THE

# CHRISTIAN HARMONY:

IN THE SEVEN-SYLLABLE CHARACTER NOTE SYSTEM OF MUSIC;

BEING THE MOST SUCCESSFUL, NATURAL, AND EASY METHOD OF ACQUIRING A KNOWLEDGE OF THIS ART; SAVING TO THE LEARNER AN IMMENSE AMOUNT OF TIME AND LABOR. THUS PLACING THE SCIENCE OF MUSIC WITHIN THE REACH OF EVERY PERSON; CONTAINING THE CHOICEST COLLECTION OF

# HYMN AND PSALM TUNES, ODES AND ANTHEMS,

SELECTED FROM THE BEST AUTHORS IN EUROPE AND AMERICA;

TOGETHER WITH

A LARGE NUMBER OF NEW TUNES, FROM EMINENT COMPOSERS, NEVER BEFORE PUBLISHED

Embracing a Great Paniety of Metres

SUITED TO THE VARIOUS HYMN AND PSALM BOOKS USED BY THE DIFFERENT DENOMINATIONS OF CHRISTIANS;

ADAPTED TO

THE USE OF SINGING SCHOOLS, CHOIRS, SOCIAL AND PRIVATE SINGING SOCIETIES:

ALSO A

COPIOUS ELUCIDATION OF THE SCIENCE OF VOCAL MUSIC, AND PLAIN RULES FOR BEGINNERS.

### By WILLIAM WALKER,

AUTHOR OF "SOUTHERN HARMONY." AND "THE SOUTHERN AND WESTERN POCKET HARMONIST."

REVISED EDITION, GREATLY ENLARGED, WITH THE ADDITION OF MANY NEW TUNES

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### William Walker's

THE

# CHRISTIAN HARMONY

2015 Folk Heritage Edition

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## Editor's Preface

"I vividly recall that soft September Sunday afternoon, nearly thirty years ago, when I first heard the shapes sung at Morning Star. It was Old Folks Day and . . . Quay Smathers had built 63 feet of tables under the oaks in front of the church. The good folks of Dutch Cove, morning services over, had, as if by some strange coincidence, brought exactly 63 feet of food to share. Later, with the eating all done and the food put away, they rang the church bell and the old folks, and young folks, climbed into the choir loft to sing the shapes at Morning Star. . . . "

Twenty-one years have passed since I wrote those words for the 1994 Folk Heritage reprint of William Walker's 1873 edition of the *Christian Harmony*. Some things have changed. Some have not. More than 50 years have now passed since I first sang with Quay Smathers. Quay has gone on to teach the shapes to the choir in the Church Triumphant. But, this coming second Sunday in September, at the 125th Old Folks Day at Morning Star United Methodist Church in Dutch Cove, near Canton, NC, folks will gather. They will eat well . . . and they will sing. Yes, they will sing.

There are, as there has been for many years, two contemporary traditions of Christian Harmony singing. This book represents a continuation of the practice of singing from William Walker's 1873 second edition using reprints published in the Carolinas. It is unrevised and continues to use the original shaped note system devised by its author. The other tradition uses the 2010 Christian Harmony edition, published in Georgia. Tunes removed in earlier editions have been restored and the 2010 book is freshly typeset and easy to sing from. It does not use the original Walker shape note system, having adopted the Aiken shape note system along with major revisions in the 1950s.

Why then, other than a shortage of Walker books, do another reprint? Our goals are both preservationist and practical. It is our desire to preserve a living tradition of singing from the last edition that Walker personally edited before his death. It is our hope to extend a nearly 150-year unbroken tradition of singing the Walker shapes in the region where they were first sung. It is our wish to provide a special book to the shaped-note community. It is our dream to offer books for dedicated Walker book singings, both old and new. We have sought out the best originals available to us and created fresh scans. We have sought to balance enhanced readability while maintaining an appearance as close as possible to the original. We consider this effort to be complementary to other editions and in no way competitive. I will close with another revised quote from my preface to the 1994 Folk Heritage reprint:

"... There is something special in the human heart that allows us to rise beyond what we are as mortals... Sometimes it's when we raise our voices in ancient open harmonies, singing music that flows in lines and stands upright in vertical chords. I believe there is magic in music. Music transports and allows us to recognize the beauty and the connectivity of the mortal and the immortal. Within this book, look for words, for notes, for pages and ink, but look for more... A new generation has taken up the book, and, to paraphrase the Prophet Joel, the old folks, (and I now include myself in this number) will dream dreams and the young people will have visions...". and they will sing. Oh yes, they will sing.

Zack Allen, Editor Folk Heritage Books August, 2015

## PREFACE.

Since publishing the Revised Edition of the Southern Harmony, we have travelled thousands of miles in the Middle, Southern, and Western States, and taught a number of singing schools,—all the time consulting the musical taste of the clergy, music teachers, and thousands of others who love the songs of Zion,—and all the time trying to ascertain the need and wants of the Church, in a musical point of view, and selecting all the good tunes we could find, with a design to publish them at some future period. During our travels, we were often asked and urged to publish a tune-book in the seven-syllable and seven-character note system, containing more music suitable for church use, and a greater variety of metres, than could be found in any of our books. After many years' labor and effort to comply with these urgent requests, we have been enabled, through the blessing of God, to bring out The Christian Harmony as the result of our labor. In treating on the rudiments of music, we have taken them as they naturally present themselves, — viz.: Melodics, Rhythm, and Dynamics, — leading the learner on gradually from the easier to the more abstruse parts of this delightful science.

The tunes have been selected from about fifteen thousand (15,000) pages of printed music, and a great number of manuscript tunes kindly given to us and sent by mail by brother teachers, ministers of the gospel, and many other musical friends, embracing a great many standard church tunes, (some of them composed in the days of the Reformation,) which are as necessary in a music book for church use as ballast for a ship; tagether with a large number of splendid pieces of more modern dates,—

some perfect gems; — also some right fresh from the author's pen. We have also inserted a few Odes and Anthems.

We have been careful in trying to get a large variety of metres suitable to the different Hymn and Psalm-Books used by the different denominations of Christians.

Our aim has been to make our work a complete book of harmony for all christians.

Where the names of the authors of the tunes were positively known, they have been given; but where several persons claimed the same tune, we have dropped all names, fearing we might not do justice to some of the parties. Many of the tunes appear without any name as author; but we hope no author will think hard of us on this account, for we would have given names with pleasure had they been known. Our own name is placed over several pieces in this work, some of them original; others are melodies too good to be lost, which we set to music and composed the parts.

We have tried, in selecting music for our work, to gratify the taste of all. We have tunes that are used mostly in the country, (that is generally called rural music,) but the most of them are those used everywhere, in the cities, towns, villages, and country, from the seaboard to the mountains — over the whole land, East, West, North, and

South. The aged and youth will find tunes in The Christian Harmony that they will love to sing in the praise of our God and Redeemer.

Several authors have kindly given us the free use of their works, from which we have selected many valuable tunes for our book: but it is possible we may have inadvertently inserted some without leave that are copyrighted; if so, and we are informed of the fact, we will try and arrange the matter satisfactorily, for we do not want

to do any thing that is not high-toned and gentlemanly.

We would here express our sincere thanks and heart-felt gratitude to a generous public and a music-loving people for the very hearty and unparalleled patronage given to the various editions of the Southern Harmony, there having been sold (as we understand from one of the publishers) about six hundred thousand copies. May we not reasonably hope that The Christian Harmony — a work of mature years and tenfold more experience — will merit and receive a still more extensive patronage from the millions who love to praise God in his sanctuary? We earnestly ask the kind assistance, which has heretofore been given, of ministers of the gospel, brother teachers, pupils, and other friends, in the circulation and sale of this work, (maybe the main work of our life,) — in employing teachers\* of good moral character, forming large singing schools, and improving music generally.

The compiler now commends this work to the public, humbly praying God's blessing upon it, that it may be the means of advancing this important, sacred, and

delightful science, and of cheering the weary pilgrims of Zion on their way to the Celestial City.

