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ERRATA.

- Page 13, line 7**—Read *modifications* instead of *degrees*.
16 — 8—How many *species of notes* are there.
30 — 12—The *marks of time*.
48 — 1—What are the 5 *degrees in the scale* which
are formed of two semitones.
— 5—*Degrees* instead of *sounds*.
56 — 7—Because all the intervals are on *natural*
notes.
61 — 5—*Complete* instead of *perfect*.
63 — 1—Is there a *relative minor scale*.
— 4—The *relative minor scale*.

PREFACE.

THE following pages are intended as an abridgment of the author's work on vocal science, entitled "ELEMENTS OF SINGING." They will be found not merely to afford a competent notion of the structure and contents of the very extended treatise to which they have reference, but may be considered both the key to those volumes and a GENERAL ELEMENTARY INTRODUCTION TO THE THEORY AND PRACTICE OF THE WHOLE ART. The form of question and answer has been chosen as the most familiar, easy, and certain method of conveying instruction to young minds, with some deviation, however, from the ordinary plan. The questions are so arranged that the tutor gives while he appears to demand instruction. Such a mode of conveying the desired information, it is conceived, will

tend to impress the understanding and assist the recollection of the pupil.

The author needs scarcely premise that in this work he does not pretend to offer any new observations to professors beyond a few, he hopes not absolutely useless suggestions, as to the readiest and best method of instruction—the results of his own study and long practical experience. He claims no more than appertains to all such designs, which shew in their very nature, that they are addressed to learners, and he asks no higher distinction for his little book. Its principal characteristics will be found in the simplicity, clearness, and condensation with which he has endeavoured to combine all that is necessary to the advancement of beginners, and he trusts he has effected this purpose in such a manner as to be perfectly understood by children of the earliest age, while he has avoided the puerility that not unfrequently reduces such attempts below the notice and attention of students more matured.

There is however one preliminary remark

which he feels it peculiarly incumbent upon him to submit to all who take an interest in this branch of tuition. Wherever it is intended that a child should arrive at any considerable proficiency in music, instruction can scarcely be commenced too soon. In common with other teachers, he has in the course of his profession but too often witnessed the bad effects of delay. Principles are necessarily communicated to children slowly, and they ought in this particular art to be introduced by almost imperceptible gradations, in order to ensure perfection of attainment. Wherever this important fact in the method of procedure has been neglected or overlooked, all the subsequent attention of the master and all the industry of the pupil have been found barely sufficient to remedy the evil, while the addition to the labour, time, and expence is incalculably great.

But the grand impediment hitherto opposed both to the desires of the parent and the tutor in this essential object, has been the want of such a code of instruction

as the author now presents to the reader, namely, one by which the parent or superintendent may excite the attention and encourage the efforts of a child towards acquiring what may be termed the grammatical points in the art, without incurring the slightest danger of instilling erroneous ideas, yet with a facility and a certainty indubitable.

Perhaps the most irksome as well as the most arduous part of the task of instruction lies in the endeavour to communicate the first rudiments of singing to a pupil who has formed no accurate notion of musical sounds, and who has entertained no correct conception of the true principles upon which those sounds ought to be produced and regulated. It follows that if the master be unassisted during his absence, much of his time that might be employed far more advantageously to the pupil, must be wasted in repeating and confirming these elements. The great object of introductory works has ever been to supply the place of oral instruction. In singing, however, the obsta-

cles appeared to the author to be far more insurmountable than in any other department of science, because it was required to commit to language those rules for the correction of error, which a practised eye and ear alone are able to discover—it was, in fact, necessary to make the parent or superintendant acquainted with the rudiments of music and of singing. The mere act of writing those instructions which it seemed essential to the pupil to remember, would in itself occupy nearly the entire time devoted to the lesson ; and there were other incidental embarrassments which arose to the mind of the author, and which appeared almost insuperable. He nevertheless determined to give the matter his fullest consideration, since the advantage that must accrue to the parent, the pupil, and the master, could a system be contrived capable of removing any of the difficulties, and at the same time of inciting an earlier commencement of the work of tuition, were too important to suffer him to relinquish the hope of success, without an attempt at least

to overcome the impediments which presented themselves. He indulges a lively hope that most of these have been surmounted in the present treatise, as well as in his larger work, of which he considers this to be A COMPLETE ABSTRACT AND ABRIDGMENT.

The two chiefest, and what the author ventures to denominate the two grammatical points in vocal science, are, the formation of the mouth and the management of the breath. Before he enters upon the regular train of communication, he feels it indispensable to detain the reader for a short time upon these material heads. In respect to the former, it is certain that the slightest change or variation in the form of the mouth will cause an equivalent change and variation in the tone, and it will come forth harsh or sweet, full or thin, brilliant or heavy, according to the method in which the pupil is taught to form this feature—one of the principal agents in singing. Nor are its operation and effects confined to the quality of the tone only. Facility will be promoted

and regulated, or difficulty of execution reduced according as this essential particular is well or ill understood. To submit the formation of the mouth to unvarying rule is the grand design of the Italian method of solmization, which instructs the pupil to employ his entire power in the production of the purest and finest tone in combination with the several vowels. By this practice he is prepared for the clear articulation of words as well as sounds, and gradually led on to the attainment of all the mechanical requisites of legitimate expression.

In regard to the second point—the management of the breath—the author has applied some general rules to solmization, which he considers will obviate every difficulty, and he recommends them to the careful attention and never failing remembrance of the pupil.

In conclusion—he has endeavoured throughout this little book to aid the instructor, encourage and give facility to the exertions of the scholar, and to satisfy parents, by enabling them to appreciate duly

the nature of tuition, to assist, if they are so inclined, in the pleasing and useful task, and to smooth the path to science. He is not without hopes that the profession may derive some benefit from the results of his experience; for he is convinced that to remove any of the obstacles that obstruct the passage to the science of singing, is to encourage many to persevere in attaining an art, which addresses itself to one of the highest and most refined objects of taste, and which no less attracts the admiration of society at large.

LESSON I.

INTRODUCTORY.

Of the Voice, as applied to Singing, and how it is to be formed or cultivated.

WHAT do you call that musical modulation, or certain expression of the voice, which conveys to the mind a more definite idea of sound than speaking?

Singing.

How are sounds distinguished in singing?

By the different degrees of tone in a voice.

You mean by *tone*—quality of sound?

I do.

It having hitherto been considered impossible for the ear to ascertain the precise number of sounds in the human voice—how have theorists endeavoured to obviate this difficulty?

By adopting a system of twelve sounds, called semi-tones or half tones.

How are these arranged ?

Into five whole tones and two semitones.

Do these twelve semitones, thus formed into seven successive sounds, suffice for the whole compass of the human voice ?

Yes.

Is then the eighth sound always a repetition of the first, at a higher or more acute pitch ?

Yes, and so on, from the lowest to the highest sound of any voice.

Omitting for the present the definition of this system, tell me—does not the general compass of the human voice vary ?

Certainly, according to its high or low tones.

How is it arranged in consequence ?

Into classes, as bass, tenor, counter-tenor, &c.

Is not every class of voice capable of being greatly improved by cultivation ?

Undoubtedly—it is generally called forming the voice.

What do you reckon the points first and principally to be attended to in forming the voice ?

The proper formation of the *mouth*, and the art of taking breath.

