps as the signature of a tune produce the same effect as four flats.

If D is made the key-note major, or B the minor key, B, E, A, D, and G must be flatted, or F and C sharped, which produces the same effect. The semitones will then lie between B and C, and F and G. Example:—



Two sharps being more convenient than five flats are always used when D is taken for the key-note, or B for the minor.

Six flats as a signature will throw the key-note major on G, and the minor on E. Example:—



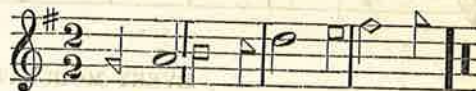
One sharp is equivalent to six flats, and hence when G is assumed as the key-note major, or E as the minor, one sharp is used instead of six flats.

Seven flats bring the notes of the octave into the key of C, or the natural major, and hence they are never used when C is taken as *one*, or A, its minor. Example:—



SECONDLY, BY SHARPS.

When G is taken as *one* of the major mode, or E as *one* of the minor mode, the two semitones of each octave will fall between F and G, and B and C, and F must be played sharp: hence one sharp is placed on F at the beginning of the tune. Example:—



Six flats produce the same effect.

Be it noted in this connection, that in the key of C, or the natural scale, a half interval lies between E and F; but when G is assumed as *one*, F is raised a half tone by the sharp placed on it, and consequently it is only half as low as it is in the natural scale. But the other semitone of the octave will come between B and C.

When D is taken for *one*, F and C are both played sharp, because one semitone of the octave comes between C and D, and the other between F and G. Example:—



To understand this illustration, it must be kept in mind that in the natural scale F and C are both half a tone lower than they are when sharped. Five flats are equal to two sharps.

When A is made the key-note major, or F the minor, F, C, and G are all sharped; the lower semitone of the octave comes between G and A, and the upper are between C and D. Example:—



Four flats are equal to three sharps.

RUDIMENTS OF MUSIC.

When E is taken as *one*, major, F, C, G, and D are all sharped. Example:—

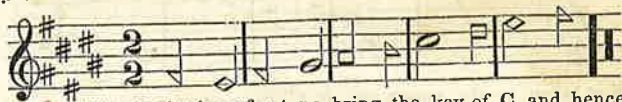


Three flats are equivalent to four sharps.

B may be assumed as the major key-note by sharpening F, C, G, D, and A, but as two flats produce the same effect, five sharps are never used as the signature of a tune. Example:—



F may be made the major key-note by sharpening F, C, G, D, A, and E; but as one flat on B brings the same result, six sharps are never used as a signature. Example:—



Seven sharps at the beginning of a tune bring the key of C, and hence they are never used as a signature. Example:—



EVERY MODULATION OF KEY IN BOTH MODES AT ONE VIEW.

BY FLATS.



BY SHARPS.





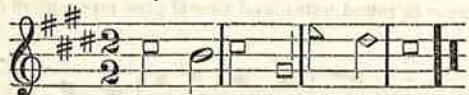
Every thing that is said anywhere about different keys is said with reference to the order of tones and semitones in the natural or C scale; for instance: a tune is said to have been played or sung in B flat: the meaning is that the key-note of the piece is on B, and that this said B is half a tone lower than it is in the natural scale. Two flats as a signature will give the key of B flat. Example:—



It will be seen that B, in this example, is the key-note, and that it is half a tone lower than in the natural scale. E is flat when it is half a tone lower than in the natural scale. Every tune in the major mode with a four sharp signature is in E flat.

A is natural when a whole tone occurs between it and B, as in the natural scale. A three sharp signature will place a tune of the major mode in the key of A natural.

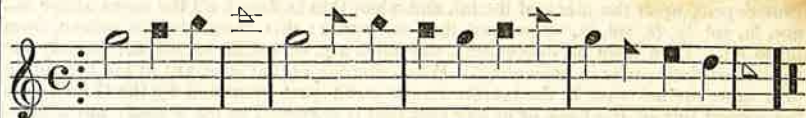
A tune is in C sharp when it is keyed on C, and the said C is half a tone higher than in the natural scale. Example:—



In the natural scale C is half a tone lower than in this example, for here C is sharp, that is, it is raised half a tone higher than in the natural scale. It will be seen from these illustrations that when a piece of music is said to be in C sharp, B flat, &c.; no allusion is made to the mode, major or minor, but solely to the key-note of the piece as being on a certain letter, and that the tone that letter represents is either raised or depressed from its position in the natural scale.