"And they sing the song of Moses the servant of God, and the song of the Lamb. And the City was pure gold."—REVELATION.

WILLIAM WALKER.

SPARTANBURG, S. C., October, 1866.

\* We recommend young teachers and those who want to teach, and all others, male or female, who wish to understand the science of music thoroughly, to make Normal Schools of from thirty to one hundred pupils, employ an experienced Professor of Music, who is master of the science, and have sessions of twenty or fifty days in regular succession, where you can be taught on the Pestilosian and Inductive system. Meet early in the morning, say 9 o'clock; stay till 3 or 4 o'clock in the afternoon. In these schools you not only learn to sing, but how to sing. The author having taught many schools in the last ten or fifteen years, and having brought out more good teachers than in five times the number of common singing-schools, thinks therefore that he cannot commend them too highly.

We have just added the most beautiful and desirable of modern tunes, thus bringing this work up to the present and latest date. July 1, 1873

## SEVEN-SYLLABLE CHARACTER-NOTE SINGING.

THE QUICKEST AND MOST DESIRABLE METHOD KNOWN.

To those who are in favor of four-note singing, and think it is the best way, we would remark that we were for many years opposed to any other,—delivered many lectures on the subject, and were not convinced of our error till we taught our first normal school. There we saw clearly that, as we had seven distinct sounds in the scale, we needed and must have, to be consistent, seven names; we tried many names, but finally agreed on the Italian as the most euphonious. During the discussion, the question was asked, Would any parents having seven children ever think of calling them by only four names? The question caused a good deal of merriment; there the discussion ceased, all were convinced, all prejudice against seven-note singing was gone; and our opinion from experience is, that a school will learn nearly twice as many more tunes in the same time in the latter way than in the former.

And to those who are partial to the round-note system, and are opposed to character notes, we would say, that most authors and writers on music agree that, while learning to sing the scale, or a tune, we are aided very much in using certain names, - a name for each of the seven sounds. The question is, Will the names of the notes aid the learners in getting the sounds of the letters which the notes represent? In practicing lessons for the voice, it is of great service to apply, invariably, particular syllables to the octave, as by that means we associate with each syllable the idea of its proper sound. The end proposed is, that the same name invariably applied to the same interval may naturally suggest its true relation and proper sound. Now this fact is settled, that the quickest way in which this name can be communicated to the mind, is the best and most certain way to enable the singer to produce this proper sound; and all must admit that the name is quicker known by seeing a shape than by calculation. As seven different syllables or names are used for the purpose of attaining the seven different sounds in the octave with greater facility, so seven different figures, or forms, are used for the purpose of obtaining the names immediately and with perfect certainty. Thus the name, shape, sound, time, and relative pitch of any note are perfectly associated by the figured symbol.

On the principles of philosophy and logic, the Character-Note System is decidedly preferable to the Round-Note System. With round notes, the name of every note in the scale or tune has to be obtained by calculating the numerical distance it stands from the tonic doe or one, in every transposition, which many cannot make rapid enough to give the music its proper movement. With character notes, the name is instantly known by its shape.

July 1, 1873.

The philosophy of getting the sound of notes in vocal music is as follows: By practice, the name and sound of the notes become intimately associated; the instant the name of the note is conveyed to the mind, the ear anticipates the sound: anticipation produces desire; desire, will; will, intent; intent, effort; effort brings into action the vocal organs, which, through the voice, produce the sound. In the former way, all this has to be got through calculation; in the latter, by the shape of the note. With a glance of the eye, the shape is seen, and name ascertained; instantly all the other faculties act, and we hear the sound. It is then perfectly logical that, if we can, by the use of one organ, sight, convey to the mind that which brings all the faculties and organs instantly into action which produce sound in vocal music, it is far better than that system by which, after seeing, we have to go through the labor of calculation to bring them into action. Every music teacher who has tried it, knows how difficult it is to teach his pupils to sing the round notes. They cannot count the distance to get the names of the notes, and keep the time, all at once; at last, many give up in despair; - but give them the character notes, by which they can know the name of the notes by their shape, and they learn rapidly. Having no trouble to get the names, they give more attention to the time, emphasis, accent, etc., etc.

Not more than one in every fourteen can ever make a musician; the natural organization of many incapacitates them to understand the science; and phrenologists have often told us that not more than that proportion are mathematical and mechanical. If so, our conclusions are correct, for no one can make a musician with those organs deficient. But every person has time and tune, more or less; so all may learn to sing.

We are pleased to know that, while our work accommodates the masses or the millions by the character notes, it is none the less suited to the scientific and profound. Those who choose can sing by calculation, regardless of the shapes,—the flats and sharps being used precisely as in the round-note books, so it will equally suit the instrumental performers. In conclusion, we would say, May every effort be made to simplify and make the cultivation of this heavenly science easy, so that all may learn to sing, for sacred music especially has a natural tendency to lead the mind heavenward. As nothing so ravishes and transports the soul as the sweet strains of music produced here by human art, what may we not then expect will be its ecstacy when, in Heaven, it will be brought under the influence of the "WHOLE POWER OF HARMONY"?

"Hear I, or dream I hear the distant strains, Sweet to my soul, and tasting strong of Heaven."—Young.

# RUDIMENTS OF MUSIC.

#### CHAPTER I.

#### MUSIC.

Music is a succession of pleasant sounds so arranged in pitch, or sound and time, as to make a tune, ode, or anthem. In music, we have sounds high and low, slow and quick, loud and soft, from which arise three grand departments,—viz.: Melodics, Rhythmics, and Dynamics,—

- 1. Melodics treating of the pitch of sound, high or low.
- 2. Rhythmics treating of the length of sound, long or short.
- 3. Dynamics treating of the power of sound, loud or soft.

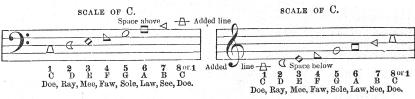
#### CHAPTER II.

#### FIRST DEPARTMENT - MELODICS.

- 4. In Music there are seven primary sounds; every eighth being the same kind of sound as the first, making an octave, and perfecting the scale. They are always numbered in regular order, from the lowest sound upwards, viz.: 1, 2, 3, 4, 5, 6, 7, 8 or 1, for the eighth sound is the first of another series of the same character, set an eighth or octave higher.
- 5. These seven sounds are also represented by the first seven letters of the alphabet, A, B, C, D, E, F, G. When more than seven are used, the same letters are repeated in regular order.
- 6. These letters also give names and positive sound to each line and space of the stave, or staff; which will be soon introduced to you, the sound of the letters being the same on all instruments.
- 7. In singing, we use seven monosyllables,—Doe, Ray, Mee, Faw, Sole, Law, See; then Doe again, making the octave; and these syllables are represented by seven characters,—viz.:
  - $\Delta$  C  $\diamond$   $\Delta$  O  $\Box$   $\lhd$  then  $\Delta$  again, perfecting the scale. Doe, Ray, Mee, Faw, Sole, Law, See; Doe,
- 8. In vocal music, we commonly have four parts, sometimes five,—viz.: Bass, Tenor, Counter or Alto, and Treble. If five parts, Second Bass, or Second Treble.

9. The letters are arranged on the staff for these parts in two different ways, represented by two Clefs. The F Clef, , is placed on F, the fourth line of the is placed on G, second line of Tenor Staff. 10. Letters on the BASS STAFF. -A, Fifth line-G. Fourth space F. Fourth line-The F Clef. E. Third space -D. Third line-C. Second space -B. Second line-A, First space -G. First line-TENOR STAFF. -F. Fifth line-E. Fourth space -D. Fourth line-C. Third space B. Third line-A. Second space The G Clef. G. Second line-F. First space E. First line-

11. Notes on the staff.



QUESTIONS.—What is Music? How many kinds of sound are there in music? How many departments arise out of these varieties of sound? What are they? Of what does Melodics treat? Rhythmics? Dynamics? How many primary sounds are there in music? What is repeated to perfect the scale? How are they numbered? By what are these seven sounds represented? How do we proceed when more than seven are used? What monosyllables are used in singing by note? How many parts are used in vocal music? What are they? How are the letters arranged on the staff for those parts? On what line is the F Cleft placed? The G Clef?