There are, however, many other things to be attended to in making a singer ?

Certainly—but these are the ground work upon which the singer must proceed.

How are these two points of instruction best reducible to rule ?

By means of the Italian *solfeggio* and vocalizing.

What is *solfeggio* or solmization ?

The practice of exercising the voice, upon certain syllables, formed on each vowel, with one or two consonants.

And vocalizing ?

It is the practice of singing tones on each vowel.

Is it not necessary for the pupil, before commencing either of these studies, to be acquainted with the general principles of music or notation ?

No doubt—particularly for the purpose of singing at sight.

Let me ask you a few questions then as to your knowledge of music ?

LESSON II.

Of Notes, the Stave, &c.

HOW many musical sounds are there ?

Seven.




How are they named ?

After the seven first letters of the alphabet—A, B, C, D, E, F, G.

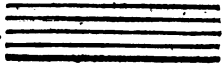
How are these sounds represented in writing ?

By characters called notes.

How many notes are there ?

Three—the square  the round  and the black note 

How is the sound of each of these notes known ?

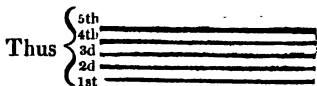
By its being placed upon and between five parallel lines, called a stave. 

How do you denominate the notes on the stave ?

According to the lines or spaces they occupy.

How are the lines counted? -

The lowest line is called the first line, the next the second line, and so on—



Examples of notes on the lines.

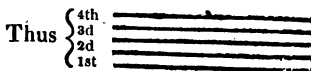


How many spaces do these five lines produce?

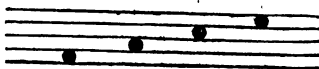
Four.

How are the spaces reckoned?

From the first and second line.



Notes on the spaces.



How do you represent higher or lower sounds than those that are on the staff?

By additional lines drawn across, above or below it, called ledger lines.

Example

Describe the notes on the ledger lines above or below.

Note below the staff.	Upon the 1st ledger line.	Below the 1st ledger line.	Upon the 2d ledger line.	Below the 2d ledger line.
-----------------------	---------------------------	----------------------------	--------------------------	---------------------------

Note above the staff.	Upon the 1st ledger line.	Above the 1st ledger line.	Upon the 2d ledger line.	Above the 2d ledger line.
-----------------------	---------------------------	----------------------------	--------------------------	---------------------------

* Having studied the exercises, the pupil may be interrogated as to the notes from any written or printed music, and his knowledge of them thus ascertained and confirmed.

LESSON III.

Length and Quality of Notes.

WHY are the notes of different form and appearance, namely, square, round, and black?

To determine and signify the duration of each.

Are all the three always used in music?

Only the two last in modern compositions—the square being scarcely ever employed, except in ancient church music.

Are no other additions necessary to alter the duration of notes?

Yes, the addition of tails drawn at angles from the stems of the notes or across them.

Into how many portions is it usual to subdivide notes?

Into seven.


How is this done?

By reducing each to half its original duration.

Which is the longest note of the seven?

B 2

20 LESSON III.—LENGTH, &c. OF NOTES.

The round or open circle 

By what name do you call it?

A Semibreve.

Which is the next in duration?

The open circle with a tail 

What do you call it?

A Minim.

How many minims make a semibreve?

Two.

What is the next?

The black dot with a tail 

What is it called?


A crotchet.

How many crotchets make a semibreve?

Four; and two make a minim.

How can you change the crotchet to a note of half its duration?

LESSON III.—LENGTH, &C. OF NOTES. 21


By drawing a line from its tail, crossways 

What is such a note called ?

A quaver.

Tell me how many quavers there are in each of the preceding notes you have named ?

In the semibreve, eight; in the minim, four; and in the crotchet, two.

What does the quaver become by having a second cross line, thus? 

A semiquaver.

How many semiquavers are there in a quaver.

Two.

In a crotchet ?

Four ; in a minim eight, and in a semibreve sixteen.

Are there not shorter notes than the semiquaver ?

Yes, there is the demisemiquaver, and the half or double demisemiquaver—(the last however is but seldom used.)

22 LESSON III.—LENGTH, &C. OF NOTES.

How are they formed?

A demisemiquaver has three crosslines,  and

the double demisemiquaver four 

How many of each of those do you put into the semibreve?

Thirty-two demisemiquavers, and sixty-four double demisemiquavers.

Repeat to me the quantity of each note contained in the semibreve.

The semibreve contains 2 minims, or 4 crotchets, or 8 quavers, or 16 semiquavers, or 32 demisemiquavers, or 64 double demisemiquavers.

LESSON IV.

On Dotted Notes.

HOW do you increase the duration of notes, without adding other notes to them?

By a dot or dots placed after them.

In what proportion will a single dot increase a note?

One half.

If a dot then is placed after a semibreve, thus $\circ \bullet$ how many minims will it make?

Three. q q q

And of the other notes?


It makes the minim the length of 3 crotchets—the crotchets the length of 3 quavers—the quavers the length of 3 semiquavers—and the semiquavers the length of 3 demisemiquavers, &c.


24 LESSON IV.—ON DOTTED NOTES.


How much will two dots increase the duration of a note?

In the proportion of three quarters.

What do you mean by three quarters?

To a semibreve  it will add the length of

a minim and a crotchet, thus,  to a mi-


nim  the length of a crotchet and a

quaver, thus,  and so on.

LESSON V.

On lengthening and abbreviating Notes.

AS the value of the dot is only half the note it follows, how do you lengthen a note by less than half its duration?

It is done by the means of a sign called a tye. 

EXAMPLE:


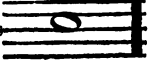


Is not the same sign sometimes applied to two notes of equal duration?

Yes.

What does that signify?

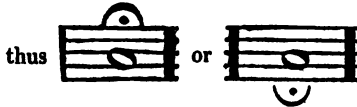
It implies that the second note is not to be performed, but that the first note is to be continued for the duration of the second and so on—

Thus  will be performed as  &c.

26 LESSON V.—LENGTHENING, &C. NOTES.

What sign do you use when a note is required to be lengthened at pleasure?

A pause  which is placed over or under a note,



Are there no other methods than those you have mentioned, by which notes can be divided or abbreviated?

Yes; notes can be divided into different parts by a transverse line, or lines placed over or under them, but this method is only used in instrumental music.

Give me a few examples.

A semibreve, with a line over or under it,



implies, that it is to be divided into 8 distinct quavers,



or with two lines, thus  into sixteen

LESSON V.—LENGTHENING, &C. NOTES. 27

semiquavers, thus

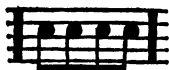


Are the minim and crotchet divided in a similar manner ?

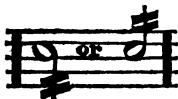
Yes; the minim by a single line



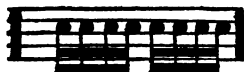
is to be divided into four quavers,



by two lines



into eight semiquavers,



and the crotchet by two lines,



into four semiquavers

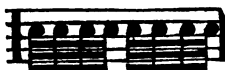


or by three lines



into eight demisemi-

quavers



LESSON VI.

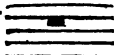
On Rests.

ARE there not certain marks used for *silence*, corresponding with the lengths of the different notes?

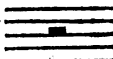
Yes; they are called rests.

