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OR

Corri's Treatise on Vocal Music.

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Dutchess of Buccleuch

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ADDRESS TO THE PUBLIC.

In entering on the following Work, was I to pursue my journey along the well-known hacknied road, I might expect to arrive easily at its termination; but as the path I mean to take deviates in part from the usual route, I have reason to apprehend, notwithstanding the incentive of my undertaking, and zeal for the art, that I shall not pass unattacked: custom, that formidable idol, will, probably, send forth against me the arrows of *ill-nature*, *ignorance*, and *conceit*,—a malignant banditti that generally annoy the eccentric adventurer; but good intention must prove my shield of defence.

Men of talents, and liberal minds, before they decide on what has the appearance of innovation, always investigate and consider its merit and worth, and will be ever ready to encourage every attempt in which they may discover even a slight degree of improvement—but in my profession how few are there of this class!

A profession which, of all others, affords the greatest latitude for imposition,—the qualifications of a school-master—a dancing-master, and a drawing master, most people can fully ascertain,—but the music-master's how few parents are capable of appreciating, or can judge whether he plays or sings in tune or in time, in good style, &c. &c. and even with this, his knowledge may be merely superficial and inadequate to instruct a pupil in the principles and theory of the science. Possessed, perhaps, of a good address, and furnished with a few vocal and instrumental pieces, he exhibits his pretensions with the utmost assurance, stops at nothing, dashes through, right or wrong—confident his hearers will not discover his errors; should they be in some degree perceived, civility, and good-nature, pass over what appears doubtful,—and thus ignorance triumphs;—and it frequently happens, that a shop-boy of a music-seller, exchanging the broom for the tuning-hammer, and obtaining half a dozen lessons from a professor, sets up for a master.

To prevent such shameful impositions, which are not only injurious to the art, but to the public at large, in a country where music is so generally cultivated, it would be, in my opinion, a regulation of great utility, if, as in other professions, there was a public ordeal of strict examination, which all who teach music must first pass through.

Being well aware that one's own judgment may not always be correct and impartial, where favourite ideas are the subject, I consulted several professors on the novelties I intended to introduce into the rules of singing;—their approbation and favourable opinion gave me confidence to proceed, and thus to venture this Treatise before the public, to whose candid and liberal judgment I submit my work. My friends also suggested the idea, that a sketch of my professional life might not too far encroach on the time of the reader; which idea I adopted, from a desire of proving I have possessed those advantages of study, and that experience which qualifies me for the Work I here undertake; my knowledge of the art having been derived from preceptors of the highest abilities, and the opportunities of hearing the first talents Europe has produced within the last fifty years; also from having been in the constant practice of public and private teaching, for almost as long a period up to the present moment.

Thus apologising for the introduction of the following pages, I submit a short sketch of *The Life of Domenico Corri*.

ADVERTISEMENT.

The Author, with the view of giving to his Instructions the most convenient and familiar form, and of impressing more forcibly on the mind of the Learner the principal requisites for attaining excellence as a Vocal Performer, has thought it expedient to convey his Directions and Observations in the shape of a Dialogue, supposed to pass between Master and Scholar, which he has endeavoured to assimilate, as nearly as possible, to the method which he pursues with his Pupils.

DIALOGUE.

Introductory

——·———REQUISITES FOR VOCAL MUSIC.———

Scholar. I wish to receive some instruction in the art of singing.

Master. In what line or style do you mean to practice,—as professor or amateur?

Scholar. What difference can my intentions in this respect make?—What is the distinction between these styles?

Master. The distinction between them is not in the *principles* of the *art*, but in the application of them, or rather, in the extent to which the application should be carried:—to acquire the art of singing in a superior degree, there must be a gift of nature, and much assiduous practice. There exists a false notion of its easy attainment, for it may be observed, that in all parts of Europe, where this art is very generally cultivated, we seldom can name ten (what may be called) first-rate singers, whose abilities and excellence constitute them standards of the art.

Scholar. You dishearten me.

Master. Be not discouraged, I will explain to you:—Singing may be compared to painting,—which art has various styles,—historical, landscape, portrait, miniature, scenery, &c. &c. and each of those styles may be finished with more or less accuracy; but the effect of each is produced from design, proportion, light, and shadow;—so the vocal art affords various characters,—the sacred, the serious, the comic, anacreontic, cantabile, bravura, &c. &c. and though each style requires different gifts and cultivation, yet true intonation, the swelling and dying of the voice, with complete articulation of words, are essential to all. Thus, whatever style you may wish to attain, and possess the natural qualifications for, the ground-work, the foundation, must be subject to the same principles.

Scholar. What are the requisites, or gifts, necessary for a good singer.

Master. First,—A singer ought to have a good ear, which is a most important and indispensable requisite; a gift, without which no perfection can be obtained. The perfection of the ear is derived from two causes,—first, the construction of the auricular nerves;—secondly, an early opportunity of hearing good music; from which circumstance it may be observed, that children of musical parents often excel in the profession; the intervals of sounds thus early habituated, are, like their oral language, learned without study.

Secondly,—The voice,—this is capable of great improvement, and, like metal or stone, may be polished to a high degree of perfection; it is not the extent or compass, nor the body of voice, which alone will constitute a good singer, but its proper and skilful management;—good quality, or sweetness of voice, however, is a very desirable possession.

Thirdly,—The swelling and dying of the voice; [the *crescendo* and *diminuendo*] without this important requisite no other can avail.

Fourthly,—Distinct articulation of words and sounds; by which only, meaning and sentiment can be expressed.

Fifthly,—Quick perception; to give to every word its proper energy or pathos.

Sixthly,—The physical requisites;—spacious lungs, muscular larynx, wide mouth, with regular teeth; and, if added to these, an expressive countenance, it will greatly contribute to the perfection of a singer. In addition to the foregoing requisites, some knowledge of music, and of the rules of composition, are of great advantage, without which, no ornaments of cadenzes, graces, shakes, &c. &c. can be adapted, conformably to the laws of harmony and modulation.

Scholar. I have always understood that the voice was the principal requisite for a singer.

Master. I allow that a good voice is one of the principal requisites, and does not require so much labour in the culture, for voice alone will, in general, impose with great effect;—yet a correct ear, a gradual swelling and dying of the voice, distinct articulation, (which creates expression) with a moderate compass of voice, will certainly produce

more real effect on the *heart*, than voice only can possibly do:—Pacchiarotti, Guadagni, Tenducci, Rauzzini, and many others are striking examples of this truth.