#### CHAPTER III.

- 12. An Interval is the difference in the pitch of any two sounds, however near or distant.
- 13. There are in the scale two kinds of Intervals, called Tones and Half Tones, or Semitones, or Steps and Half Steps.
- 14. From 1 to 2, from 2 to 3, from 4 to 5, from 5 to 6, and from 6 to 7 are steps; from 3 to 4 and from 7 to 8, half steps.
- 15. Thus, you see, the half steps occur between the third and fourth, and seventh and eighth, of the scale; also between E and F, and B and C, of the letters on the staff; and between Mee and Faw, and See and Doe, of the notes.
- 16. This is called the Natural Diatonic, or Major Scale. C is the natural Sharp key-letter, and Doe, or 1, the Sharp key-note; A is the natural Minor or Flat key-letter, and Law the Flat key-note, and is one of the Minor Key, or Scale, when counted as such.

Note. - This subject will be resumed in another place.

- 17. Each line and space in the staff is called a *Degree*,—five lines and four spaces, making nine *degrees*; and if more are needed in composing a tune, the spaces above and below the staff are used; also added lines.
- 18 In order to have a great variety of tunes, it becomes necessary to take the different letters of the staff for the key-note, or 1. By that means we keep the music within the compass of the voice. When any change of key is made, we have to use Flats, b, or Sharps, t, sometimes one and sometimes the other, set on the staff next to the clef, as a signature or sign to the instrumental performer what letters to play flat or sharp, as the case may be, to keep the instrument in unison with the voice; for we naturally sing any key correctly if pitched right; but not so with an instrument. When a change of key is made, it is by art that the performer plays the tune correctly, hence the name Artificial Key.
- 19. In order to make this plainer, we introduce a table of Flats and Sharps, which every person who attempts to learn how to sing should commit to memory.

20. The natural place for	1
Doe, or 1, is on	If F be sharp, Doe, or 1, is on G,
But if B is flat, it is on . F.	If F and C are sharp, on D,
If B and E are flat, on B flat,	If F, C, and G are sharp, on A,
	If F, C, G, and D are sharp, on . E.
If B, E, A, and D are flat, on . A flat,	Note See illustrations.
4 2 41 2 2 - 11 3 (0 11 )	

And this is called Transposition of the Scale or Key.

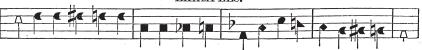
#### ILLUSTRATIONS AND EXAMPLES.



- 21. Remember that the Minor key-note,  $\square$ , is always a third below or a sixth above its relative Major key-note,  $\triangle$ .
- 22. When F is taken for 1 or Doe, and we sing the notes in regular order, you sing a half step between A and B, you sing A natural and B flat, as the half step occurs between the third and fourth, which is Mee and Faw. The flat is set on B as a sign to play it flat, for the order of the half steps must be preserved by the instrument, in order to sound in unison with the voice. All the letters flatted must be played so; if sharped, must be played so, for the same general purpose of keeping the instrument in unison with the voice. As before observed, we naturally sing them right, for one key is as natural to the voice as another.
- 23. A Flat, b, set on the left of a note, causes it to be sung or played half a step lower. A Sharp, set on the left of a note, causes it to be sung half a step higher. The Mark of Restoration, so (commonly called a Natural,) set on the left of a note previously flatted or sharped, restores it to its former sound.

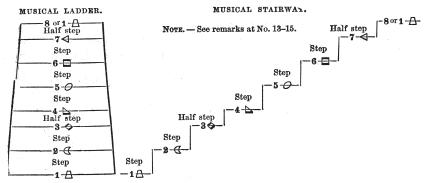
Note. - Flats and Sharps thus used are called Occasionals, or Accidentals.





Questions.—What is an Interval? How many kinds of intervals are there in the scale? What are they called? Between what numbers and letters do steps and half steps occur? Between what notes? What is this scale called? Which is the natural sharp or Major key-letter and note? Minor? What is each line and space in the staff called? How many degrees are there? What are used when more than nine are needed? What characters are used in making a change of key? Why is it necessary to change the key? What is the natural place of Doe, or 1? If one flat is used, on what letter is Doe? If two? If three? If four? If one sharp? If two? If three? If four? What distance above or below any Major key is its relative Minor? When F is taken as one, what letter is flatted or sharped? (Norz.—Teachers will ask similar questions in regard to the different transpositions.) How does a flat or sharp, set on the left of a note, cause it to be sung? What character restores a note to its former sound?

24. As it is somewhat difficult for pupils to understand the nature of the tones and semitones, or steps and half steps, we will illustrate them by presenting them to the eye on two diagrams, called the Musical Ladder and Musical Stairway, or Steps,—the rounds and steps arranged on the principle of the inch and half inch measurement,—with the notes set on the rounds of the ladder and steps of the stairway, with the numerals.



Note. — Every music-teacher should have a blackboard of convenient size, say eighteen or twenty-four inches square, and set it up in front of the class, where all can see, and draw most of the lessons and diagrams on it with chalk; then sing them, count and explain, and keep the class interested, by changing the lessons and diagrams as in their (the teachers') sudgment may seem best; and they will find (as I have found by many years' experience) the class progressing much faster than they will without a board. Let those who have never used one, make the experiment; they need not fear the result. The fingers of each hand are often used in showing the location of the letters on each staff, and of the key-notes, steps, and half steps, in the various transpositions, taking the right hand to represent the G Clef or Staff, the left to represent the F Clef or Staff.

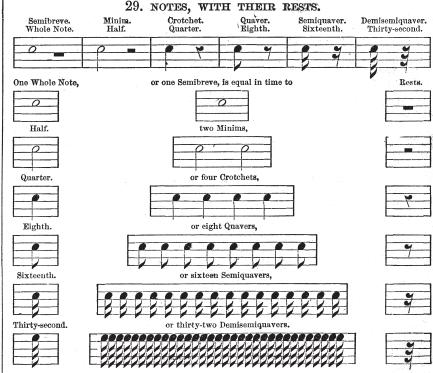
In hearing music sung, or played on an instrument, we notice that some of the sounds are dwelt on much longer than others; some twice as long, some three or four times, &c., which brings us to treat on Rhythmics.

#### CHAPTER IV.

#### SECOND DEPARTMENT—RHYTHM, OR RHYTHMICS.

25. Rhythm.—This term comprehends everything in relation to time in music. It treats of the division of music into measures, subdivision into parts of measures,

and the time of each kind of notes in the measure. 26. There are six kinds of Notes used in music, which differ with each other in time. 27. In their technical names they are called Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver; but properly by their mathematical proportions,—Whole Note, Half Note, Quarter Note, Eighth Note, Sixteenth Note, and Thirty-second Note. 28. There are six characters, called Rests, which represent the different Notes in silence. When any of these occur, the singer must be silent as long as it would take to sing the Note or Notes they represent.



QUESTIONS. — Of what does Rhythm treat? How many kinds of notes are there used in music? What are they called? How many rests are there? What is their use?

30. Notes are sometimes dotted by a period, (.), set immediately on the right, called a Point of Addition, or Mark of Added Time. Notes thus dotted are sung one-third longer, or half as long again. A dotted Whole Note is sung as long as three Half Notes; a dotted Half Note, as long as three Quarter Notes, &c.



Rests are also dotted to add time to them.

31. Staccato. — When a note or several notes are to be sung in a short, pointed, and distinct manner, the Staccato is used. See the example.



EXAMPLE.

- 32. The Hold, ,\*\* is sometimes placed over or under notes; the sound of the note is then prolonged indefinitely, but, as a general rule, about one-fourth longer.
- 33. The figure  $\widehat{\phantom{a}}_3$  is sometimes placed over three notes, called Triplets. In that case they are sung in the time of two of the same kind without the figure.
- 34. Notes have no positive time, only relative time; they are sung sometimes slower and sometimes quicker, according to the several moods or movements of time in which music is written; but always have their mathematical proportions to each other.
- 35. Music is divided into equal portions, called Measures, by straight lines drawn across the staff, called Bars.
- Bar. Bar. Measure of music. Bar.