Describe them, from the longest to the shortest note?

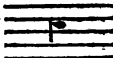
A semibreve rest is a black speck under a line



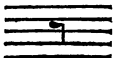
A minim rest is a similar mark, placed upon the line



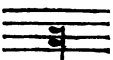
A crotchet rest is an upright line, with a turn to the right



A quaver rest is an upright line, turned to the left



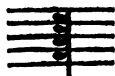
A semiquaver rest has two lines turned to the left



A demisemiquaver rest has three lines so
turned



And a half demisemiquaver four lines* ..



* See further, *Elements*, p. 1, 12, 13.



LESSON VII.



OF TIME IN GENERAL.

Division of the Staff, Bars, &c.

BY what means do you separate the notes contained in any piece of music, into divisions of equal duration ?

By lines drawn across the staff, thus,



What are those lines called ?

They are called bars.

How do you regulate the quantity of notes contained in the bars ?

By different signs placed at the beginning of the composition.

What are those signs called ?

The time.

How many sorts of signs are there ?

Several ; but all derived from common and triple time.

What is the meaning of common time ?

Any time in which each bar is divisible into two, four, or eight *equal* parts.

What is meant by triple time ?

Any time in which each bar is divisible into *unequal* parts, as three, nine, &c.

If four notes then of any denomination are contained in a bar, what is the name of that time ?

Simple common time.

LESSON VIII.

On Simple and Compound Common Time.

HOW is simple common time denoted?

By the sign of a C, at the beginning of the staff after the cliff.

Why is it called simple common time?

Because each measure consists of two or four equal parts.

If twelve notes are contained, what is the name of that time?

Compound common time.

Why is it called compound common time?

Because each measure contains four bars of triple time, $\frac{3}{8}$ or four triplets of quavers.

How is that time denoted in music?

By the figure 12, placed at the beginning.

Will 12 notes of any denomination in a bar make this time?

Yes.

LESSON VIII.—COMMON TIME. 33

By what sign do you know it?

By the figures placed under the 12.

What are the figures that can be so placed?

4, 8, 16, &c.

What is the meaning of these figures?

Four denotes a crotchet; 8 a quaver; 16 a semiquaver, &c.

If $\frac{12}{16}$ is found at the beginning of any piece of music, what does it signify?

Twelve semiquavers in a bar.

Why is common time divided into half, called half common time?

For the purpose of measuring *two*.

Can this time be made either simple or compound?

Yes.

What is the sign for simple half common time?

The figure 2, or the same C as in common time, but

with a bar run through, thus



What is the sign for compound half common time?

34 **LESSON VIII.—COMMON TIME.**

The figure 6.

What is the distinction between the top and bottom figures?

The top figures signify the quantity of notes contained in a bar, and the bottom figures their quality.

LESSON IX.

On Simple and Compound Triple Time.

HOW do you denote simple triple time ?

By the figure 3 above, and any other below.

By what sign do you signify compound triple time ?

By the figure 9.

Explain to me the reason ?

Because each bar contains as much as three bars of simple triple time, as $\frac{3}{4}$ nine crotchets, or $\frac{3}{8}$ nine quavers.

Do the *under* figures ever vary from the rules just mentioned ?

No ; because each number corresponds with each musical figure.

If three notes of equal value



are found in a piece of music, with the figure 3 above them, does that alter the duration of the measure ?

No; but it denotes that the three are to be sung in the time of two.

Is this way of performing notes of new invention?

Yes; and it is called musical licence.

With what other number of notes is this licence taken?

Sometimes with five notes, sometimes six, and sometimes with seven, which are placed instead of four.

How can those numbers be performed in the time of four?

By singing them faster.*

* See *Elements*, p. 1, 14, 15, 16, 17.

LESSON X.*On Beating or Marking Time.*

WHICH is the best mode to enable learners to sing each bar with exactly the same quickness or slowness ?

By beating time with the hand.

How do you beat the first measure in common time ?

With the palm of the hand downward, on a table or piano forte.

How do you beat the second measure ?

With the palm of the hand on the left shoulder.

The third measure ?

With the back of the hand in a similar manner on the piano forte.

And how do you beat the last measure ?

With the back of the hand on the right shoulder.*

* The superintendant should cause the pupil to beat the time in the manner described.

How do you beat the first measure in triple time ?

As the first in common time.

The second ?

As the third in common with the back of the hand, and the third as the last in common time.

How do you beat half common time ?

As the first and last in common time.

Well then, this manner of beating time serves for simple and compound time ?

Yes ; as the difference is only in the number of notes.

Are there no other modes of beating time ?

Yes ; but they are generally disused.*

* See further Explanation, Elements, p. 1, 18, 19.

LESSON XI.

On terms relating to the different degrees of Time.

HOW do you determine the quickness or slowness of a piece of music ?

By the use of certain Italian words, invented expressly for the purpose and signifying the various degrees of quickness.

How many of those degrees are there ?

Twelve.

Name them from the slowest degree.

Adagio, grave, lento, ~~largo~~, ~~largo~~, largo, andantino, andante, allegretto, allegro, vivace, presto, prestissimo.

Is there not a medium of quickness or slowness between each of these degrees ?

Yes ; they are modified or extended by the Italian word *pù*, more—*poco*, rather—*meno*, less—*assai*, sufficiently—*molto*, very—*non tanto*, not so much—*non troppo*, not too much—*non molto*, not very—*moderato*, moderately, &c.

Can these words be added to all the different degrees ?

40 LESSON XI.—DEGREES OF TIME.

Yes; before or after each word, as for instance, *più adagio*, *adagio assai*, *poco adagio*, *più grave*, *allegro assai*, &c.

Do masters differ as to the precise degree of time, signified by each of these words?

Yes; but the difference may be obviated by the use of an instrument of modern invention, called a Pendulum or Metronome.

Is not this done by the composer's marking the length of the pendulum to each of his compositions?

Yes; by which direction they may always be sung alike as to time.*

* See *Elements*, p. 1, 19, 20.

LESSON XII.

Of Cliffs.




HOW do you determine the name of a note on the staff?

By means of signs or characters placed at the beginning of it.

What are those characters called?

Cliffs.

How many cliffs are there?

Three—F  C  and G 

Have those three cliffs the power of fixing the notes?

Yes.

How?

According to their position on the different lines of the staff.

Which of the cliffs are most in use?

D

The G cliff placed on the second line, and the F cliff placed on the fourth line.*

EXAMPLE.

G Cliff on the Second Line.



EXAMPLE.

F Cliff on the Fourth Line.



If you place the C cliff on the second line, what will then be the name of the note on the first line?

* These two cliffs are first noticed as being of most importance, from their frequent use. The explanation of the other cliffs, which follows, may be taught or omitted, as the superintendent may judge most expedient.

Its name will be A—B will be in the first space, C on the second line, and so on



C B A

If the F cliff is placed on the third line, what will be the name of the note on the first line?

It will become B—in the first space will be C—on the second line will be D—and so on—

FOR EXAMPLE:



F E D C B

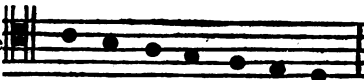
Then for a note on the first line to become C, what cliff is required?

The C cliff.—The  note in the

C D E

first space will then become D.

For a note upon the first to become D, where must the C cliff be placed?