Many tunes keyed on G, A, B, and D, may be played and sung in C, because all the notes are within the compass of a C instrument, and also of the human voice, but generally in such tunes the proper artificial key must be adopted or the piece will be so high, or so low, that neither voice nor instrument can perform it. The air of Amherst, from the repeat, is a good illustration of this idea. Keyed on C natural no voice could perform it properly: but keyed on G it is easy enough.

Air of Amherst, from the repeat.



The same on G.



Students of music should look at this principle closely, and study different tunes in regard to the C scale, and also in regard to every assumed scale.

Thus I have endeavored to make plain one of the most obscure and difficult principles in music, the *Modulation of keys*. But I must remark that no one can ever understand modulation who does not become well acquainted with the character of the semitones and their places in the octave; for there are two of them in every octave, and every modulation of key depends entirely upon them.

The following Chromatic or Semitone scale is quoted from the "Church Harmony," a very excellent music book by Mr. Henry Smith of Chambersburg, Pennsylvania, a book which every lover of music ought to buy.

EXAMPLE.

	1	2	3	4	5	Ascending with Sharps.				10	11	12	13	13	12	11	10	Descending with Flats.				2	1				
English.	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C	B	Bb	A	Ab	G	Gb	F	E	Eb	D	Db	C	Cb
Italian.	Do	dee	ray	ree	mee	faw	fee	sole	see	law	lee	nee	faw	do	do	see	law	lay	sole	say	faw	meo	may	ray	rah	do	day

Ascending with Flats. EXAMPLE. Descending with Sharps.

	1	2	3	4	5	6	7	8	9	10	11	12	13	13	12	11	10	9	8	7	6	5	4	3	2	1				
English.	Faw	say	sole	lay	law	faw	say	sole	lay	law	may	mee	faw	faw	mee	lee	law	see	sole	fee	faw	law	see	sole	fee	faw	dee	do	fay	day
Italian.	Do	raw	ray	may	mee	faw	say	sole	lay	law	may	mee	do	do	see	lee	law	see	sole	fee	faw	law	see	sole	fee	faw	dee	do	fay	day

TABLES OF SIGNATURES.

The principle of modulation, or transposition of keys, explained above, is embraced in the following tables. By studying well these tables, any one can learn to sing round notes as well as any other kind; for the positions of all the notes in every tune depend upon the place of the mi, and when that is found, all the notes above mi, are, fa, sol, la, fa, sol, la, twice, and then mi again: this completes an octave, from mi to mi. Then from mi descending, the notes are, la, sol, fa, la, sol, fa; exactly the reverse of their order in ascending. When there is no flat or sharp at the beginning of a tune, the mi is on B, the middle line of each part governed by the G clef, and the second line of the bass, or of any part that is governed by the F clef: but if there is a flat on B, or in other words,

If B is \flat the mi is on E.
 If B and E are \flat the mi is on A.
 If B, E, and A are \flat the mi is on D.
 If B, E, A, and D are \flat the mi is on G.

If F is \sharp mi is on F.
 If F and C are \sharp mi is on C.
 If F, C, and G are \sharp mi is on G.
 If F, C, G, and D are \sharp mi is on D.

The flat may be said to *drive* the mi before it, downward by fifths and upward by fourths, the fourth and the fifth being the same thing, only reversed.
 The sharp is just the reverse; it *leads* the mi upward by fifths, and downward by fourths.

The following old verse, which embraces the above idea, may be found useful:

“By flats the mi is driven round
 Till forced on B to stand its ground:
 By sharps the mi's led thro' the keys
 Till brought to B, its native place.”

All singers should practise round notes, and every other kind, till they become adepts in using them.

I give one example in round notes, and should give many more did space permit.

WALTER.

On the wide - spread - ing o - cean, what glo - ry sur - rounds us! And the pow'r of Je - ho - vah as - tounds us, as - tounds us.

MUSICAL COMPOSITION.

Music is divided into Melody and Harmony. Melody is one part performed by itself. Harmony is the pleasing union of several parts. "Harmony" (says Mr. Boyd) "consists in the proportion of the distance of four sounds performed at the same instant, and mingling in the most pleasing manner." This is perfect harmony. If there are only two, or three sounds mingling in this way, it is partial harmony.