  Measure Measure
- 36. Any number of notes written between two of these Bars is a Measure of music, not a Bar of music, as it is sometimes called.
- 37. While we sing, time passes away, which, in vocal music, is marked by motions of the hand, called Beating Time.
- \* This character is called a Pause when placed over a Bar, showing you may be silent in the same proportion, thus answering the purpose of a Rest.

#### CHAPTER V.

#### MOODS OF TIME.

38. In writing music, there are, generally, nine moods or movements of time used, (but I believe, with Mr. J. Aikin, that we could do as well with fewer, by the use of directive terms,) — four of Common, three of Triple, and two of Compound.

Note. - In this work all the moods of time are marked with figures.

#### COMMON TIME.

39. The First Mood of Common Time is marked with the figures,  $\frac{4}{2}$ , having two whole notes, or their equivalent, in a measure, sung in four seconds—four beats. First, down; second, left; third, right; fourth, up. This is called Quadruple Time.

Note. — This mood is seldom used.

- 40. The Second Mood, marked 2, has one whole note, or its equivalent, in a measure, sung in three seconds—two beats. One, down; the other up. This is called Double Time.
- 41. The Third Mood, marked 4, has the whole note, or its equivalent, in a measure, sung in two seconds and a half—four beats. Beat in the same manner as the first mood. This is called Quadruple Time.
- 42. The Fourth Mood, marked 2, has a half note in a measure, sung in one second—two beats. One, down; the other up. This is called Double Time.



QUESTIONS.—How much time does a period, set on the right of a note or rest, add to it? In what manner do we sing notes marked with Staccato? The Hold? The figure 3? What are notes called when marked with the figure 3? Have notes positive or relative time? How is music divided into equal portions of time? What is the music written between two bars called? How is time marked in vocal music? How many kinds of time are generally used in vocal music? What are they? How marked? What figures represent the first mood of common time? The second? The third? The fourth?

TRIPLE TIME.

43. The First Mood of Triple Time is marked with the figures 2, has three half notes, or their equivalent, in a measure, sung in three seconds—three beats: first, down; second, left; third, diagonally up.

44. The Second Mood is marked 4, has three quarter notes, or their equivalent, in a measure, sung in two seconds—three beats: same way as the first mood.

45. The Third Mood is marked 8, has three eighth notes in a measure, or their equivalent, sung in one second. Beat as the other two.

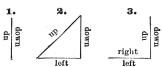
COMPOUND OR SEXTUPLE TIME.

46. The First Mood is marked 4, has six quarter notes in a measure, sung in two seconds and a half—two beats: one down, the other up.



EXAMPLES.

48. The figures over the above examples show the number of beats to the measure; the letters, the motions of the hand,—viz.: d, down; l, left; r, right; u, up,—to aid the pupil in learning how to beat time.



49. I introduce some diagrams. You will see by the diagram that the up-beat in Triple Time is diagonal. 50. You always commence the measure with the hand falling, and close with it rising in all moods of time.

Note. — We recommend teachers not to bother their pupils too soon with four beats, but first teach them well the two beats; then the three and four. In fact, most of the tunes written in Quadruple measure can be performed as well in Double, and it is much easier for the pupil to perform two beats to the measure than four.

- 51. In Common Time, the accent \* is on the first note or part when only two are in a measure. If four, accent on the first and third part. In Triple Time, the accent is on the first note or part when three parts are in a measure; if only two, on the longest. In Compound Time, the accent is on the first and fourth note or part when six parts are in a measure; if less than six, on the longest.
- 52. Syncopation. When an unaccented note is connected by a slur with the next accented note on the same letter, they are called Syncopated Notes; name one only, and sound the time of both, whether in the middle of the measure, or passing across the bar from one measure into another. Syncopeed Notes are notes set out of their usual order, yet requiring the accent.







make a pendulum ball of lead, or some other heavy substance, about an inch in diameter; then a small cord fastened to om the centre of the ball, have the cord for

it, suspended from a nail Measuring from the centre of the ball, have the cord for the different beats of the following lengths:

Length of Pendulum. Time of vibration.

or  $\frac{4}{2}$  and  $\frac{3}{2}$  (second beats), 39.08 in. — one second.

or  $\frac{4}{4}$  and  $\frac{4}{4}$  (1 second and a quarter beats), 61.06 in. — one and a quarter second.

Ougstrons.—What figures represent the first mood of triple time? The second? The third? First of com-

QUESTIONS.—What natives represent the first mood of triple time? The second? How much time is given to the measure in the different moods of time? What notes fill a measure? How is the time beat in the different moods? Does the hand rise or fall in commencing a measure? On what part of the measure does the accent fall in the different moods of time. When are notes called syncopated? How sung? What are syncopeed notes?

\* The use and design of accent is treated on in another place.

Length of Pendulum. Time of vibration.

For 2 and 6 (three-quarter second beats), 21.98 in.— three-quarters of a second.

For 3 (two-third second beats), 17.37 in.— two-thirds of a second.

For 4 (half-second beats), 9.77 in.— half second.

For 5 (one-third second beats), 4.34 in.—

87.93 in.— one and one-half second.

119.68 in.— one and three-quarters sec.

156.04 in.— two seconds.

- 54. Then for every vibration of the ball, beat with the hand and count the number of beats to each measure, and you will soon learn to keep time correctly.
- 55. But we would have you recollect distinctly, that all our time-tables, &c., are only general rules to guide us in time. The movement should be governed mostly by the subject we sing, in order to bring out the true meaning and sense of the same, and produce the effect designed by the composer; for, while we sing the words, we are speaking in tune, which produces the best effect possible; for singing is the highest perfection of expression.
  - 56. We may have the expression in prose, good; in poetry, better; in music, best.
- 57. But tunes, in the abstract, from the words, are much better sung in their proper movement and kind of time.
- 58. For instance, take the good old tune Mear, and sing it in two-four time, or six-eight time. In hearing it thus sung, we do not think there is scarcely any one that would think of Mear; if they did, they would exclaim, "Oh, do not distort or murder that good old tune! Sing it the good old way, in three-two time." \* So with Old Hundred, and many others.
- 59. We have made these remarks to show the importance of the tunes being sung in their proper time.
- 60. In singing the poetry, if a change from the regular movement is needed, it is generally indicated by directive terms,—viz.: slow, cheerful, grave, &c., &c.

#### CHAPTER VI.

#### OF ACCENT AND EMPHASIS IN RELATION TO MUSIC AND POETRY.\*

- 61. Accent and emphasis form the very essence of music and versification.
- 62. It is from this source that they derive their great dignity, variety, and power of expression.
- 63. In music, accent is a certain stress or power of voice on a certain note or notes in a measure, which is according to the division and subdivision of it. By it we step through the measure and tune, singing the intermediate note or notes softer than those accented.
- 64. Emphatic syllables or words, in poetry, are called feet. If the music and poetry be skilfully arranged, the accented notes and emphatic words will come together; if not, the music must yield to the words; but it is by the proper combination of both of these that the highest and deepest emotions of the heart are expressed.
  - 65. Poetry. A certain number of connected syllables form a foot.
- 66. These syllables, thus connected, are called feet, because it is by their aid the voice, as it were, steps along through the verse, in a measured pace; and it is necessary that the syllables which mark this regular movement of the voice should, in some manner, be distinguished from the others.
- 67. All feet, in poetry, have either two or three syllables. Consequently, we have poetry divided into two parts,—viz.: equal measured verse, and unequal measured verse. Verse of equal measure have feet of two syllables; and verse of unequal measure have feet of three syllables; and each of these measures is subdivided into two parts,—the first or equal measure into Trochaic and Iambic measures; and the second or unequal, into Dactylic and Anapaestic measures.
- 68. Verses of Trochaic measure consist of feet of two syllables, having the first syllable of each foot accented, and the last unaccented.