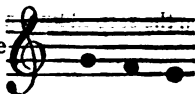
On the fourth line 

C B A G F E D

D 2

For the note on the first line to be E, what cliff is used?

The G cliff placed on the 2d line



G F E

And for the note on the first line to become F?

The C cliff must be placed on the third line.



C B A G F

And for G?

The F cliff on the fourth line.



F E D C B A G

* The explanation of the cliffs is given in order to make the pupil understand their power in changing the names and positions of the several notes on the lines and spaces. By the use of these cliffs it will be seen that any line or space may bear the name of any note, besides the common use of the cliffs in signifying the absolute design of the composer as to the place of the notes in the whole scale, they may be employed to transpose any composition immediately. Thus a piece of music written in the G cliff, and in any given key, may be transposed a third lower by applying the C cliff to the first line and changing the signature.

LESSON XIII.

Of Intervals.

WHAT do you call the difference or distance between two sounds?

An interval.

What is the smallest practicable interval?

A semitone or half tone.

On what musical instrument can you best shew me the distance of a semitone?

On a piano forte.

Give me an example?

From a white to a black key, descending or ascending, is a semitone.

Are two white keys coming together also semitones to each other?

Yes.

What do you call that succession of sounds which is formed of twelve successive semitones?

An octave.

Has the word octave no other signification ?

Yes; it also means the eighth or repetition of the first sound, an eighth higher or lower.

How will you reduce twelve semitones to an octave ?

By forming them into a scale of seven sounds, consisting of five tones (each tone containing two semitones) and two semitones.

What are the names of those sounds containing one or two intervals ?

They are called minor and major intervals.

What is the meaning of minor and major ?

The interval is called major when the notes are of different names, as from C* to D; it is termed minor when it exists between two notes of the same name, as from C to C*.

LESSON XIV.

On Scales, their Nature, &c.

WHAT is a succession of sounds from any given note to its octave called ?

A scale or gamut.

How many scales are there ?

Two.

What are they called ?

The diatonic and chromatic scales.

What is the diatonic scale ?

A series of sounds, consisting of five whole tones and two semitones.

What is the chromatic scale ?

A succession of the twelve semitones.

How do you combine the twelve semitones into seven sounds ?

By uniting two semitones into one tone, and employing five tones so combined.

Which are the five sounds that require two semitones?

The intervals of seconds, thirds, fifths, sixths, and sevenths.

Which are the sounds consisting of only one semitone?

The fourth and eighth.

What then is the union of two semitones called?

A whole tone.

What is the distance of a semitone from any given sound called?

A minor second.

Two semitones?

A major second.

Three semitones, or one tone and one semitone?

A minor third.

Four semitones or two whole tones?

A major third.

Two whole tones and a semitone?

A minor fourth.

Three whole tones ?

A major fourth.

Seven semitones ?

A perfect fifth.*

Eight semitones or four whole tones ?

A minor sixth.

Nine semitones ?

A major sixth.

Ten semitones ?

A minor seventh.

Eleven semitones ?

A major seventh.

And twelve semitones ?

A perfect octave.

What is meant by perfect ?

* A note, which cannot be made higher or lower.†

* The superintendant may here exercise the pupil by alternately questioning him, either by whole tones or semitones, shewing to the pupil the same interval on the keys of the piano forte.

† See for further explanation and examples, Elements, p. 1, p. 2 and 3.

LESSON XV.

On the Diatonic Scale.

HOW many sorts of diatonic scales are there?

Two.

What are they called?

Major and minor.

Why are they called major and minor?

From the difference of the third containing a greater or lesser number of semitones.

Which of the intervals must correspond with the third, forming a diatonic scale major or minor?

The sixth and seventh intervals.

Supposing the third to be minor or major, must then the sixth and seventh be minor or major also.

Yes, ascending or descending.

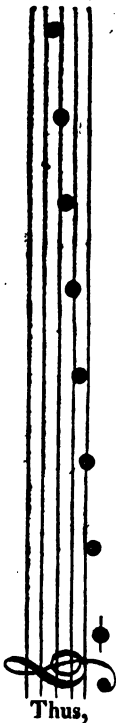
What must the remaining intervals be?

LESSON XV.—ON THE DIATONIC SCALE. 51

The second must always be major, the fourth minor, and the fifth perfect.

Form a model of the diatonic from any given sound?

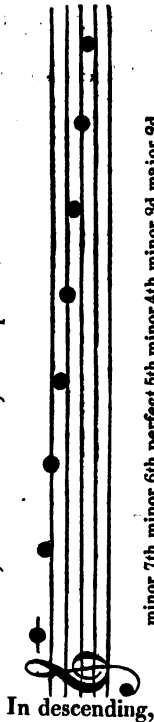
A major second, a major third, a minor fourth, a perfect fifth, a major sixth, a major seventh, and a perfect octave.



major 2d minor 3d minor 4th perfect 5th major 6th major 7th perfect 8th

Give me an example in the same manner of a minor diatonic scale?

A major second, a minor third, a minor fourth, a perfect fifth, a minor sixth, a minor seventh, and a perfect octave.



minor 7th minor 6th perfect 5th minor 4th minor 3d minor 2d major 1d

52 LESSON XV. — ON THE DIATONIC SCALE.

Why is the sixth and seventh of the minor scale in ascending generally made major ?

For the sake of the ear, which will not admit of the sixth and seventh being whole tones as in descending.

Do not masters differ as to this point ?

Yes ; some use the sixth minor and the seventh major in ascending, and both natural, as the scale requires in descending.

Which is preferred ?

The sixth and seventh major in ascending. *

** See further explanation, Elements, p. 1, 3, 4.*

LESSON XVI.

On the Signatures and Accidentals.

HOW can you lower or raise any note one degree?

By different signs placed before the note.

What is the sign by which a note is raised a semitone?

A sharp, #.

By what sign do you lower a note a semitone?

By a flat, b.

How do you bring these notes again to their original pitch?

By a sign called a natural, placed before the same note.

In what way can you raise a note two semitones at once?

By a double sharp, ## or X.

54 LESSON XVI.—SIGNATURES, &c.

How can you lower a note two semitones ?

By a double flat $\flat\flat$.

How can you restore those notes again to their original pitch ?

By taking off a semitone at a time.

How will you take off the first semitone from a double sharp ?

By a natural and a sharp placed before the same note ($\natural \sharp$)

How can you take off one semitone from the double flat ?

By a natural and a flat placed before the same note ($\natural \flat$)

Why are certain flats and sharps placed after the clef at the beginning of any piece of music ?

To point out what notes are to be flats or sharps throughout that piece of music.

What are such flats or sharps called when so placed ?

The signature.

LESSON XVI.—SIGNATURES, &c. 55

Why do such signatures differ by being sometimes formed of flats or sharps?

To fix the exact key in which the piece is written.*

* See *Elements*, p. 1, 4.

LESSON XVII.

Of the Diatonic Major Scale, with Sharps.

WHEN a scale is formed or fixed in major or minor, with any quantity of sharps or flats, what is it called?

A key.

Why is there one of those keys which requires no sharps or flats?

Because all the intervals are perfect, as the model of a major key.

Which is the key that requires neither sharp nor flat.

The key of C.

Why has the key of G, F sharp?

Because F# is the major seventh of that key.