Scholar. This account encourages me;—shall I venture to give you a specimen of my qualifications? Will you hear a song?

Master. I would rather decline it at present; it is a misfortune attending our art, that songs are learned and sung before the rudiments are acquired, while in other professions there are certain established rules, to which every one submits:—In order to attain any degree of perfection, a singer should be instructed at a very early period in life, and the practice ought to be gradual; for, in the first instance, the organs of voice are incapable of much exertion; they acquire strength and flexibility only by degrees, after much patient and attentive exercise; and it too frequently happens that a singer by attempting difficulties, before he is accustomed to the performance of progressive passages, gets a habit of singing out of tune; occasioned chiefly by the relaxation of the wind-pipe, and the other organs not having attained sufficient strength and tone: Knowledge and practice should "grow with the growth, and strengthen with the strength;" on the contrary, not one in a thousand ever thinks of applying to a master until they have learned, and sung, most of the popular songs;—can it, therefore, be reasonably expected, that, after considering themselves as nearly perfect, they will submit to the drudgery of the art, and the acquisition of the fundamental and elementary rules?

Scholar. I fear that you will apply these observations to me; I know many songs, and several of those sung by the most eminent performers.

Master. Then I shall find more trouble, in unteaching you what you have learned, than in teaching you what you ought to know.

Scholar. And yet my friends have expressed themselves much pleased with my performance.

Master. If you wish really to excel, you must study to please, not only your friends who may be prejudiced in your favour, but likewise all your auditors; and not only to please but to delight and charm, which is the intent and power of music.—Let us proceed.

———WORDS THE ORIGIN OF MUSIC.———

Master. I will begin by giving you an idea of the nature of vocal music; pray which do you consider as most interesting, words, or musical sounds?

Scholar. Words, I should imagine.

Master. Why?

Scholar. Because they give meaning to all things, and express every passion of the mind.

Master. Words probably first gave rise to music, and do you not think that if those words were assisted by musical sounds, they would express still more forcibly.

Scholar. Certainly; and I have often regretted that I could not understand the words of the song by many public performers, from their indistinct articulation.

Master. This is a great defect, and what every one ought most sedulously to correct—words are the prime object: when language was first framed, mankind endeavoured to give to the sound of their words some resemblance to the ideas which they were intended to represent; this is manifest from many words such as rough, smooth, hard, soft, roar, murmur, whisper, sound, hum, hiss, loud, high, low, crush, and a multitude of others; instances of which might be given in all languages, both ancient and modern; in the utterance of such words with emphasis, more especially when several of them are strung together in a sentence, there is a kind of vocal music;—In process of time this emphasis advanced into musical sounds—hence the origin of melody, which, doubtless, at first, was rude and unpolished, but, at length, being reduced to rule, became an art; but as in all other human inventions, both improvements have been introduced, and errors have crept in.

Scholar. What are the improvements and errors to which you allude?

———INTRODUCTION OF GRACES.———

Master. I will endeavour to explain:—In the infancy of the art, it is probable that one sound, or note, was allotted to each syllable;—at subsequent periods, singers introduced occasionally, an additional note to that already allotted to the syllable, which was expressed by inflexion of the voice, and denominated a grace; this embellishment, which added great charm to vocal music, was soon multiplied into various forms, producing the shake, turn, divisions, variations, cadences, &c. &c.—and in course of time gave rise to bravura singing;—this new style of singing these captivating ornaments, when executed with neatness and precision, had great influence on the ear, but not on the heart:—hence arose a kind of contest amongst professors in the vocal art, and those who could quaver most thought themselves the best singers.—The public taste being seduced by this decorated style, expression, the true perfection of music, was destroyed by the excessive and improper introduction of ornaments, incompatible with energy

or pathos. Ornaments should ever be in subordination to the character and design of the composition, and introduced only on words which will admit of decoration, without destroying the sentiment; nor, indeed, should they ever be introduced, but by singers capable of executing them with precision and effect; when used properly, and with moderation, they are no doubt brilliant concomitants to the vocal art; but, at present, no one thinks of singing a song without flourishing on every note, as is now the general practice and manner of our first performers, whereas, would they content themselves with singing according to their ability, observing the character and meaning of the composition, to give to each its true expression, though their performance be not ornamented, they may be entitled to as much admiration, as sometimes is excited by a display of superfluous decoration.

Scholar. I have often observed ornaments introduced not only on every word, but in the midst of a syllable.

Master. This is very common, for instance, it is the fashion to begin Handel's celebrated song " Angels ever Bright and Fair" by a shake on the first syllable " An-"—and after the shake run a division of a thousand notes, torturing the audience with suspence what word it is, till at length, with exhausted breath, comes forth —" gels."—

Also in the song " Comfort ye my people" the same liberty is taken with the sense of the words, and the patience of the audience.—" Com"—a shake or cadence-" fort"—the same impropriety is too often apparent in the words of many other airs.

The singer ought to observe, that the repetition of words by the composer was no doubt intended for the purpose of giving the singer an opportunity for that display of ornament, which on their first utterance even common sense forbids, and it was from this consideration, that the Da-Capo in airs was first introduced, which allows the singer every latitude of ornament consistent with the rules of harmony, and the character of the composition.

Scholar. Could not composers prevent this impropriety in vocal performers?

———REMARKS ON VOCAL PERFORMERS.———

Master. The evil I fear will not be easily eradicated, for the scarcity of first-rate performers, renders the generality of that description so opinionated, that they become not only dictators in this licentiousness of ornament, but directors of the author and composer, and also of the manager:—the poet, unfortunately, in our modern operas, thus controlled by the singer, is obliged to write, cut, and carve, according to his, or her will and pleasure. The composer, likewise, is placed in a similar situation, he must compose a bravura, rondo, pollaca, &c. &c. for any situation the singer may select, which frequently destroys the design of the piece; and, even after this accommodation, every note of the songs shall be so ornamented and twisted, as to alter entirely the composer's original ideas:—in former times, the composer had the arrangement of the whole opera, and of course contrived to place the performers in situations adapted to their abilities; bravura, rondo, polacca, &c. were introduced in proper progression, the whole forming as it were, an historical painting, where every part of the composition was in true keeping and just proportion.