#### Examples of Trochaic Measure.

Hārk! the hērald angels sing, "Glory to the new-born King, Peace on earth, and mercy mild, God and sinners reconciled." Lord of heav'n, and earth, and ocean, Hear us from thy bright abode, While our hearts, with deep devotion, Own their great and gracious God.

 $<sup>\</sup>boldsymbol{\ast}$  The critic will please excuse this departure from the regular rules of rhetoric.

<sup>\*</sup> These remarks are partly from Jamieson's "Rhetoric" and J. Funk's "Genuine Church Music."

QUESTIONS. — What is accent in music? If important or emphatic words fall on an unaccented part of a measure, how should it be sung?

Note. — Teachers can ask such questions about the poetry as they may deem proper.

69. Verses of Iambic measure consist also of feet of two syllables, having the first syllable of each foot unaccented, and the last syllable accented.

#### Examples of Iambic Measure.

Arise, in all thy glory, Lord, Let power attend thy gracious word; Unveil the beauties of thy face, And show the riches of thy grace. Ye lovely band of blooming youth, Warn'd by the voice of heavenly truth, Now yield to Christ your youthful prime, With all your talents and your time.

70. Verses of Dactylic measure consist of feet of three syllables, having the first syllable of each foot accented, and the last two syllables unaccented.

#### Examples of Dactylic Measure.

Hail the bless'd morn, when the great Mediator Down from the regions of glory descends; Shepherds go worship the babe in a manger— Lo! for his guard the bright angels attend.

This measure frequently has an additional unaccented syllable at the commencement of each line; thus:

Ye angels, who stand round the throne, And view my Immanuel's face, In rapturous songs make him known— Tune, tune your soft harps to his praise. How damp were the vapors that fell on his head! How hard was his pillow, how humble his bed! The angels, astonish'd, grew sad at the sight, And follow'd their Master with solemn delight.

71. Verses of Anapaestic measure consist also of feet of three syllables, having the first two syllables unaccented, and the last accented.

#### Examples of Anapaestic Measure.

Oh! how happy are they Who their Saviour obey, And have laid up their treasure above; Oh! what tongue can express
The sweet comfort and peace
Of a soul in its earliest love!

May I govern my passions with absolute sway, And grow wiser and better as life wears away.

72. The preceding are the principal feet and measures, of which all species of English verse wholly or chiefly consist. These measures, however, are capable of many variations, by their intermixture with each other, and by the admission of secondary feet. From this intermixture it is, that we have such a variety of metres.

#### CHAPTER VII.

#### THIRD DEPARTMENT - DYNAMICS.

- 73. Organ Tone. A sound which is commenced, continued, and ended with an equal degree of power, is called an Organ Tone ( ).
- 74. Crescendo. A sound commencing soft and gradually increasing to loud is called Crescendo (cres., or \_\_\_\_\_\_).
- 75. Diminuendo. A sound commencing loud and gradually diminishing to soft is called Diminuendo (dim., or >--).
- 76. Swell. A union of Crescendo and Diminuendo produces the Swell Tone, or Swell ( ).
- 77. Pressure Tone. A very sudden crescendo or swell is called a Pressure Tone (<, or <>); as, "O John! don't!"
- 78. Explosive Tone. A sound which is struck suddenly with force, and instantly diminished, is called an Explosive Tone (>); as, "Hah! hah! hah!"

Note. - Aspirate the first h in the syllable with great force.

- 79. Medium Tone. A sound or tone produced by the ordinary action of the vocal organs of the voice is called a medium sound, marked (m).
- 80. Piano. A tone produced by the organ a little restrained is called Piano, marked (p).
- 81. Pianissimo. A tone produced by a very slight exertion of the organs, yet so as to be distinctly audible, is called Pianissimo, marked (pp).
- 82. Forte. A loud sound produced by a strong and full exertion of the vocal organs is called Forte, marked (f).
- 83. Fortissimo. A very loud sound made by the vocal organs exerted to their fullest extent (not a scream) is called Fortissimo, marked (ff).

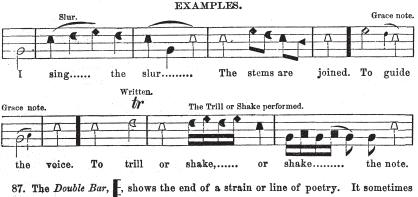
### CHAPTER VIII.

#### OTHER CHARACTERS USED IN MUSIC.

84. A SLUR, ( ). Any number of notes under a slur are sung to one syllable or word, gliding softly from one sound to another. The stems of the notes are often joined together, answering the purpose of a slur.

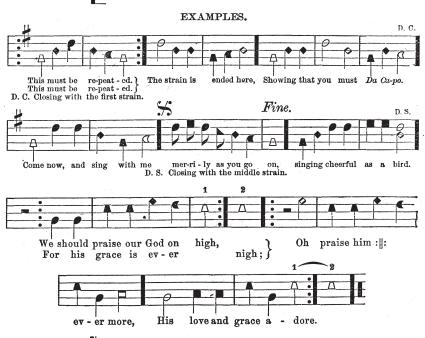
QUESTIONS.—What is an organ tone? Crescendo? Diminuendo? A swell? Pressure tone? Expressive tone? Medium tone? Piano? Pianossimo? Forte? Fortissimo? How are notes included by a slur sung?

- 85. Grace Notes, p precede or succeed the regular notes, to guide the voice smoothly and gracefully into the sound of the principal notes. When they precede a principal note, they are called Appoggiatura; when they succeed the note, they are called after-notes. They are not counted in the measure. In using them, we have to borrow time from the principal notes.
- 86. The Trill or Shake, tr. Notes over which it is placed should be warbled softly, using about two sounds of the scale.



- shows when to repeat.
- 88. Repeat. -, four dots in the spaces across the stave. Any quantity of music written between - two rows of these dots is sung twice.
- 89. Da Capo, marked D. C., at the end of the stave, shows that you close the tune with the first strain, or strains, as the case may be.
- 90. Direct, S, and D. S., show that the tune closes with a middle strain. Sing from the Direct and close at the word Fine.
- 91. Double Ending, or figures 1, 2. You sing the note under 1 at the end of a strain or tune before you repeat; and the note under 2 after you repeat, omitting the note under 1; but if a slur is drawn over the two notes, sing both the second time.
  - 92. A Prisma. : ||:, shows the repetition of preceding words

93. The Close, , shows the end of a Tune, Ode, or Anthem.



94. The Brace, , shows how many parts of a tune are sung together. Two, three, four, and | sometimes more, are arranged in the Brace,-viz.: the lowest part, Bass; second part, Air, Leading Melody, or Tenor; third part, Counter (now called Alto); fourth part, Treble. If more, Second Treble, or Second Bass. In this work the Alto is often written on the Bass staff.

QUESTIONS. - What are grace notes? When they precede the note, what are they called? When they succeed, what called? How should notes under a trill or shake be sung? What does a double bar show? A repeat? Direct? Da capo? Double ending? A prisma? The close? The brace? What is the order of the parts included by a brace?

Teachers should ask such questions as they think proper, to make the class understand the subject from paragraphs 97 to 104, inclusive.

- 95. These names for the different parts of music have come down to us from our fathers.
- 96. They arranged the lowest, or heaviest, male voices on the Bass, (as we do now;) the medium female and highest male voices, (and sometimes boys,) on the Tenor, leading air, or Melody, which is the principal part; hence the name Tenor,—as we say, "The tenor of the sermon was on the redemption of man;"—(in singing schools in the country, most of the small girls and boys sing this part;)—the third part, Counter, (or Alto, meaning high,) to the highest female voices, and to boys whose voices were very acute; and the fourth part, Treble, to medium female voices, and sometimes a few of the highest male voices. With this arrangement, the music is very good: the female voice being by nature an octave higher, or more acute, than the male voice, they harmonize very well.
- 97. This arrangement of the voices is still retained in most of the rural districts of our country, except that the Alto is written and sung an octave lower, and assigned to females and boys who have the gravest voices.
- 98. But most modern authors class the voices differently, and call some of the parts by different names.
- 99. They assign the lowest male voices to the Bass, (as did the Fathers;) the highest male voices, to the fourth part, (Treble,) and call it Tenor; the highest female voices, to the second part, (Tenor,) and call it Soprano or Treble; the lowest female voices, to Alto, and call it Second Soprano or Alto; boys also on Alto till the change in their voices, at which time their voices are depressed or sink an octave.
  - 100. Human voices are naturally divided into these four general classes.