The notes which give pleasure to the ear (when sounded together) are called concords. Those which produce disagreeable sounds, are called discords. The concords are unison, third, fifth, and sixth. Some are called perfect chords, others imperfect :

an imperfect chord has one semitone less than a perfect chord. The perfect chords are the unisons, fifths, and eighths. Those called imperfect, are the minor fifths, major and minor thirds, sharp fourths, (as some say,) and sixths.

The intervals or degrees called discords are the seconds, flat fourths, sevenths, and ninths. Several writers on music think the flat fourth one of the most agreeable sounds in nature, and Mr. Knight says, "It is the same in ratio as the minor fifth, and ought to be considered a perfect chord." I shall here set down Dr. Metcalf's excellent table of concords and discords, which, if closely studied, will be of great advantage to any one who desires to understand the laws of harmony.

TABLE OF CONCORDS AND DISCORDS.

	A unison.	Flat or minor 2d, a discord.	Sharp or major 2d, a discord.	Flat or minor 3d, an imperfect chord.	Sharp or major 3d, an imperfect chord.	Flat or minor 4th, discord.	Sharp or major 4th, concinnous* sound.	Flat or minor 5th, concinnous sound.	Sharp or major 5th, perfect chord.	Flat or minor 6th, imperfect chord.	Sharp or major 6th, imperfect chord.	Flat or minor 7th, a discord.	Sharp or major 7th, a discord.	An octave or eighth, a perfect chord.
Intervals, or degrees :	2d			3d		4th		5th		6th		7th		8th.

This is considered as the Bass staff, but it may be applied to any other part.

TERMS BY WHICH THE DIFFERENT INTERVALS IN THE TABLE ARE DENOMINATED.

A minor second is an interval of but one semitone. The interval between B and C in the foregoing table is a minor second. This is a discord, but it is not so disagreeable to the ear as the major second, the crash of sound being only half as great.

A major second is an interval of a tone, as from C to D, *i. e.* from fa to sol.

A minor third consists of one tone and a semitone, as from A to C, *i. e.* from law to fa.

A major third consists of two whole tones as from C to E, *i. e.* from fa to law.

A flat or minor fourth contains two tones and a semitone; as from C to F, *i. e.* from fa to fa.

A sharp or major fourth contains three tones, and is called the greater fourth. The interval between F and B is a sharp fourth.

* *Concinnous* means, agreeable or pleasing.

A flat or minor fifth contains two tones and two semitones, as from B to F. It is the sharp fourth inverted.

A perfect fifth contains three tones and one semitone, as from C to G, or from G to D.

A minor sixth contains three tones and two semitones, as from B to G.

A major sixth contains four tones and one semitone, as from C to A.

A minor seventh contains four tones and two semitones, as from A to G, *i. e.* from la to sol.

A major seventh contains five tones and one semitone, as from C to B, *i. e.* from fa to me.

An octave contains five tones and two semitones.

In an octave there are twelve semitones.

The foregoing table and explanations are principally from Dr. Metcalf's "Kentucky Harmonist."

The key-note is called the Tonic, and is the most important note in every tune.

The next most important note in either mode is the perfect fifth. This should be the last note but one in every bass; but there are several violations of this rule, in this work. "This note," says one, "is called the Dominant, because it leads the ear to expect a close.

"Three, of the scale," counting from either of the keys, "is called Mediant, because it is midway between the Tonic and Dominant.

"Eight is called the Octave, and differs from the Tonic only in pitch.

"One, three, five, and eight, are the principal notes of the scale, or the common chord of the key. On some one of these notes every part of music regularly begins and ends: hence, in giving the pitch, these four notes are usually sounded."

Two is called the Supertonic, because next above the Tonic.

Seven is called the Subtonic, because next below the Tonic. It is also called the leading note, as it regularly leads to, or requires the Tonic after it.

While the Bass takes the dominant preparatory to a close, two other parts, viz.: the Treble and Tenor, regularly take seven, and two, and sometimes four. See the works of Lovell Mason.