An opera now is frequently composed by different composers—the first origin of this was called Centone, which is a compilation from different authors, but always under the management of one master, and by that means produce a good effect; whereas, in the modern mode of several composers being employed in the same opera, and working separately, and consulting only his own favorite ideas, the whole may be compared to a concert of detached pieces, and the original unity of the poet's design is entirely lost.

I do not mean to say, that singers skilled in composition may not be equally capable, as composers, in the arrangement of a piece, but as self-partiality will in general predominate, it is to be feared that they may sometimes sacrifice all other considerations, to the display of their own talents—an instance of which occurs to my recollection in the Opera of Artaxerxes—the celebrated Madam Mara always introduced the song " Hope told a flattering tale," in the place of " Monster away,"—an absurdity which it is wonderful that any singer could be guilty of, and, still more so, that any manager would have permitted.

Scholar. Are these abuses of recent date?

Master. Only of recent date; within my memory, those famous singers Farinelli Cafarello, Geziello, Pachiarotti, Milico, Aprili, David, Raff, and others of the first eminence, sung compositions with little ornament, exerting their talents, on the parts appointed to them; nor were they permitted to introduce, at random, any graces, ornaments, &c. as caprice directed; but in such places only as the composer had allotted.

Scholar. What was the particular excellence of these singers?

Master. Their merit consisted in the Portamento di voce

Scholar. What is the meaning of this Italian term?

———PORTAMENTO DI VOCE.———

Master. *Portamento di voce* is the perfection of vocal music; it consists in the swell and dying of the voice, the sliding and blending one note into another with delicacy and expression—and expression comprehends every charm

which music can produce; the Portamento di voce may justly be compared to the highest degree of refinement in elegant pronunciation in speaking.

Endeavour to attain this high qualification of the Portamento, and I must again repeat, deliver your words with energy and emphasis, articulate them distinctly, let the countenance be adapted to the subject, and fear not your success.

———EFFECT OF COUNTENANCE.———

Scholar. I never conceived any attention to the variation of countenance necessary, unless I were a professional singer.

Master. You are much mistaken, for words either in speaking or singing have most effect on the heart, when accompanied with suitable expression of countenance, as described in these elegant lines of the Rt. Hon. R. B. Sheridan;

Sheridan's Monody on Garrick's Death.

" The Grace of Action—the adapted Mien
Faithful as Nature to the varied scene;
Th' expressive Glance—whose subtle comment draws
Entranc'd attention, and a mute applause;
Gesture that marks, with force and feeling fraught,
A sense in silence, and a will in thought."

but some difference must be allowed in the manner of performance by a professor or an amateur; the professor is the historical, the amateur the miniature painter.

Scholar. But can expression of countenance be acquired?—from whence is it derived?

Master. From great sensibility, which pourtrays in the countenance every passion and feeling that affects or interests the heart.

In the subjects I am now about to enter upon, the opinions I advance may probably, by many contemporary instructors, be deemed heresy against the musical system; but as they have not been inconsiderately formed, and are in my judgment founded on truth, will, I trust, be sufficient sanction for my thus offering them to the public.

I earnestly recommend you to particularly attend to the subsequent observations, as it is of the utmost importance that you should clearly comprehend their spirit and intention.

———INTONATION.———

The present mode of teaching the first exercices of vocal music is by establishing the intonation of the greater distances before the smaller; and in these instructions using only the major gamut. From

Do to *Re*, (a tone distance) *Re* to *Mi*, (do.) *Mi* to *Fa*, (a semitone) *Fa* to *Sol*, (a tone) *Sol* to *La*, (do.) *La* to *Si* (do.) *Si* to *Do* (a semitone)

By this method, we establish the distant intervals of the first two tones before proceeding to the semitone, (and as in all exercises mechanical or mental, the faculty most employed, may best obtain perfection) consequently the tones will become more familiar than the semitones, and also the intervals belonging to the major gamut, in preference to those of the minor gamut; whereas an equal facility in both is necessary, each being alternately in use.

It is, therefore, in my opinion, best to begin with the smaller distances, increasing in regular gradations to the farther degrees of intervals; " for a man must walk before he learns to dance," and it must be admitted, that a child, when first attempting to climb up stairs, would find more difficulty in taking two steps at once than a single one, and would be still more perplexed, if directed to take sometimes one and sometimes two; therefore, as the arrangement of the gamut in the different keys occasions the situation of semitones and tones to vary, it is necessary to be equally acquainted with both their intervals. Vide Example (page 11.)

The late celebrated Dr. Arnold, very sensibly observed, that the anatomy of the voice would, perhaps, never be clearly explained till some physician should study the subject—who was also a good musician. I hope his prediction will be verified in the following observations, which I have been favoured with by my respected pupil and friend, Dr. Kitchiner.

" The principal organ of the voice is the larynx, which is an assemblage of cartilages, joined into a hollow machine, or pipe, which receives the air from the fauces, and transmits it into the windpipe. To produce an acute and shrill voice, the larynx is drawn up more powerfully as the voice is required to be sharper, insomuch, that an inclination of the head forwards, is sometimes called in to assist, by which the powers of the muscles elevating the larynx are rendered more effectual, so that to raise the voice an octave, you may perceive it to rise nearly half an inch, and when we sing an octave below, the larynx will be depressed about half an inch—thus, by exercising the organ of the voice, we are enabled to increase its compass, and sometimes gain a note or two above, and as much below our original scale: the strength of voice is proportionable to the quantity of air blown through the glottis, and

therefore a large pair of lungs, easily dilatable, with an ample larynx and windpipe, joined with a powerful expiration on the mechanical powers, will produce this effect."

It is a curious anatomical fact, that in dissecting the organs of the voice in twenty different subjects, we hardly find any variety in the appearance of them—thus it seems fair to suppose, that the superior quality and power of some voices arise more from singers using their organs in a peculiar manner, than from any peculiarity of structure of the parts: this is, perhaps, proved by the uncommon powers some possess of imitating the tone and style of various singers.

You may observe, that the different tones of the voice are produced by the different positions which the larynx assumes in its rising and falling; therefore, if only accustomed to one set of positions or exertions, it becomes extremely difficult to render it flexible to any other; from hence may be derived imperfect intonation; for a farther explanation of which refer to page 21.