Note. — There are other distinctions besides the above; as, Baritone, between the Bass and Tenor; and the Mezzo-Soprano, between Alto and Treble.

- 101. We recommend singers not to confine themselves entirely to the part that suits their voices best, but practise frequently on the other parts, by which the voice may be improved very much, giving it more flexibility, volume, and compass.
- 102. We give an example, showing what is considered the common compass of the voices assigned to the different parts. Many voices can run or sing several degrees more than is laid down for them in the Example, or General Scale.
- 103. In singing the notes on the Bass staff, when you come to C, or Doe, you sound in unison with C, or Doe, on the first added line below the Tenor staff; then run in unison to C on first added line above the Bass, and C in third space of the Tenor, showing the fact that the same letters on the different staffs are always in unison with each other or an octave apart.

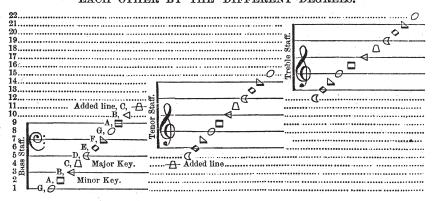
104. The notes on the G Clef or stan are pitched or sounded a sixth nigner than on the F Clef or staff,—E, first line in Tenor, being in unison with E, third space of Bass; count down to first line of Bass, six, or count up from G,—viz.: G, one; A, two: B. three; C, four; D, five; E, six.

105. In counting degrees in music, always count inclusive, that is, the letter counted from and the letter counted to.

106. The two clefs are a second apart, one being on F, fourth line of the Bass staff, in unison with first space of the Tenor staff; the other on G, second line of Tenor staff, in unison with fourth space of Bass,—thus standing next to each other, with their respective staffs locked into each other. They divide the degrees of the two equally, being the same number of degrees from the F Clef down to G, as from the G Clef up to F; then, by putting a note on the space above the Tenor staff, we have the two octaves, which is as much as most persons can sing with ease.

#### CHAPTER IX.

GENERAL SCALE, SHOWING HOW THE PARTS CONNECT WITH EACH OTHER BY THE DIFFERENT DEGREES.



QUESTIONS.—On what lines or spaces on the F and G clefs are the sounds in unison? Are the same letters on the different clefs always in unison? What is the difference in the pitch of notes on corresponding lines and spaces on the F and G clefs? How are the degrees of music counted? What is the distance from F to the G clef? Explain the General Scale.

108. The General Scale comprises three octaves, or twenty-two degrees of sound, which is more than any common voice can sing. The F Clef is on the seventh degree, and the G Clef on the eighth; also on the fifteenth, when the Treble is sung by females; for the third staff is only added to present to the eye the female voice as being an octave higher, or more acute than the male voice. If all the parts were sung by males, the scale would have but fifteen degrees, - two octaves. The two key-notes are on the second and fourth degrees, and their octaves on the ninth and eleventh, sixteenth and eighteenth; for when we refer to an organ, piano, or melodeon, when these degrees are all struck at one time, we find them correspond with each other exactly, and harmonize beautifully,—the ninth and eleventh, &c., being the same kind of sounds as the second and fourth, pitched an eighth or octave higher; and so, on the same principle, to the extent of the great or grand scale of nine octaves, which embraces all the sounds in nature appreciated by the human ear,running three octaves below C, second space of Bass, and five octaves above C, third space of Tenor staff, requiring a pipe thirty-two feet long to make the lowest sound; and the sixteenth of a foot to produce the highest.\*

109. From the above facts, we very plainly see the origin of the name Natural Key of C, or one (1) of our scale, (in singing called Doe.) It corresponds precisely, by its descending octaves, with one (1), the first or lowest sound in nature distinguished by the human ear then ascending the sounds of nature in the human voice, as God has made them, are, from 1 to 2 a step, or tone; from 2 to 3 a step; from 3 to 4 a half step, or semitone; from 4 to 5 a step; from 5 to 6 a step; from 6 to 7 a step; and from 7 to 8, or 1 again, a half step; from which sound another series of steps and half steps arises, in the same order, the eighth sound of every series being the first of another of the same character, thus showing clearly that there are, in nature, but seven primary sounds; and, from the different arrangements and combinations of these sounds, we have the almost endless variety of tupes.

Note.—Many years ago there was but one staff used, (the G-Clef staff,) and but few tunes, embracing but little over an octave in compass. They placed A in the second space to represent the key or tone, sound or note, called the Pillar of the pathetic sounding tunes, (now called Minor key tunes,) and C in the third space, to represent the tone note-key, or Pillar of the tunes that sounded cheerful and animating, (now called Major key tunes,) thus dividing the staff equal, with their key-notes, it being the same distance from A down

to E as from C up to F; they put B on the third line, and called it the leading letter or sound, (our See,) it always leading to the key either above or below. Afterwards, when they composed basses to their tunes, they invented the Bass staff (and the Clef,) placed it under the other staff, sounding the notes a sixth lower than on the corresponding lines and spaces of the upper staff, to save making so many added lines below to write the low notes upon, (as we do now,) and called it the Bottom part; hence the name Base, as we say, "The base of a mountain," &c. They placed the clefs and notes on the staffs as we have them now (See General Scale.)

Note.—I have done my best to give this little historical sketch correctly: some of it I derived from old books, and some has been handed down for many years by tradition.

#### CHAPTER X.

#### SCALE OF KEYS.

C, 3d,	Δ	△ 8th or 1st, C		
B, 2d.	◁	√ 7th,	В	
A, 8th or 1st.		☐ 6th,	A	
G, 7th.	0	O 5th,	G	
F, 6th.	Δ	△ 4th,	F	
E, 5th.	0	♦ 3d,	E	
D, 4th.	D	⟨ 2d,	D	
C, 3d.	Δ	△ 1st,	С	
B, 2d.	⊲	√ 7th,	В	
A, 1st.		□ 6th,	A	

- 110. The left-hand column of figures and notes shows the degrees of the Minor key; the right-hand column, those of the Major key.
- 111. This scale shows that See,  $\bowtie$ , on B, is between the two key-notes,—the Major key the first above it, the Minor key the first below it. See is always on the letter between the two keys, no matter what letter they are transposed to; hence it has for ages been called the leading note, always leading to the key either above or below it.
- 112. Every flat set at the beginning of a tune takes the place of See, (said to drive it,)\* and

sinks the notes on its letter a half step,—that is, causes them to be sung or played a semitone lower, and removes See and the key to the fourth above, or fifth below.

- 113. Every sharp set at the beginning of a tune takes the place or letter to be occupied by See, (said to lead it,\*) and raises all the notes on that letter a half step,
- \* Which give rise to the following stanzas:

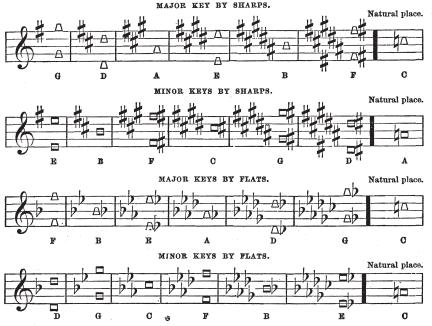
"By flats the See is driven round,
Till forced on B to stand its ground;
By sharps the See's lead through the keys,
Till brought to B, its native place."

QUESTIONS.—What does the left-hand column of the scale of keys represent? The right? Where does this scale show See to be? Why is See called the leading note? What note does a flat take the place of when set at the beginning of a tune? Does it sink or elevate the note?