And now, dear reader, male or female, let me urge you to try your hand at composing tunes; be not afraid to try, though every numbskull about you should laugh at your attempts. Begin by writing down your *Air*, as this is the leading part of music. Study well the *meaning*, the *sense* of the words you select to write a tune for, and do your very best to make the notes fully express the sense of the words. To do this, you will be obliged to keep your eye on *Time*, *Mode*, and *Key*. When your *Air* is written, compose your Bass, Treble, &c.; and in doing this you must, if you would reach the hearts of those who can *feel* music, not only make all the parts of your tune perfectly harmonic, but make each part so good a melody that it will charm even when sung by itself. Discords should be avoided, save where they are strictly necessary to express the sense of the words; but he who would become a skilful composer must study them well, and introduce them where the poetry requires harsh, grating sounds, reminding one of the intolerable crash of falling houses, globes dashed together, or the grating of the gates of hell upon their horrid hinges. But soft, sweet sentiments must be expressed in the lovely, silvery tones of perfect con-

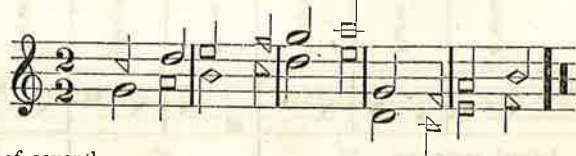
cord. The world is full of music, and full of sound, from the deep and awful diapason of the ocean to the soft enchanting notes of the nightingale, and every style of sound in nature should be studied closely, by all who desire to please mankind by their musical compositions, or to luxuriate in a world of bliss nearest the temple of the God of love, a happiness which unmusical minds can never know.

But after all I have quoted and written, the student of composition may still be in doubt whether by the term discord, or concord, any *single* note of the octave is meant, or a combination of notes. Let it be kept ever in mind that no *one* note is either a concord or a discord, but that at least *two* notes must be sounded at the *same time* to make concord, or discord. When the distance between any two notes that are sounded together is only one degree, there will be the discord called a *second*. Example:—



Reader, get some person to sound one of these notes while you sound the other one immediately above it or below it, and so sing through the whole staff, if you can bear it, and you will, I trust, get to understand clearly what is meant by the interval of a second, and also that said interval is a discord.

The interval of four degrees, and also of seven and of nine—in other words, fourths, sevenths, and ninths, are all discords. Example of fourths:—



Example of sevenths:—



Example of ninths:—



DICTIONARY OF MUSICAL TERMS.

ADAGIO, *slow, heavy*. The first mood of common time is called *adagio*.
AFFETUOSO, *tenderly, affectionately*. A part so marked must be performed in moderate time.
AD LIBITUM, *at pleasure*. Sing or omit, or sing as you choose.
ALLEGRO, *brisk, quick*. The third mood of common time is so called.
ALLEGRETTO, *not so quick as Allegro*. Allegretto is the *diminutive* of Allegro.
ALLEGRO LAMON TROPPO, *brisk, but not too fast*.
ALTO or **ALTUS**, *the Counter, or highest part of music for male voices*.
AMOROSO, *in a soft, love-expressing style, or with delicacy*.
ANDANTE, *distinct, smooth and exact*. Sung rather slower than the true time.
ANDANTINO, *in the style of Andante, only a little quicker*.
ANTHEM, a portion of Scripture set to music.
ASSAI, *very much*. This word is used to qualify some other terms, as *Assai Allegro*, very quick.
A TEMPO, or **TEMPO**, *in the time indicated by the mood*.
BIS, this word over any passage of music shows that it should be repeated.
BARITONE, a voice between Bass and Tenor.
CALANDO, *slower and softer*.
CANTO, or **CANTUS**, *high Treble*. In choral passages the leading part.
CANON, a vocal composition in two or more parts, so constructed as to form a perpetual fugue.
CANTABLE, *in a graceful, melodious style*.
CANTATA, a composition for voices, of several movements.
CHORUS, a part in which all the voices should join.
CIROMATIC, a term given to accidental semitones.
CODA, a strain that may be sung or omitted at pleasure.