Brydone in his Tour through Sicily, speaking of Gabrielli, thus remarks:—

"That wonderful flexibility of voice, that runs with such rapidity and neatness through the most minute divisions, "and produces almost instantaneously so great a variety of modulation, must surely depend on the very nicest tone of "the fibres; and if these are, in the smallest degree, relaxed, or their elasticity diminished, how is it possible their "contractions and expansions can so readily obey the will, and produce these effects? The opening of the glottis, which "forms the voice, is extremely small, and in every variety of tone, its diameter must suffer a sensible change; for the "same diameter must ever produce the same tone;—so wonderfully minute are its contractions and dilatations, that Dr. "Keil, I think, computes that, in some voices, its opening, not more than the tenth of an inch, is divided into "upwards of 1200 parts, the different sound of every one of which is perceptible to an exact ear. Now, what a nice "tension of fibres must this require! I should imagine every the most minute change in the air, must cause a sensible "difference, and that in our foggy climate the fibres would be in danger of losing this wonderful sensibility; or, at least, "that they would very often be put out of tune. It is not the same with an ordinary voice, where the variety of divi-"sions run through, and the volubility with which they are executed, bear no proportion to those of Gabrielli."

Nature, in the system of sounds, seems to have appointed certain bounds and effects, which, in the arrangement of the notes of the scale, in course of time, Art discovered, and from those fixed inherent measures arranged a gamut; from thence we may be convinced, that a succession, entirely of semitones or tones, would not be according to the truth of nature, but like a number of consonants without a vowel.

It is the happy combination of the varying sounds which form the gamut, that has afforded mankind the means of so divine an enjoyment as that conveyed by the heavenly language of music; why, then, should we endeavour to destroy it, by presuming to arrange sounds as nature never directed?

The execution of running up and down an octave of semitones with great rapidity, as practised by some singers, to the wonder of many, appears no very extraordinary effort—for my part, I should be more surprised to hear them run up and down an octave of all tones, and one would be as improper and unnatural as the other, but in point of difficulty, might excite more surprise. Since expression is essential to the producing of effect, may not an unmeaning succession of sounds, which convey neither image nor sensation to the brain, be deemed an imperfection in vocal music?—can such sounds form any part of—

"The song that's to the soul so sweet?
"E'l cantar che nell'animo si sente?

Superior singers are fond of indulging every extravaganza that displays the flexibility and commanding powers of their voice; yet they should recollect, that such flights, even when executed with exquisite perfection, do not effect the design of music; for though they may amuse the ear, they cannot reach the heart—music is for nobler purposes, to convey sentiment and passion, to touch the heart with sorrow, to enliven it with joy, inspire heroic ardour, to refine and elevate the soul to Heaven.

The influence of music pervades all nature, designed for our solace and delight, even from the earliest years of infancy to life's last closing scene;—

Its soft sounds soothe the infant to repose,—

Its tender tones, expressive of the lover's pain, steal to the heart, nor vainly plead his cause:—

Its martial accents rouse the soldier's ardour, and lead him proudly forward to the field of glory;—

The sailor, amidst the terrors of tempestuous seas, relieves the gloom with some remembered ditty;—and the peasant's heaviest toil becomes less wearisome, cheered by the charms of melody!—

Throughout society the convivial banquet, the gay dance, the feast of Hymen, religion's holy rites, and every event of interest or importance, are ever graced and accompanied by music:—

Could these effects be produced in any degree by the display of running divisions of semitones?

Scholar. This universal influence of music, renders me anxiously desirous to obtain that knowledge of the art which may enable me to produce its pleasing effects.

Master. Towards accomplishing that end, you are already informed, that many qualities and acquirements must combine; we will proceed to the mention of others, which are also of great importance.

———RHYTHM OF TIME.———

It is an old adage "Hours (that is, a rigid observance of time,) were made for slaves."—This is no less true in the musical than in the moral principle. If we are to credit the wonderful effects produced by music amongst the ancients, as related by historians, we shall find no reason to presume they knew any thing of *time*. The rhythm of time appears, therefore, to be an invention of modern date, and from hence it has arisen, that melody being shackled and restrained within its strict limits, the energy or pathos of singing, and the accent of words, have become as it were cramped and fettered.

Scholar. I have always heard, that the acquisition of perfect time is a most essential requisite in musicians of every denomination.

Master. I must again request you will not misapprehend me, but attend to the spirit of the maxim. Time is indispensably necessary in music where many parts are combined, and consequently to be executed by many performers:—We are, therefore, under great obligation to this invention; but to meliorate the rigour of its laws in melody, eminent singers have assumed a licence, of deviating from the strict time, by introducing the Tempo Rubato.

Scholar. What is this Italian Term?

———TEMPO RUBATO———

Master. Is a detraction of part of the time from one note, and restoring it by increasing the length of another, or vice versâ; so that, whilst a singer is, in some measure, singing ad libitum, the orchestra, which accompanies him, keeps the time firmly and regularly. Composers seem to have arranged their works in such a manner as to admit of this liberty, without offending the laws of harmony: one caution, however, becomes highly necessary; namely, that this grace, or licence, is to be used with moderation and discretion, in order to avoid confusion; for too frequent a use of Tempo Rubato, may produce *Tempo indiavolato.*

Scholar. Although I should not be able to attain the perfection of the *Tempo Rubato,* I hope if I sing in perfect time I shall not offend refined ears.

Master. You give me a gentle critique on my own remarks;—in every profession, or art, the refinement, or finish, is the most difficult to attain; there is a certain progress in every study, which human ingenuity may soon reach; but there are many hard steps to surmount, before it can arrive at perfection;—observe that, before you begin the practice of the Tempo Rubato, you ought to be a proficient in the knowledge of perfect time.

This Italian licence of Tempo Rubato, may be used in any species of music where there is a leading or predominant melody, and the management of it must be left to the skill and prudence of the performer, on account of the various characters and meaning peculiar to different compositions, which the performer must carefully discriminate in order to know where this alteration of the time will produce happy effect; and in using this licence, he should artfully manage the lengthening and shortening of notes, to restore to the next what he has stolen from the preceding, by which means the laws of harmony may be preserved.