<sup>\*</sup> The lowest sound I ever heard sung or made by the human voice, was by Rev. J. M. C. Breaker, who made a full round tone on B, space below second added line below the Bass staff. We transposed the scale by five sharps, put Doe on B, and run down four letters or degrees below the general scale. The highest sound I ever heard sung by the human voice, was by two young ladies, one from Italy, the other my oldest daughter: they made a clear, round, distinct sound on A, first added line above the general scale, one letter or degree above the scale.

that is, causes them to be sung or played a semitone higher, and removes See and the key to the fifth above or a fourth below.

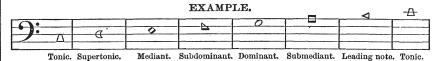
# EXAMPLES SHOWING THE TRANSPOSITION OF BOTH KEYS BY FLATS AND SHARPS.



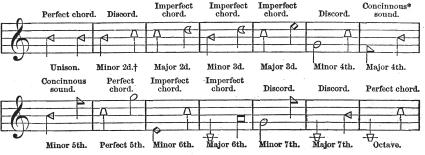
NOTE.—The flats and sharps set on the right of the notes in the examples, are only put there to make it read better. For instance, if B and E are flat, Doe is on B flat; if F, C, G, D, A, and E are sharp, Doe is on F sharp, &c.

- 114. When the keys are transposed by sharps, they take the place of their former dominant,—a fifth above, or a fourth below. When by flats, they take the place of their former subdominant,—a fourth above, or a fifth below.
- 115. The degrees of the octave have distinct names, arising from their importance and situation in the scale.

- 1st. The Tonic,—from its being the principal tome note, key, pillar, or foundation of the tune.
  - 2d. Supertonic, from its being the first note above the Tonic.
- 3d. Mediant,—from its being in the middle, or midway between the Tonic and Dominant.
- 4th. Subdominant,—from its being the fifth below the Tonic, as the Dominant is the fifth above.
- 5th. Dominant,— from its being a principal note in the scale, and the most perfect chord, except the octave.
- 6th. Submediant, from its being midway between the Tonie and its fifth below.
- 7th. Leading,—from its always leading to the keys.
- 8th, or 1 again. Tonic,—from its being the octave of the Tonic below, and 1, or Tonic of the next scale above.



# 116. INTERVALS OF THE SCALE PRESENTED TO THE EYE, WITH THEIR NAMES.



- \* Concinnous means pleasant sound.
- † Minor, minus a semitone; one semitone less than a Major interval of the same denomination

QUESTIONS.—What place does a sharp take? Does it elevate or sink the notes on that letter? When the key is transposed by sharps, what place does it take? By flats, what place? Why is the first degree of scale called tonic? The second, supertonic? The third, mediant? The fourth. subdominant? The fifth, dominant? The sixth, submediant? The seventh, leading? What is the difference in a major and minor interval?

#### CHAPTER XI.

#### OF HARMONY AND COMPOSITION.

- 117. HARMONY.— When two or more notes of different degrees, sounded at one time, are pleasant to the ear, and produce agreeable sensations in the mind, it is called Harmony.
- 118. The notes which make harmony are called Concords, and their intervals consonant intervals. The notes which sound disagreeable to the ear are called Discords, and their intervals dissonant intervals. The common chord is the Unison,—third, fifth, and sixth, and their octaves. The unison and fifth are called perfect chords. The third and sixth are called imperfect chords,—not being so full and agreeable to the ear as the perfect; but in composing four parts, the sixth is often used instead of the fifth.

119. The Discords are the second, fourth, and seventh, and their octaves. The fourth is often used, especially the Major fourth, it being the same in ratio (sound) as the Minor fifth. Although the second, fourth, and seventh are discords, yet composers use them sometimes to advantage in bringing out the force or true meaning of the words, but are always followed (or should be) with a full chord of all the parts.

Note.— For further remarks on this subject, or Thorough Bass, see "Marks' Musical Composition," "Gardner's Music of Nature," and "Collectt's Musical Grammar."

120. The following example will show the several Concords and Discords, and their octaves.

#### EXAMPLE.

		CONCORDS.			DISCORDS.			
Single Chords	1	3	5	6	2	4	7	
	8	10	1 2	13	9	11	14	
Their Octaves	15	17	19	20	16	18	21	
	22	24	26	27	23	2 5	28	

#### CHAPTER XII.

# RULE FOR COUNTING INTERVALS IN MUSIC, AND GETTING THE PROPER PITCH OF THE DIFFERENT PARTS.

121. In counting intervals in music, always count including the note (or letter) counted from and to. For instance, take "Kedron," L. M.: in counting the distance between Bass and Tenor, E is one, F two, G three,—a third then count from Tenor to Treble, G one, A two, B three,—a third; then count from Bass to Treble, E one F two, G three, A four, B five,—a fifth,—the two thirds making a fifth,—that is, twice three are but five in music. To get the pitch, first get the proper sound of E, Law; then sing the notes in their regular order, Law, See, Doe,—three,—and you have the pitch of the Air; then sing Doe, Ray, Mee,—three,—the pitch of the Treble, using but five notes or letters. Then let us take "Lovely Vine," S. M.: get the proper sound of C, Doe, then sing Doe, Ray, Mee, Faw, Sole,—five,—and you have the pitch of the Alto; then Sole, Law, See, Doe,—four,—the pitch of the Tenor, (now called Treble;) then Doe, Ray, Mee,—three,—the Treble, (now called Tenor;) yet it is only an eighth, or octave, from Bass to Tenor, and a tenth from Bass to Treble. How is it, answer, you take the last note of the first interval as the first of the second, &c.?

122. The rule is, twice three are five, five and four are eight, eight and three are ten, and twice eight are fifteen,—there always being one less in music than the numerical relation of the same numbers in arithmetic.

Note. — We recommend to all teachers or leaders, when they cannot have an instrument in their schools or choirs, to get a Tuning-Fork, (the Chromatic Fork is the best,) to give them the proper sound of the letters; when that cannot be had, pitch the tune so that the highest and lowest notes can be sung with equal ease.

#### GENERAL REMARKS.

123. Each pupil should sing so soft as not to drown the teacher's voice, and each part so soft that the other parts can be distinctly heard;—the Bass bold, full, and majestic; Tenor, firm, clear, and distinct; Alto, full, open, and plain; Treble, (now called Tenor,) soft, round, and mild. The Minor key tunes softer and slower than Major key tunes, with a lighter Bass. The high notes and quick notes should be sung softer than the low notes and slow notes.

Questions.—What is harmony? What are the notes and intervals which produce harmony called? What are disagreeable sounds called? Which are the common chords? Which are discords?

124. In singing fugued tunes, be careful to sing the solo soft and lively, increasing the sound in volume as the other parts are coming in; and, when closing a tune on a long note, swell the voice to the middle, then decrease softly like an echo, or die away like the sound of a good bell.

125. Singers should not join in concert until each division of the class can sing their part correctly; and not continue singing too long at a lesson, as it injures the voice, hurts the lungs, and produces dulness and languor.

126. All persons should learn to sing the tunes well by note before they try to sing the words, then they can give better attention to the sentiment contained in the poetry or sentence sung. It is in this that vocal music is so superior to instrumental; the latter only pleases the ear, while the former not only pleases the ear, but reaches the soul and informs the understanding.

127. While learning to sing, we should endeavor to cultivate the voice so as to make it full, round, soft, smooth, and elastic,—moulding the voices together in each part, so that, when numbers are singing together in concert, there should appear in each part to be but one uniform voice.

128. The most important things in singing are, good order and strict decorum, with our hearts deeply impressed with the great truths we utter while singing the words; and the nearest perfection we ever arrive at in singing is, when we enter fully into the sentiment and sound, and make them our own; for, if we could be as much captivated with the sentiment of the words and the sounds of the music as the author of the tune is while composing it, we would pronounce, accent, emphasize, swell the voice, sing soft or loud, slow or quick, where the words required it, make suitable gestures, and add every necessary grace.

129. The Great Eternal God, who has been pleased to bless us with the noble faculty of music, and talents to be improved in that sacred and heavenly science, is jealous of how we use them, lest it should be done in such a way as not to glorify his name. We should therefore feel it our duty to improve the talents thus given us, and learn how to sing, and try to sing with the spirit and with the understanding, making melody in our hearts to the Lord.