What sharp do you call it?

The first sharp.

Why is it called the first sharp?

Because in the key of G, none of the intervals except the seventh requires a sharp.

Is the forming of the major seventh the cause of the series of sharps in every major key with sharps?

Yes; it being always the new sharp required to make that key perfect.

Why has the key of D, F and C sharp?

On account of its forming the third and seventh major.

Then what sharp do you call the C sharp?

The second.

If the signature after the cliff is two sharps, what do you call the two sharps so placed?

F and C, first and second sharp.

Why has the key of A the signature of F, C, and G sharp?

For the major sixth, third, and seventh.

Which is the sharp for the major sixth?

F sharp—the sixth of A—C sharp the third, and G sharp the seventh.

What is the fifth of A?

E.

E 3

Is that the key that requires four sharps?

Yes; because every new key that requires an additional sharp has for its key note (or first note of the scale,) the fifth above the last key note.—Thus A has three sharps; E, which is the fifth above A, requires four.

Which are sharps required for the key of E?

F, C, G, and D sharp, for the major second, the sixth, third, and seventh.

What major key do you call that?

The fourth, being the key requiring four sharps.

Which is the fifth key?

B, with five sharps, F, C, G, D, and A sharp.

What is A sharp?

The fifth sharp.

What does such fifth sharp stand for in the key of B?

For the major seventh.

Which is the next key with six sharps?

F sharp, the perfect fifth of B.

Which is the major seventh of F sharp?

E sharp.

What are the other five sharps for ?

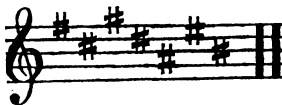
For the key note, perfect fifth, major second, sixth, and third.

Why is C sharp the seventh major key ?

Because it is the fifth of F sharp, and requires the B sharp for the major seventh.

What are the other six sharps for ?

For the six remaining intervals to perfect the scale.



When placed in the music stave together.



F	C	G	D	A	E	B
1st.	2d.	3d.	4th.	5th.	6th.	7th.

Ascending by fifths and descending by fourths.

LESSON XVIII.

Of the Diatonic Major Scales with Flats.

WILL a similar calculation used for the major key with sharps, serve for the major key with flats?

Yes.

As the introductory sharp has been used to form the major seventh throughout the keys with sharps, which interval requires the introductory flat?

The minor fourth.

If major keys with sharps are taken by fifths above, ought not the key with flats to be taken a fifth below?

Yes.

Give me the reason?

Because the sharps raise a semitone, and the flats lower a semitone.

Is that the only reason?

LESSON XVIII.—MAJOR SCALE, WITH FLATS.61

No ; the fifth below the key of C requiring one flat for the minor fourth.

Then which is the first key requiring that flat?

The key of F with B flat, the minor fourth.

Are all the rest of the intervals perfect without the aid of any flats ?

Yes.

Which is the second major key with flats ?

B flat with two flats, namely B and E flat.

Which is the third major key ?

E flat with B, C, and A flat.*

Which is the fourth major key with flats ?

A flat with four flats, B, E, A, and D flat.

Which is the fifth major key with flats ?

D flat with five flats, B, E, A, D, and G flat.

Which is the sixth major key with flats ?

E flat with six flats, B, E, A, D, G, and C flat.

Which is the seventh major key with flats ?

* The pupil may be asked what interval every flat forms in any particular key, that he may well understand all the intervals, and which are the first, second, and third flats, &c. &c.

62 LESSON XVIII.—MAJOR SCALE, WITH FLATS.

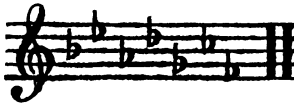
The key of C flat with seven flats, B, E, A, D, G, C, and F flat.



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

1 2 3 4 5 6 7

Ascending by fourths and descending by fifths.



When placed in the music stave
together.*

* See further as to this and the preceding lesson, *Elements*,
p. 1, 4, 5.

LESSON XIX.

On the Diatonic Minor Scale.

IS there a minor scale to every major ?

Yes.

If C major has neither flat nor sharp, which is the minor scale that has likewise neither flat nor sharp ?

The minor key of A.

What is the easiest mode of finding the minor keys to each major with sharps or flats ?

To compute the third (consisting of three semitones) descending from the major key note, which is always the minor key note—thus A is the relative minor to C.

Which is the relative minor of G with one sharp ?

The key of E also with one sharp.*

* The superintendant should exercise the pupil by questioning him as to all the minor keys from each major, with sharps as well as flats.

Why in minor keys are the sixth and seventh made major in ascending and perfect descending?

Because it is most pleasant to the ear.

On what account is it so?

Because major keys are agreeable to nature.

Why are not minor keys agreeable in the same manner?

On account of their being artificially formed.

Is not this capable of further explanation?

Yes; to those acquainted with thorough bass, but here it is unnecessary to discuss the point further.*

Why are sharps or flats introduced in the course of a piece of music?

To modulate into different keys.

What are they called?

Accidental flats or sharps.

Have they power beyond the bar in which they occur?

According to modern usage the power of an acci-

* In p. 1 and 7, of the Elements, examples will be found of minor and major keys, from 1 to 12 sharps and flats.

dental sharp or flat extends to the first note of the bar succeeding that in which it appears, if the note be the same, or so long as the note is continued.*

* If it be required to continue the modulation, sharps or flats may be put as signatures or taken off by naturals, when the former key is with sharps or flats, to prevent confusion.

LESSON XX.

On the Human Voice.

DOES not the compass of the human voice vary in different persons ?

Yes ; according to its high or low tones.

How do you distinguish the pitch of different voices ?

By the medium of the piano forte.

Within what compass of the keys or notes of the piano forte are the different kinds of voices to be found ?

From the lowest B to the highest A on that instrument.*

To constitute the lowest species of male voice perfect, how many notes should it contain ? †

* *Vide plate of the piano forte, Elements, p. 1, 20.*

† The compass here assigned to the several kinds of voice is that which writers have generally assumed ; but in point of fact it is susceptible of no rule, for almost every voice varies in compass. Mrs. Billington could sing an entire octave above the highest note here allotted to the first soprano or treble, and three or four notes lower than the lowest. Catalani's compass was less than Mrs. Billington's, and Mara's still shorter than Catalani's. Mr. Braham's voice comprehends more notes than are here given, both to tenor and counter tenor. Mr. Bartleman's more than to both bass and barytone. It is also to be observed that the distinctions between male voices frequently have as much relation to volume and quality as to pitch.

Fourteen.

On what cliff will these fourteen notes be formed ?

On the F cliff on the fourth line, from F to E.



What is the sort of voice we are describing called ?

It is called bass.

What is the male voice lying next above the bass called ?

Barytone.

By what cliff is it denoted ?

By the F cliff placed on the third line.

How many notes should it contain ?

Twelve; reckoning from the lowest B to the F



What is the next voice above the barytone ?

F 2

The tenor, whose compass contains eleven notes, rising from the lower D to the G above.

In what cliff does this voice lay ?

In the C cliff, on the fourth line.



D G

How is the last or highest male voice named ?

The contralto or counter tenor.

What number of notes does it contain, and how are they reckoned ?

It contains fourteen notes, reckoning from F below to E above.

What cliff is it characterized by ?

By the C cliff on the third line.



F E

Which is the lowest female or boys voice ?