———QUICKENING OR RETARDING OF TIME.———

Another improvement, by deviation from strict time, is to be made by the singer delivering some phrases or passages in quicker or slower time than he began with, in order to give emphasis, energy, or pathos, to particular words; and I cannot illustrate what I would inculcate on this head more forcibly, than by reciting an instance of the effect produced by this kind of expression, by my much esteemed friend, Mr. Braham, in my song of "Victory," in the Opera of the Travellers." When I composed this song, in arranging the music to the first Stanza—

"He was fam'd for deeds of Arms;"
"She a maid of envied charms."
&c. &c.

I could not imagine that the same melody would be suitable to the words of the second Verse.

"Battle now with fury glows,"
"Hostile blood in torrents flows."
&c. &c.

and accordingly varied the music.—At the first rehearsal, the melody of the first verse having produced some effect, Mr. Braham advised me not to change it, but repeat the same melody to the second verse, to which I reluctantly agreed, fearing to be criticised by the connoisseurs on two points; first, for having expressed two passions so contrary to each other with the same melody; and, secondly, as that melody had not any change of modulation, consequently might seem monotonous;—however, Mr. Braham thought that accelerating the time at the second verse, and adding a fuller accompanyment, would produce the change in point of sense and expression, the effect fully justified his advice and opinion, and to Mr. Braham's eminent talents I feel indebted for the popularity of this song.

Scholar. The more I hear from you, the more I am alarmed, lest my abilities will not be adequate to the attainment of so difficult an art.

Master. Remember that in music, as in all other arts, when you have passed through the gradation of the necessary rules, your mind, assimilating the various parts of this acquired knowledge, creates, as it were, a new perception, that renders all your farther progress easy and pleasant. Our next subject in order is the

———PHRASE.———

Scholar. What is meant by a phrase in music?

Master. A Phrase in music is a short portion of an air, or other composition, consisting of one or more notes, and forms, without interruption, a sense more or less complete, and which is terminated by a decrease of the voice forming a cadence more or less perfect; in melody, the Phrase is constituted by the air, but in harmony, it is a regular series of concords, united together by dissonances expressed or understood.

The observance of the musical Phrase is necessary to regulate the taking breath, and to make the sense and meaning of a composition understood—in which there are various styles of music.

————STYLES IN MUSIC.————

Style in music denotes a peculiar manner of composition, in which there is a distinction in respect of the different genius of countries and nations—as the Italian, the German, the French, the Spanish, &c. &c. the particular style of a national music is deduced from melody alone, the peculiarities of which melody originated from the difference of gamuts.

Scholar. I thought the same gamut was used in all nations where music is cultivated.

Master. The musical gamut has, like language, undergone many revolutions. The gamut now established almost throughout Europe, is the minor and major scales of Guido Aretino, which is not so properly termed his invention, as an improvement made by him on the diagram or scale of the ancients,—the gamut is also called the harmonical hand, because Guido first made use of the figure of a hand to arrange his notes on. Finding the Greek diagram of too small an extent, he added five more chords or notes to it, *one* below the gravest notes of the ancients, and *four* above the acutest—the first, he denoted by the Greek letter gamma, and from thence the whole scale derived its name of gamut.

Scholar. Do the laws of harmony vary in different nations?

Master. The principles of harmony are inherent in nature, and must therefore be radically the same in all nations; art discovered, and from thence deduced, the system of harmony, establishing those immutable laws which guide its practice.

Harmony regulates the tones, confirms their propriety, and renders modulation more distinct—it adds force to the expression, and grace to the air;—but from melody alone proceeds that invincible power of pathetic accents over the soul; a difference of style is also produced by the nature of the various subjects intended to be expressed, and here the Italian school affords a rich variety.

Scholar. How are those different styles distinguished?

Master. For a particular explanation I must refer you to the treatise; the term style, is also applied to the cast and manner of performance; a singer, like an orator, will form to himself a peculiar distinguishing manner, but the command of a good style can only result from taste, aided by judgment and experience, which will teach you to introduce embellishments with propriety.

Scholar. What are the embellishments of singing.

Master. I perceive that you, like all other beginners, are impatient for the ornaments and graces, and are more inclined to direct your attention to the superficial than the solid, but the substance should be well formed before you think of adorning it; and recollect, that the firmest bodies take the finest polish. One of the principal embellishments is the *shake.*

————SHAKE.————

On the perfection of the Intonation of the Gamut that of the Shake will depend.—The Shake is the quick alternate repetition of two notes, not exceeding the distance of a semitone or tone, and is effected by the flexile motion of the larynx; its power of articulating the Shake is chiefly derived from the natural construction, which is more or less pliable in different persons. Unless the shake be cultivated with great nicety, it is apt to have a number of defects; they who have it almost naturally, execute it with imperfection, for scholars, from this facility, will not always attend strictly to the rules for its proper cultivation; therefore, so confuse and blend the notes, that whether semitones or tones, cannot be distinguished; and should they be able to utter some notes with flexibility, think they have obtained it; but the acquirement of the true and perfect shake, is, with many, extremely tedious; and scholars, finding their progress towards it so slow, despair of accomplishing their aim, and abandon the attempt, frequently imputing their failure to their master, instead of their own inability or inattention; having supposed, perhaps, that the master could as it were, by magic, endow them with this accomplishment, whereas he can only impart the method and necessary rules for its acquirement—after which, success must entirely depend on the scholar, who ought ever to hold in mind this maxim,—that steady, persevering practice will conquer the greatest difficulties:—a more particular explanation, you will find in the ensuing treatise. (P. 30.) This elegant and important ornament of the vocal art, without which melody would often languish, like all other embellishments, when too profusely and injudiciously used, loses its beauty and effect; for singers who possess it, will seldom or never forbear introducing it, though thereby they destroy both sense and expression.

The other ornaments of singing, such as Turns, Appogiaturas, Graces, Divisions, &c. are explained and exemplified in the treatise to which I now refer you.

Scholar. You have not yet mentioned a part of the study of vocal music which I have always heard is highly important,—the Solfeggio.

————SOLFEGGIO.————

Master. Many devote years to this practice alone, (in Italy very frequently six years are thus employed,) thinking it impossible to be proficients in vocal music without such length of practice—while others but slightly regard the use of solfeggio; and here I may quote my Preceptor, *Porpora,* whose decided opinion it was, that solfeggi were not properly understood; the improvement of the voice he maintained is best acquired by sounding the letter *A*—the position of the mouth in uttering this letter being most favorable to produce a free and clear tone.