Note. — We believe every person is born with some talents for music, more or less,—some one, some two, five, six, eight, or ten.—and that all could learn to sing if they were to commence while little children; the vocal organs are then pliant, and the ear very quick to perceive sound; and we all know how early the infant notices a noise, and tries to imitate sounds. Among the hundreds of children whom I have taught in singing-schools, none have failed to learn to sing; and with the many thousands of adults, there have been but three that did not succeed in learning to sing,—they could not control their voice, could follow in several notes of the scale, then fall back to some sound below; which shows clearly,

to my mind, that, had they been instructed while young children, when all their vocal organs could have been easily controlled, they would have learned to sing. We hope, therefore, that parents will encourage their children, in early years, to sing the praises of God, believing that they will surely succeed. And to aid them, we think of publishing, at an early day, a small music book in patent notes, for children, to be used in the common literary schools for children, in the cities, towns, and country.

#### PRACTICAL EXERCISES.





Note.— Teachers should be careful to have their pupils understand that C sharp is not C raised or elevated, and D flat is not D lowered or depressed, but the tone C sharp or D flat is an independent tone, being in pitch between C and D. Absolute or positive pitch is of course unalterable. If for convenience' sake, we say B flat or F sharp, &c., we do not mean that the letters are ever sung flat or sharp, but only the note on the letter. To the eye they are the same; to the ear, different.



<sup>\*</sup> In singing these pieces, divide the class so as to have one division for each part. Let the Eirst Division commence at 1, and sing to 2. When they commence the Second Part, the Second Division commences the First Part, &c. Those who sing the Air, generally form the first division; second, Bass; third, Alto; fourth, Treble. Sing the piece over three or four times,—all singing together on the last part like a full chorus or each division dropping off at the close, and ending like a soft echo, as the nature of the words may require.

formers.

ling in power.

fthroughout.

A; an Italian preposition, meaning to, in, by, at, &c. |Con Justo; with chaste exactness. ORGANO; the organ. ACCELERANDO; accelerating the time, gradually faster Con Moto; with emotion. ORCHESTRA; a company or band of instrumental per-[and faster. Con Spirit; with spirit, animation. Coro; chorus. PASTORALE; applied to graceful movements in sextuple Adagio, or Adasio; slow. Adagio Assai, or Molto; very slow. DA; for, from, of. DUETT; for two voices or instruments. Piv; more. Piv Mosso; with more motion, faster. [time. AD LIBITUM; at pleasure. DIMINUENDO; gradually diminishing the sound. Pizzicato; snapping the violin-string with the fingers. Affections; tender and affecting. AGITATO; with DA CAPO; from the beginning. Poco; a little. Poco Adagio; a little slow. [agitation. Declamando; in the style of declamation. Poco A Poco; by degrees, gradually. ALLA CAPELLA; in church style. ALLEGRETTO: less quick than Allegro. Decrescendo: diminishing, decreasing. Portamento; the manner of sustaining and conducting ALLEGRO; quick. ALLEGRO ASSAI; very quick. DEVOZIONE : devotional. of music. the voice from one sound to another. ALLEGRO, MA NON TROPPO; quick, but not too quick. DILETTANTE; a lover of the arts in general, or a lover Precentor; conductor, leader of a choir. DI Molto; much or very. Divoto; devotedly, devoutly, Presto; quick. Prestissimo; very quick. AMABILE; in a gentle and tender style. AMATEUR; a lover, but not a professor of music. Dolce; soft, sweet, tender, delicate. RALLENTANDO, ALLENTANDO, or SLENTANDO; slower and Amoroso, or Con Amore; affectionately, tenderly. DOLENTE, or DOLOROSA; mournful. softer by degrees. Andante; gentle, distinct, and rather slow, yet connected. Doloroso; in a plaintive, mournful style. E; and. RECITANDO; a speaking manner of performance. Andantino; somewhat quicker than Andante. [pression. | Elegante; elegance. RECITANTE; in the style of recitative. ANIMATO, Or CON ANIMA; with fervent, animated ex-Energico, or Con Energia; with energy. RECITATIVE: musical declamation. Animo, or Con Animo; with spirit, courage, and bold-Espressivo; expressive. RINFORZANDO, RINF., or RINFORZO; suddenly increas-Antiphone; music sung in alternate parts. [ness. Fine, Fin, or Finale; the end. RITARDANDO; slackening the time. Arioso; in a light, airy, singing manner. Forzando, Forza, or Fz.; sudden increase of power. SEMPLICE; chaste, simple. Fuge, or Fuga; a composition which repeats or sus-tains, in its several parts, throughout, the subject with Senza; without; as, Senza Organo, without the Organ. A TEMPO; in time. A TEMPO GIUSTO: in strict and exact time. BEN MARCATO; in a pointed and well marked manner. which it commences, and which is often led off by Sforzando, or Sforzando; with strong force or empha-BIS; twice. Brilliant, gay, shining, sparkling. Fugato; in the fugue style. BIS; twice. Brilliant; brilliant, gay, shining, sparkling. Fugato; in the fugue style. [some one of its parts.] sis, rapidly diminishing. Siciliana; a movement of light, graceful character. neous embellishment at the close of song. GRAZIOSO; smoothly, gracefully. [time. Smorendo, Smorzando; dving away. CADENZA; same as the second use of Cadence. See GRAVE; a slow and solemn movement. SOAVE, SOAVEMENT; sweet, sweetly. See Dolce. CALANDO; softer and slower. [Cadence. IMPRESARIO; the conductor of a concert. Solfeggio: a vocal exercise. CANTABILE; graceful singing-style; a pleasing flowing LACRIMANDO, or LACRIMOSO; mournful and pathetic. Solo; for a single voice or instrument. melody. LAMENTEVOLE, LAMENTANDO, or LAMENTABILE; mourn-Sostenuto; sustained. CANTO; the treble part in a chorus. CHOIR; a company or band of singers; also that part LARGHISSIMO; extremely slow. [fully. Sorto; under, below. Sorto Voce; with subdued voice of a church appropriated to the singers. LARGHETTO; slow, but not so slow as Largo. SPIRITOSO, CON SPIRITO; with spirit and animation. CHORIST, or CHORISTER; a member of a choir of singers. LARGO; slow. LEGATO; close, gliding, connected style. STACCATO; short, detached, distinct. Subito; quick. TACE, or TACET; silent, or be silent. TARDO; slow. Col, or Con; with. Coll'Arco; with the bow. LENTANDO; gradually slower and softer. COMODO, or COMMODO; in an easy and unrestrained Lento, or Lentamente; slow. Ma; but. TASTO SOLO; without chords. CON EFFETTO; with expression. [manner. Marstoso; majestic, majestically. TEMPO; time. TEMPO A PIACERE; time at pleasure. CON DOLCEZZA; with delicacy. MAESTRO DI CAPPELLA; chapel-master, or conductor of Tempo Giusto; in exact time. Con Dolore, or Con Duolo; with mournful expression. Marcato; strong and marked style. [church music. Ten, Tenuto; hold on. See Sostenuto. CONDUCTOR: one who superintends a musical perform-Messa DI Voce: moderate swell. [erate time. Tutti; the whole, full chorus. MODERATO, OF MODERATAMENTE; moderately, in mod-UN; a; as, UN Poco, a little.

Molto; much or very. Molto Voce; with a full voice. VA; go on; as, VA CRESCENDO, continue to increase ance; same as Music Director. CON ENERGIA; with energy. Con Espressione; with expression. Morendo; gradually dying away. VERSE; same as Solo. Vigoroso; bold, energetic. MORDENTE; a beat or transient shake. Mosso; emotion. VIVACE; quick and cheerful. Con Fuoco; with ardor, fire. CON GRAZIA; with grace and elegance. Moto; motion. Andante con Moto; quicker than An-Virtuoso; a proficient in art. Voce Sola; voice alone. CON IMPETO: with force, energy. Non; not. Non Troppo; not too much dante. Volti Subito; turn over quickly.

# THE

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### WEBSTER. S. M.