It is the third or mezzo soprano, whose compass contains twelve notes, rising from the lowest G to D above.

What cliff is used for the mezzo soprano voice ?

The C cliff on the second line.



G D

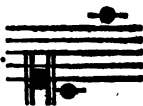
What do you call the voice next to the mezzo soprano?

The second soprano.

What number of notes does it contain?

Thirteen; reckoning from A to F on the C cliff, on

the first line.



A F

What is the extent of the first soprano or treble voice?

It extends from C in the G cliff on the second line,

to A above, and contains thirteen notes.*



C

* See Elements, p. 8, 20, 21.

This cliff is now generally used in England and on the Continent, in all printed music, for every species of voice, excepting the lowest or bass, to facilitate the progress of the learner.

LESSON XXI.

On the best mode of Forming the Voice.

IS solmization or the practice of solfeggi the best mode of forming the voice?

Yes.

Tell me how many syllables are used in solmization?

Six or seven.

What are these syllables?

DO, RE, MI, FA, SOL, LA, and SI.

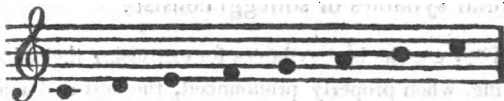
To what notes do these names or syllables apply?

Do to C—Re to D—Mi to E—Fa to F—Sol to G—La to A—and Si to B in all cliffs.

As the G cliff is the most generally used at present, the following scale will be found sufficient for the pupil to commit to memory, to enable him to call the notes by their names in solmization.

LESSON XXI.—FORMING THE VOICE. 71

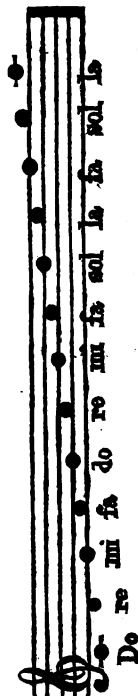
Example of the scale with seven syllables.



Do re mi fa sol la si do*

And so on to any higher or lower notes.

Examples of the scales with six syllables.†



† For exercises, see Elements, p. 1, 24. the names of lower notes will be found printed in the music of the larger work, and more fully explained.

* If singing masters would adopt the method of teaching solmization by six syllables, instead of seven, they would soon perceive its great superiority in facilitating the improvement of the pupil, and that the use of seven syllables is very difficult as well as inharmonious.

72 LESSON XXI.—FORMING THE VOICE.

In what does the utility of singing these particular syllables or solfeggi consist?

They are the best syllables for exercising the voice, giving, when properly pronounced, the best and most graceful formation of the mouth.

Are not they calculated also to produce the best articulation in singing?

Yes; as they introduce the true sound of all the material vowels.

Is not vocalizing alone sufficient for the exercising of the voice?

No; because it would not lead to the pronunciation of words, which is indispensibly necessary.

What then is the particular use of vocalizing?

To prepare the voice for executing, with the greatest flexibility, difficult passages, cadences, ornaments, &c.

Is this study generally in use in England in learning to sing?

No; but it is on all parts of the Continent.

Why?

Because it has been proved by experience to be the best and shortest way for the singer to arrive at perfection.

LESSON XXI.—FORMING THE VOICE. 73

(The Author can with the greatest confidence recommend this method of study as superior to all others, he having produced by it numerous pupils, both professional and amateurs of the most eminent talent. Amongst these may be named, as known and approved of by the public either as teachers or singers, Miss Bolton, now Lady Thurlow, Miss Stephens, Miss Frith, Miss Mori, Mrs. Austin, Miss Wilkins, Mrs. Henshaw, and Miss Herbert, &c. &c. all of whom have been formed by the study and practice of the solfeggios and exercises in his work.)

See for observations on naming the notes of the solfeggio in the G cliff, Elements, p. 1, 24, 25, and in the other cliff, p. 25, 26; also notices as to different methods (good and bad) of naming the notes in solmization.—For observation on dividing the time and naming the notes, p. 27, 28, 29, with a variety of examples as to beating time, the value of notes, &c.—See also, p. 30, as to forming the *sounds* with simple *scales*, the different species of intervals, exercises of harmonic intervals, p. 32, all the essential harmonic intervals, &c. p. 33 to 35, for chromatic intervals, &c.

LESSON XXII.

On the Formation of the Mouth in Singing.

IS not the proper formation of the mouth indispensably necessary to the right pronunciation of the different syllables used in solmization ?

Undoubtedly; and it is equally essential to the proper articulation of the words.*

What are the rules best calculated to facilitate this pronunciation of the syllables, and to give the voice, while so doing, its full tone and effect ?

The mouth in pronouncing *Do* should assume an oval form, and keep that form the whole time it is sounded, care being taken not to alter the syllable to *Dow* or *Dor*; the countenance also should not look distorted, but pleasant.

What should be the shape of the mouth in

* N. B. The complaint so often and justly made as to public singers (particularly those once called *fine singers*;) not making themselves understood, arises solely from inattention to this particular; some use one shape of the mouth only for the pronunciation of every syllable, and others distorting it to every possible form; but they who would best convey the sound and meaning of the words to the hearer, are those who practice by the Italian method.

LESSON XXII.—FORMATION OF MOUTH. 75

singing the syllable *Re*, or as it is pronounced by the Italians *Ra*?

It is not easily described except to the eye; the mouth however should be made to smile, the teeth shewn, and the same position retained during the continuance of the sound, otherwise the syllable will become *Ray-ee*.

Do the other syllables *Mi*, *Fa*, *Sol*, *La*, and *Si*, require equal care in pronunciation?

Yes; *Mi* pronounced *Mee*, requires a smiling countenance, and the vowel too, strongly rested on, care also should be taken not to open the mouth too much, otherwise the tone will become *Ma*; *Fa* is pronounced as the first syllable of *Father*; *Sol* nearly in the same manner as *Do*; *La* almost as *Fa*; and *Si* as *See*.*

How should the voice be exercised upon the different syllables?

Each syllable should be begun in as soft a tone as possible, and the breath retained to increase it when required.

Must not the sound be increased by almost

* The subject of the foregoing lesson may be more completely explained by addressing the eye.—For a series of plates, shewing the proper formation of the mouth, for different syllables, with appropriate exercises on each, see *Elements*, p. 1, 38, to 40; also observations as to taking breath, p. 52, 53.

76 LESSON XXII.—FORMATION OF MOUTH.

imperceptible degrees till it reaches the full power of the voice ?

Yes; and it must in the same manner diminish, till it becomes as soft as when it began; this method in Italian is called "*Messa di voce.*"

There are two different sorts of voices in both male and female—the one is called *Voce di Testa*, (voice of the head,) and the other *Voce di Petto*, (voice of the chest); the latter is the best, and every means should be tried by a singer to attain it. It is produced by giving the syllables an open sound, and may easily be distinguished (even by the feelings of a singer) from the other, as it proceeds entirely from the chest, and is capable of much expression, in which particular the *Voce di Testa* is very deficient. In male voices, the *Voce di Petto* extends only throughout the natural voice. As the *Falsetto* partakes more of the *Voce di Testa*, each of these voices may have certain defects, which, if not guarded against, will materially injure the tone; and as these defects proceed principally from an improper formation of the mouth, the utility of the foregoing rules upon that subject should be strictly enforced. The first of these defects is bringing the voice through the *throat*, thereby causing an unpleasant, thick, guttural tone—the second is causing the voice to be emitted through the *teeth*, which will always produce a *hissing* sound, and render singing very difficult—the third is bringing the voice through the *nose*, which is the worst of *all*.