CON SPIRITO, *with spirit*.
CONTRALTO, the lowest female voice.
CONTRA TENOR, the part assigned to the highest male voices.
CRESCENDO, *abbreviated Cres.*, with an increasing sound.
DA CAPO, or **D. C.**, *conclude with the first strain*.
DEL SEGNO, or **D. S.** *from the sign*.
DIAPASON, an octave, an eighth degree.
DILETTANTI, a lover of the arts in general, and of music in particular.
DIMINUENDO, or **DIM.**, *diminish the sound*. The reverse of Crescendo.
DIRGE, a funeral piece.
DIVOTO, *in a devout, solemn manner*.
DOLCE, *sing sweetly, softly, gently*.
DUETTO, **DUETTE**, or **DUEET**, a composition for two voices or instruments; also a two part tune may be so called in contradistinction from a Quartette, &c.
EXPRESSIVO, *with expression*.
FORTE, **FOR.** or **F.**, *strong and full*.
FORTISSIMO, or **FF.**, *very loud*. Fortissimo is the superlative of Forte.
FUGHETTO, a short simple fugue.
FUGGE, **FUGA**, or **FUGE**, a piece in which one or more parts lead, and the rest follow—the parts fall in, one after another.
FINALE, or **FINE**, the last movement, or passage in a tune.
FORZANDO, strike the notes thus marked with sudden and powerful force.
GIUSTO, in equal, steady, and just time.
GRAVE, or **GRAVEMENTE**, *heavy, with deep emotion*.
GRAZIOSO, *graceful*. A smooth and gentle style of execution, approaching to piano.
INTERLUDE, an instrumental passage between two vocal passages.
LARGO, **LENTEMENTO**, or **LENTO**, *very slow*.
LARGHETTO, not quite so slow as Largo; a little slow.
LEGATO, in a smooth and gliding manner.

MAESTOSO, *with majesty and strength*.
MELODY, an agreeable succession of sounds.
MEZZA, *half, middle*, as *Mezza voce*, with a medium fulness of tone: **MEZZA, pia,** *moderately soft, &c.*
MODERATO, *moderately*; not very fast nor very slow, but a slight abatement of the true time.
MOTET, a sacred piece of several parts, simple or difficult.
ORATORIO, a species of musical drama, consisting of airs, recitatives, duetts, trios, chorusses, &c.
ORCHESTRA, a band of musicians; also the place for the musicians is so called.
OVERTURE, in dramatic music, an instrumental strain which serves as an introduction.
PASTORALE, a tune set to a pastoral song, *i. e.* a song representing some rural scene or circumstance. Such music is generally in six-four or six-eight time, the style of these modes being soothing, tender, and delicate.
PIANO, or **PIA**, *soft*.
PIANISSIMO, **PIANISS.**, or **PP.**, *very soft*. Pianissimo is the superlative of Piano.
PLAINITIVE, *mournfully*.
POMOSO, *grand, dignified*.
PRECENTOR, a leader of Church Music, or of a choir.
PRESTO, *quick*.
PRESTISSIMO, *very quick*. Prestissimo is the superlative of Presto.
PRIMO, **Pmo.**, or **Imo.**, the first or leading part of a piece of music.
QUARTETTO, or **QUARTETTE**, music in four parts, one voice or instrument to each.
QUINTETTE, music in five parts, one voice or instrument to each.
RECITATIVO, or **RECITATIVE**, a kind of musical recitation between singing and speaking.
RIPPENNO, *full*.
RETARD, or **RETARD**, sing, or play *slower*.

SEMI-CHORUS, a selection of voices from a choir.
SECUNDO, or **2d**, a part for the second voice or instrument.
SEMPRE, *always, or throughout*, as *Sempre doloroso*, in sorrowful style throughout.
SENZA, without, as *Senza organo*, without the organ.
SICILIANO, a composition in six-four, or six-eight time, to be performed in a slow and graceful manner.
SOAVE, *agreeable, pleasing*.
SOLO, *alone*; a piece of music for one voice or instrument only.
SOPRANO, *the Treble*, or highest voice part for females.
SOSTENUTO, sustain the sounds to their utmost nominal length.
SOTTO VOCE DULCE, *with sweetness of tone*.
SPIRITUOSO, *with spirit*.
STACCATO, *very distinct, short and emphatic*.
STANZA, a subdivision of a song, generally called a verse.
SUBITO, *quick*.
SYMPHONY, a passage to be performed by instruments while the vocal performers are silent.
TACET, *silent*.
TASTO SOLO, a movement in which unisons and octaves alone are used.
TEMPO, *time*; as *a Tempo*, in true time.
TETRACHORD, four notes of the scale.
TRIO, music for three voices or instruments.
TUTTI, *all, all together*. Used after a Solo or Duette.
UNISON or **UNIS.**, when all the parts unite in one sound or succession of sounds.
VELOCE, *quick*.
VERSE, one voice to a part.
VIGOROSO, with strength and energy.
VIVACE, brisk and animated.
VOLTI, turn over.
VOLTI SUBITO, turn over quickly.
VIRTUOSO, a great performer, or one who delights in music.