The system of solfaing continued to be rigidly observed while music was chiefly cultivated in the Cloister, and its attainment was a complicated task of great labour and difficulty; the syllables applied to each note were changed as the modulation varied, *Do* was always placed to the first note of the key, *Re* to the second, and so on; therefore the same note by change of key might alternately be expressed by each of the seven syllables: this system has been gradually modified, and at length mostly abandoned, the gamut being now reduced to the unvarying appropriation of,

Do to *C*, *Re* to *D*, *Mi* to *E*, *Fa* to *F*, *Sol* to *G*, *La* to *A*, *Si* to *B*.

for every modulation of key, which has removed much difficulty;—a farther explanation you will find in the ensuing treatise, (page 34.)

————HINTS TO PARENTS.————

Observation and experience have evinced that there are many whose souls are susceptible to the charms of music, yet, notwithstanding, are incapable of acquiring the art;—few can be persuaded of this, and a master were he honestly to tell such a pupil "you do not possess the talents and requisite gifts for music" would, most probably, give great offence. I can say, from experience, I have never been able to convince a parent, nor have I ever lost a scholar from a fair representation of a child's inability: for so prevalent is the rage for musical education, that persons totally unqualified, waste in this unavailing pursuit that portion of their time, which, employed in studies suited to their genius, might reward them with success. What credit and advantage to themselves, or pleasure to others, can such musicians create? If intended for professors, they never can arrive at perfection; if amateurs---most particularly the ladies, who frequently devote perhaps six hours a day for years to this study, no sooner are they married, or free from parental controul, than the piano forte is locked up, and good morrow to it!

Scholar. I can neither afford six hours a day, nor spend a fortune in the pursuit of music, but once attained, I shall never willingly abandon it.

Master. To Scholars of genius there too often exists an inconvenience detrimental to their progress: a master is desired to give instruction without acquainting him how much time is intended to be devoted to the study; which information, if obtained, would enable him to arrange his method in a manner most beneficial to his pupil: also the particular style best suited to the scholar's abilities should be first considered.

Scholar. My ambition is to sing well, in whatever style you may think I am most likely to succeed.

Master. I will then first direct my attention, to determine which will be most suitable to your natural endowments, the cantabile, bravura, characteristic, comic; and thereby be better enabled to render you service: but I must repeat, whatever style we may fix on, in order to sing with meaning and expression, the following important requisites are indispensable.

First,—Intonation.

Secondly,—Crescendo and Diminuendo.

Thirdly,—Articulation.

Fourthly,—Giving the proper character to the words and the different styles of music, leaving extravaganzas and stage tricks to professors.

I shall conclude my Preface with some extracts from the well-known publication of my countryman Tosi, a book which I had never met with till this Work was nearly completed: with him I may say, that these "my remarks and exhortations, proceeding from my zeal, may claim some regard, as whoever possesses the faculty of thinking, may once, at least, in sixty years be supposed to think right."

Although our opinions on some points differ, in the observations here annexed we entirely agree.

"If the generality of singers," says Tosi, "did not persuade themselves that they have studied sufficiently, there would not be such a scarcity of the best, nor such a swarm of the worst;—the best singer in the world continues "to study, and persists in it as much to maintain his reputation, as he did to acquire it;—to arrive at that glorious end,

every body knows that there is no other means than study; but that does not suffice; it is also necessary to know in what manner, and with whose assistance, those studies should be pursued.

"There are now-a-days as many Masters as there are Professors of Music in any kind; every one teaches; I do not mean the first rudiments only, that would be an affront to them; I am now speaking of those who take upon them the part of a legislator in the most finished part of singing. So mischievous a pretension prevails not only among those who can barely be said to sing, but among the meanest instrumental performers; who, though they never sung, nor knew how to sing, pretend not only to teach, but to perfect, and find some who are weak enough to be imposed on. But what is more, the instrumental performers of some ability imagine, that the beautiful graces and flourishes with their nimble fingers, will have the same effect when executed with the voice; but it will not do—it is a very great error for the voice (which ought to be the standard of imitation by instruments) to copy all the tricks practised on the several instruments, to its very great detriment. I should be the first to condemn the magisterial liberty I take, were it meant to give offence to such singers, and instrumental performers of worth, who know how to sing, perform, and instruct; but my correction aims no farther than to the petulancy of those who have no capacity.

"It may seem to many, that every perfect singer must also be a perfect instructor; but it is not so, for his qualifications (though ever so great) are insufficient if he cannot communicate his sentiments with ease, and in a method adapted to the ability of the scholar; if he has not some notion of composition, and a manner of instructing, which may seem rather an entertainment than a lesson; with the happy talent to shew the ability of the singer to advantage, and to conceal his imperfections.

"A master possessed of the above-mentioned qualifications, is capable of teaching; with those he will raise a desire to study, and will correct errors with reason.

"He knows that a deficiency of ornament displeases as much as the too great abundance of them; that a singer makes one languid and dull with too little, and cloys one with too much; but of the two, he will dislike the former most, though it gives less offence, the latter being easier to be amended; he will tell you that a singer should not copy; even the most admired graces of a professor ought not to be imitated and copied; a bad imitation is a contagious evil, to which those who study are not liable.

"If singers would be pleased to consider, that by copying servilely even a good one, they may become very bad ones, they would not appear so ridiculous on the stage, for their affectation in presuming to sing the airs of the person they copy with the same graces: copying comes from laziness, and none copy ill but out of ignorance. Let it be remembered also, that arrogance, though it can assume the appearance of ability, upon a nearer view, it is ignorance in masquerade, and will be infallibly discovered. Arrogance sometimes serves as a politic artifice to hide failings; for example, certain singers would be concerned, under the shame of not being able to sing a few bars at sight, if with shrugs, scornful glances, and malicious shaking of their heads, he did not give the auditors to understand, that their gross errors are owing to him who accompanies, or to the orchestra. He is still more to be blamed who, when singing in two, three, or four parts, does so raise his voice as to drown his companions; for if it is not ignorance, it is something worse.

"He also is equally absurd, who never sings in an Opera without thrusting in one air which he always carries in his pocket; he who bribes the composer to give him an air that was intended for another, and who objects to sing in company with such a man, or without such a woman.

"To sum up all—no one can be called a singer of merit, but he who is correct, and who executes with a variety of graces of his own, which his skill inspires him with unpremeditatedly: knowing that a professor of eminence cannot, if he would, continually repeat an air with the self-same passages and graces."