LESSON XXIII.

On Expression in Solmization.

How are the different signs for expression in singing marked?

By certain words or characters, bearing different significations.

What is the first of those words or characters?

PIANISSIMO, abbreviated thus, **PIANISS.** or **P. P.**

What does this term denote?

It denotes that the whole of the passage, where it is placed, till it is contradicted by another sign, is to be sung as soft as possible.

What is the second term of expression?

PIANO or **PIA.** frequently written **P.** and signifying *soft*, but not so soft as **PIANISSIMO**.

What is the third term?

MEZZO PIANO, **MEZZ PIA.** or **M. P.** meaning not so strong as **Piano**, nor so soft as **Pianissimo**.

Tell me the musical terms denoting strength or power of expression in solmization?

They are as follows:—FORTE, FORTISSIMO, MEZZO FORTE, SFORZATO, RINFORZANDO, and CRESCENDO.

What is the precise meaning of these several terms?

FORTE, written For. or F. means strong; FORTISSIMO, Fortiss. or F. F. very strong, or as strong as possible; and MEZZO FORTE, or as it is generally written Mez. For. or M. F. not so strong as Forte nor so soft as Piano.


What do the terms Sforzato, Rinforzando, and Crescendo signify?

Sforzato, written Sfor. or Sfz. placed under any particular note, signifies that the first part of it is to be sung with great strength, but *continued* with softness. The Sforzato is sometimes expressed thus >. Rinforzando signifies that the note or set of notes under which it occurs, is or are to be sung with *continued* strength; and Crescendo or Cres. <, denotes that the passage under which it is placed is to begin Piano, and increase in strength by degrees, till it comes to the Forte.

Besides these, there are other terms also denoting different kinds of expression in solmization, which I will thank you to name?

The principal are *Diminuendo* or *Dim.* >, which, generally occurring after a *Forte*, signifies that the passage is then to be diminished by degrees till it comes to the *Piano* or *Pianissimo*.—*Slentando* or *Ritardando*, meaning that the time of the passage where it occurs is to be slackened.—*Calando* or *Rallantando*, meaning that the time is to be diminished by slow degrees; and *Smorzando* or *Smorz.* or *Mancando* or *Morendo*, denoting that the passage is to be diminished both in *time* and *sound* by slow degrees.

Are there not other terms which particularly apply to the articulation of notes?

Yes; *STACCATO* or *STAC.* marked by an accent over the note, thus, ' implies that such note or notes are to be sung as short as possible. *Legato* or a slur  over two notes, shews that the notes are to be held their full value, and connected with each other in a smooth manner; and *Dolce*, meaning sweetly or in a soft manner.*

* See for exercises in solmization, viz. scale, *Elements*, p. 1.

LESSON XXIV.

On Embellishments in Singing.

WHAT are the principal embellishments in singing ?

The first is the **APPOGIATURA**, which is a note smaller than the others, and takes from the note which it precedes so much of its duration.

Are there not many different kinds of **Appogiatura** ?

Nearly as many as of the other notes ; some denoting their own equal duration of time, some a half, and some a fourth or quarter of their duration only.

What are the rules for singing **Appogiaturas** ?

The **Appogiatura**, of equal duration, must be held as long as if it was a large note ; all **Appogiaturas**, if of half the duration, should be sung much stronger than the note which follows them ; and great care should be taken that they have fully, if not rather more than half the duration of the large note ; when of less than half the duration they naturally become of less consequence in every respect.

LESSON XXIV.—ON EMBELLISHMENTS. 81

Are Appoggiaturas always to be named in solmization?

Never; they are only to be sounded with the name of the note which they precede.*

Are not two or more small notes sometimes placed together before a large note?

Yes.

Are they considered also as Appoggiaturas?

No; they then lose their properties as Appoggiaturas, and become grace notes.

Are not Appoggiaturas and grace notes sometimes introduced between two notes?

Yes; when the Appoggiatura is of the same sound as the succeeding note; it is called by the Italians *Anticipazioni*, or Anticipation, because the small note anticipates the sound of the next note.

Whence is the duration of these notes taken?

Always from that of the first note.†

Name some of the other graces in ornamental singing?

* See examples of *Appoggiaturas*, and the manner in which they are written and sung, *Elements*, p. 1, 68, 69.

† See for examples of *grace notes*, *notes of anticipation*, &c. *Elements*, p. 1, 70.

82 LESSON XXIV.—ON EMBELLISHMENTS.

The two principal are the turn and the shake.

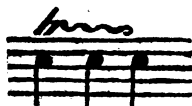
What is the turn?

It is a grace of three or four notes, called in Italian *Gruppo*; it is variously marked in musical compositions, and is of different kinds, as the common turn, the inverted turn, &c.*

What is the shake, in Italian *Trillo*.

It consists of two sounds, moved with velocity one from the other, and is abbreviated by a *tr* placed over the note, and is marked, when intended to

be continued, thus,



What is the great requisite in making a good trill or shake?

The principal art is to produce the sounds equal and distinct; neither too fast nor too slow, and to cause the same sounds to be continued distinctly during the whole of the shake.

Are there not two different kinds of shakes?

Yes; one a semitone, and the other a whole tone above the note upon which the shake is made.

* See for examples, *Elements*, p. 1, 70, 71.

LESSON XXIV.—ON EMBELLISHMENTS. 83

What are the best rules for acquiring and exercising the shake?

Take the note, with whatever name may belong to it, either Do, Re, Mi, Fa, Sol, or La, or exercise it with the syllable *Ah*, keeping the mouth open, the voice steady, and the intonation correct.*

* See for observations on the shake, *Elements*, p. 1. 73, to 75; also for general observations, addressed to the superintendant as to the various subjects of the preceding lessons.

In *Elements*, part 2, are to be found rules for transposition, and a second series of progressively difficult solfeggi.

As the rules for transposition are more intended for superintendants or masters than pupils, the author has thought it better not to expand this part of the subject into lessons, but merely to give a summary of the contents of the part, as above.

LESSON XXV.

On the best mode of Vocalizing.

UPON what letters of the alphabet can the voice be most advantageously exercised ?

Upon the Italian vowels, a, e, and o.

When several notes are marked *Legato*, how must such notes be sung ?



They must be sung smooth, the voice going from one note to the other, without any breaking of the sound or any aspiration.

If passages are marked *Staccato*, how should

the notes be sung ?

The reverse of *Legato*, the notes being to be struck distinct and short, with an aspiration.

Are there not passages where the *Staccatoed* note is joined by the *Legato* mark, (a slur or



Yes.

How should such passages be sung?

The note preceding the Staccatoed note must be taken Legato, or in one breath with the note before it, and broken off short, with an aspiration,



How should notes not marked *Legato* or *Staccato* be sung?

They should be sung distinctly, and with a constant flowing sound.

In what way is this best to be effected?

By enforcing each note, more or less, according to the passage and the marks, but without breaking the melody.

LESSON XXVI.

On taking Breath in Vocalizing.

WHEN passages in vocalizing are too long for one breath, in what manner can the pupil best gain breath without breaking the time?

By making the note on the beat Staccato, and in other cases by omitting a note.

May not sometimes more than one note be omitted for this purpose?

Yes; in triplets the second and third note may be left out.

* See *Elements*, for scales contrived to facilitate progressively the flexibility of the voice in vocalizing.

LESSON XXVII.

On Singing Music to Words.

WHAT is first to be recommended to the pupil wishing to learn a song or piece of music to words?

He should first beat the time of the air, at the same time calling the notes by name, as in a solfeggio.

When he has made himself perfect in the air and value of the notes, how should he proceed?

He should read over attentively the words of the song, &c. in whatever language it may be, and mark the places for taking breath.

What are the best places for taking breath?

They are at the comma, semicolon, colon or period, or in other words, where the sense permits it, attending to the melody.

When the melody is too long, where would you put the mark for taking breath?

It may be put after any word, but never in the middle, so as to divide a word.

Should this be done also in passages for vocalizing?

In such he should use the vowel of the word made under the passage, keeping the mouth open according to that vowel, and taking breath as has been before directed.

N. B. If the pupil is well grounded in the above rules, he may proceed to join the words with the music, that is, he must sing the melody with the words, keeping the mouth open, so as to preserve, without any intermission, the true sound of each vowel, according to the duration of the respective part of the melody set above it. For further elucidation of the above rules, see p. 44 to 53; on the pronunciation of consonants, p. 54 to 59.

LESSON XXVIII.

On Recitative.

IS there not a certain style of singing approaching nearer to speaking than songs or airs?

Yes; it is called recitative or reciting, and is nothing more than recitation, with musical sounds added.

Into how many kinds or classes is recitative divided?

Into two; serious and comic—the manner of singing or writing which varies according to the degree of seriousness or comicality of the subject.

How should serious recitative be characterized?

The passion or subject should be characterized by proper accents and suitable emphasis, and should preserve more of the musical intonation than the comic; the comic approximates more to the simple sounds of speech.

Is the music of each kind of recitative always written in the same way?

H

90 LESSON XXVIII—ON RECITATIVE.

Yes; filling each bar with as many notes as there are syllables, some notes longer or shorter, according to the accents of the words.

Can any rules be given as to time and expression in singing recitative?

The proper mode of singing recitative cannot be conveyed by notes, but must depend on taste, and learned from hearing a good singer.

What are the most general rules for singing recitative?

Recitative should neither be sung too fast nor too slow, but regulated by the style and subject.

Is not much care necessary in taking breath in singing recitative?

Yes; the breath should be so taken or renewed at proper periods, that the sense of each sentence be not broken by taking breath in the middle of it; other rules for taking the breath will be learned from practice.

How should accompanied recitative be sung?

It should never begin to be sung till the symphony is finished, for very generally the accompaniment begins as the voice finishes the last note that is sung.

When two or three notes of the same sound occurs upon words of two or three syllables, how should they be sung?

91 LESSON XXVIII.—ON RECITATIVE.

The accented vowel must be sung by changing its note to the note following.*

* This is so written by composers, because if written as an Appogiatura, it would claim no syllable for itself; and if written as a note, it would become discord to the harmony, therefore it is left to the judgment of the singer to introduce Appogiaturas, to give the energy on the accented syllables.

See for Examples, p. 139, 140.

LESSON XXIX.

On the Passions and Expression.

How are the passions and expression marked in music ?

Generally by certain Italian words, expressive of the manner, style, or passion prefixed to the composition, an alphabetical list of which, with their meanings, is to be found in most musical dictionaries.

Are there not certain great points, on the observance of which expression in singing principally rests ?

Yes ; there are four, namely, *Piano*, *Forte*, *Staccato*, and *Legato*.

Explain the meaning of these terms ?

Piano signifies soft and low ; *Forte*, that the note or passage should be loud and strong ; *Staccato* means soft, the note just touched, and left, as if the breath was broken between each ; and *Legato* smooth, one note joined with the other, and slurred into each other.

What is the union of *Staccato* and *Legato* called ?

LESSON XXIX.—PASSIONS AND EXPRESSION. 93

It is called *Puntato*, which is swelling and enforcing every note without leaving it.*

* The right modification of the four points above described, constitutes all the diversity required to sing or to appear to sing with feeling; in a song different passions will of course be required to be expressed, and consequently it should not be sung throughout in the same manner, but with a proper and judicious introduction of the *Piano*, the *Forte*, the *Staccato*, and the *Legato*, the delineation of the passion should also be observed; to these should also be added that essential point, the importance of which we again repeat—the right management of the *breath*, which as it is taken, quick, slow, laboriously, palpitatingly, or at short intervals, gives a proportionate degree of excellence to the sentiment about to be expressed.

See for examples and exercises, from the eminent composers, as to the passions and expressions, Elements, p. 3, 151 to 156.

LESSON XXX.

On Ornaments, &c.

WHAT are those sort of embellishments made use of in singing, called ornaments?

They are of two sorts; one when the notes introduced are sung in time, and the other *AD LIBITUM*.

What is the nature of the latter ornament?

It consists in the addition of many notes by the singer, and which should be executed with taste and judgment, or the meaning and expression of the word will be injured.

Explain more particularly the nature and names of those ornaments?

The first is either the single or double appoggiatura; the second is the mordente or turn; the third is the shake, and the fourth is a variation of the passage, or the introduction of additional notes.

On what passages may the Appoggiatura be best introduced?

LESSON XXX.—ON ORNAMENTS, &c. 95

The Appoggiatura may be introduced on all accented vowels, more particularly on those which finish the strain or verse, either in Italian or English.

Does this hold good in all cases?

No; if a word of two or three syllables finishes with notes of the same sound in slow music, an Appoggiatura is best introduced on the first note, which will have a good effect.

See for examples of ornaments and their use, p. 156, 157.

Care must be taken that ornaments, when introduced, be made on the vowels a, e, and o, Italian, and English vowel of the same sound, avoid as much as possible singing on the English sound of the vowel e, or the Italian i, as the effect will be ungraceful.

N. B. In the latter part of the larger work will be found a series of exercises, familiarizing difficult passages likely to be met with in the works of the most eminent masters, with airs, duets, trios, &c. on different distances and in various styles, English and Italian.

LESSON XXXI.

*On Cadenzas.**

WHAT is the kind of ornament in singing called a Cadenza or Cadence ?

It is an ornament introduced in songs where there is a pause and at the conclusion of a strain, when it is to be repeated ; also previously to the ending of a song before its final note, or at the note ending a movement, when another style of song is to commence.

Are Cadenzas restrained as to length or time ?

No ; they are left in most cases entirely to the singer.

* All ornaments formed on notes with pauses are called Cadenzas—they are named according to their situations, as Cadenza Sospesa, or the suspended Cadenza, which is generally in the middle of a song—Cadenza di Represa, or returning Cadenza, which is on the last note when the strain is to be repeated.—Cadenza Passante, or passing Cadenza, at or near the conclusion of a song ; and Cadenza Finale, or Final Cadenza, at the conclusion of that strain, when another movement is to commence : these are again subdivided into other kinds, for an explanation of which, and numerous examples as to their use, &c. see part 3d, p. 158 to 165 ; also part 3d, p. 166 to 169.

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