We will now proceed to the practical part of the art of singing—concluding our present discussion by the following observation.

Explanations of length are usually thought, by parents, of little use, and that time is lost unless the master sings; the scholar also, impatient to begin singing, listens with careless and superficial attention—but be assured that teaching the art of singing without the preliminary knowledge, is no more than teaching a parrot to speak.

I trust, from our present preparatory dialogue, you are fully aware of the necessity of entering on your studies with a steady attention and persevering assiduity, without which no advantage can be obtained; and remember, that should you arrive at the highest proficiency of what is generally termed execution, viz. a facility of voice in running rapid divisions and other difficult passages, should you possess in perfection the *portamento di voce*, divide the phrases with accuracy, and embellish with all the ornaments of the art, yet, unless you can animate this combination of excellencies, they are still uninteresting, unintelligent, and unfinished: The Promethean fire of eloquent expression, as the soul to the body intuitively guides and directs the whole, while the latter, the mere agent of its will, when thus inspired, conveys with grace and truth every sentiment and every passion.

The Practical Part of CORRI'S SINGERS PRECEPTOR.

Progressive rules for daily practice proportioned to the age and ability of PUPILS.

The intention of this Exercise is to acquire the art of taking breath and how to retain it, by which is effected the swelling and dying of the Voice, the most important qualification in the vocal art, and may be learned in a few days by moderate, regular, and frequent practice.

Begin by half an hour at a time, increasing more and more in proportion to the age and strength of the constitution on an average from two to three hours each day, untill it is acquired, after which you may relax the exertion, but must never abandon it totally as long as you wish to improve and preserve your Voice.

The best time for practice is considered to be after breakfast, the Lungs then being in the happiest state to bear the exertion; during this progress you must abstain from any other Singing, because, for this appointed Exercise, all your power should be reserved.

1st Place yourself near a Piano Forte and before a Looking Glass, standing, you will thus possess more strength.

2d Keep the Head and Body upright which gives free passage to the Voice.

3d Open the Mouth in an oblong form, as smiling, so that the lower Lip may not rise above the Teeth, which otherwise will damp and weaken the tone of the Voice.

4th Take as much breath as you can, draw it with a moderate quickness, with suspiration, as if sighing, use it with economy, and at the same instant sound the letter A as pronounced by the Italian or Scotch, thus, ah.

5th Take any Note of LESSON I, page 13, the most easy and powerful within the natural compass of the Voice, which in general does not exceed twenty Semitones (see page 66)

NB. Too much exertion above or below the natural compass would be detrimental to the Voice, and tho' not felt in youth, its injurious effects will soon be discovered when the constitution of the Voice begins to relax.

A Caution to the Scholar.

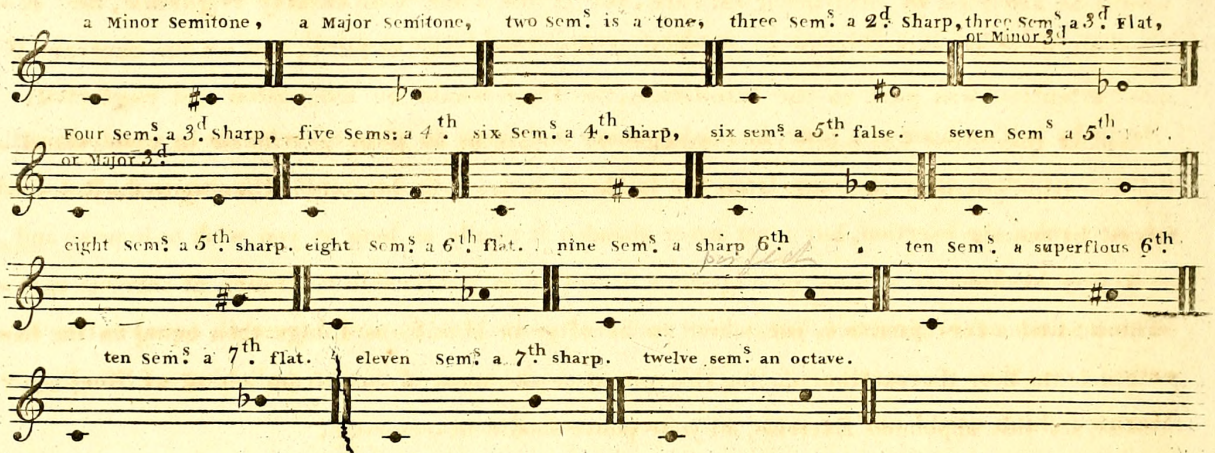
After the exertion on any single Note, which if practised with proper energy will exhaust the breath leaving a palpitation of the Lungs; forbear to proceed to the next Note, untill this sensation is entirely subsided

Explanation of the Nature of Musical Intervals and Practical Excercises, for the acquirement of Intonation.

A Semitone is the smallest distance which the Ear can distinguish or the Voice execute with precision and facility.

There are two sorts of Semitones, the Major, and Minor, the Semitone Major is produced by rising a degree, as from G natural to A flat, the Semitone Minor by passing from a natural Note to its Sharp, as from G natural to G sharp. Example.

INTERVALS.



The Combination of the above Intervals may be compared to the arrangement of the Alphabet, where perfect pronounciation of every Letter is requisite for a correct expression of language; thus in singing, without the command of intonation no degree of Perfection can be attained.

This example will demonstrate that within the compass of the Octave there are in reality Seventeen distinct Semitones; which the Voice and all perfect Instruments can execute. But unfortunately for the Vocal Art, the Piano Forte, which is the Assistant and Guide in the Practice of Vocal Music, can only afford Twelve Semitones, for on that Instrument the Minor and Major Semitones are blended in one Note, as C♯ answers for D♭, D♯ for E♭, F♯ for G♭, G♯ for A♭, A♯ for B♭, thus in reality neither of these Notes possess their true tone.

The method of Tuning the Piano Forte, in order to correct and disperse among the different Chords its imperfection, from the want of the five Notes, the Thirds of every Chord are tuned sharper than their proper degree, and the Fifths for the same reason tuned flatter.

The Minor Semitone being flatter than the Major, I have found it to be of great assistance to the Ear to combine it as a fifth to the Bass note and the Major Semitone as a third Sharp or as an Octave by the assistance of which they will acquire a fuller tone, and thus the true and just intonation may be obtained.

The following Practices as far as the Solfeggio, are only intended for the formation of the Voice and the acquirement of a perfect Intonation.

In order to accomplish these two very important objects in Vocal Music, I have found it expedient to make these Practices not subject to the rules of time.

Although Time the first Element of Melody demands particular observance, as being essentially connected with all Music, yet it forms no part of these Practices, which are solely intended for the two purposes above stated; were we to divide our attention to different objects at the same instant, the Ear to Intonation — the Mind to Time — neither would be attended to with sufficient care, for if the Time was chiefly regarded, the Intonation must be passed over as quickly as the Time may require, and on the contrary if most attention was paid to the Intonation, the Time would be interrupted and neglected.

I must therefore earnestly recommend to Pupils to be very particular in understanding the true purpose and intention of these Practices, by strictly adhering to the Rules contained in them.

A few Minutes at a time of vigorous Practice is preferable to Hours of careless inattention; and never practice but when you feel your Health and Strength equal to the exertion; as the formation of the Voice may be compared to the polishing of Steel, or Marble, which could not be done with Leaves of Roses.

The Scholar ought to take notice that Musical Sounds which do not produce a proper sensation on the Ear and Heart, are like words without meaning, such sounds if too feeble become insignificant and inexpressive, If too loud they are harsh and offensive. It is the rise and fall of the Voice only, (the Crescendo and Diminuendo,) which can produce the desired effect.

If Scholars in their Practice do not themselves feel sensation of Pleasure in the sound of a single Note, (and if not in one neither will they from a number of succeeding or combined Notes,) it must be attributed either to an improper manner of Practice, or to the want of Natural Musical Gifts, should the latter be the cause all attempts towards the attainment of any excellence in the Vocal Art will be fruitless. And I can say from experience that, this defect is the cause to which may be attributed the very limited number of good Singers, although the Art is so generally cultivated.

Scholars must observe that in the following Examples every Semitone of the Musical System is accompanied by a different Harmony, and it may appear strange that the same Note should thus be rendered higher or lower, yet it is really so to a delicate Ear.

The Scholar should be careful to make a distinction in the rising of the Voice, which ought not to be so high to a Minor Semi: as to a Major Semi: the following exercise does not consist in the number of Notes but on the efficacious manner in the practice of them.

LESSON I.

p cres *f* *ff* dim *p* mor.

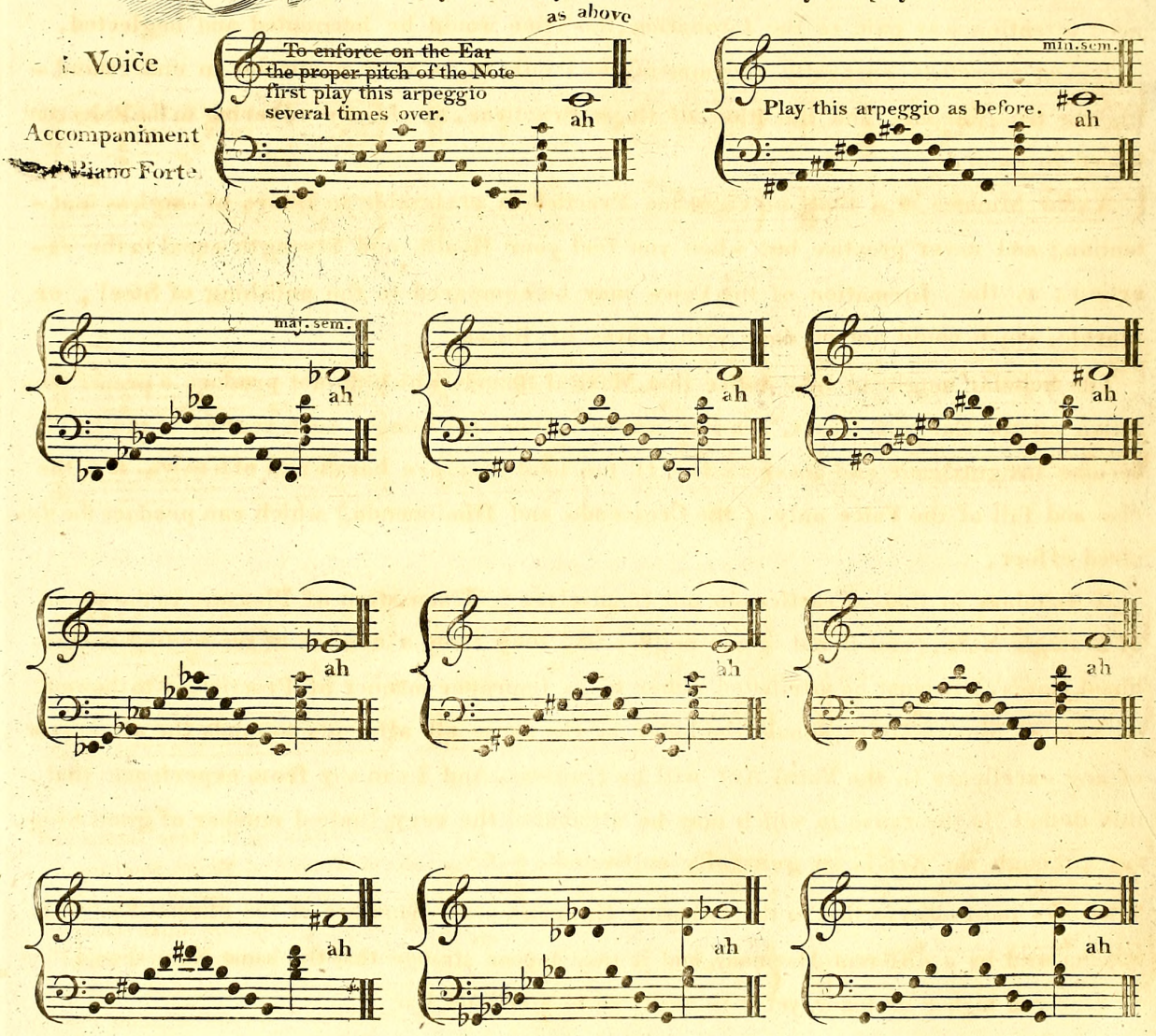
Begin with a delicate softness, increasing the tone to it's loudest degree and diminishing it to the same point of softness with which you began.

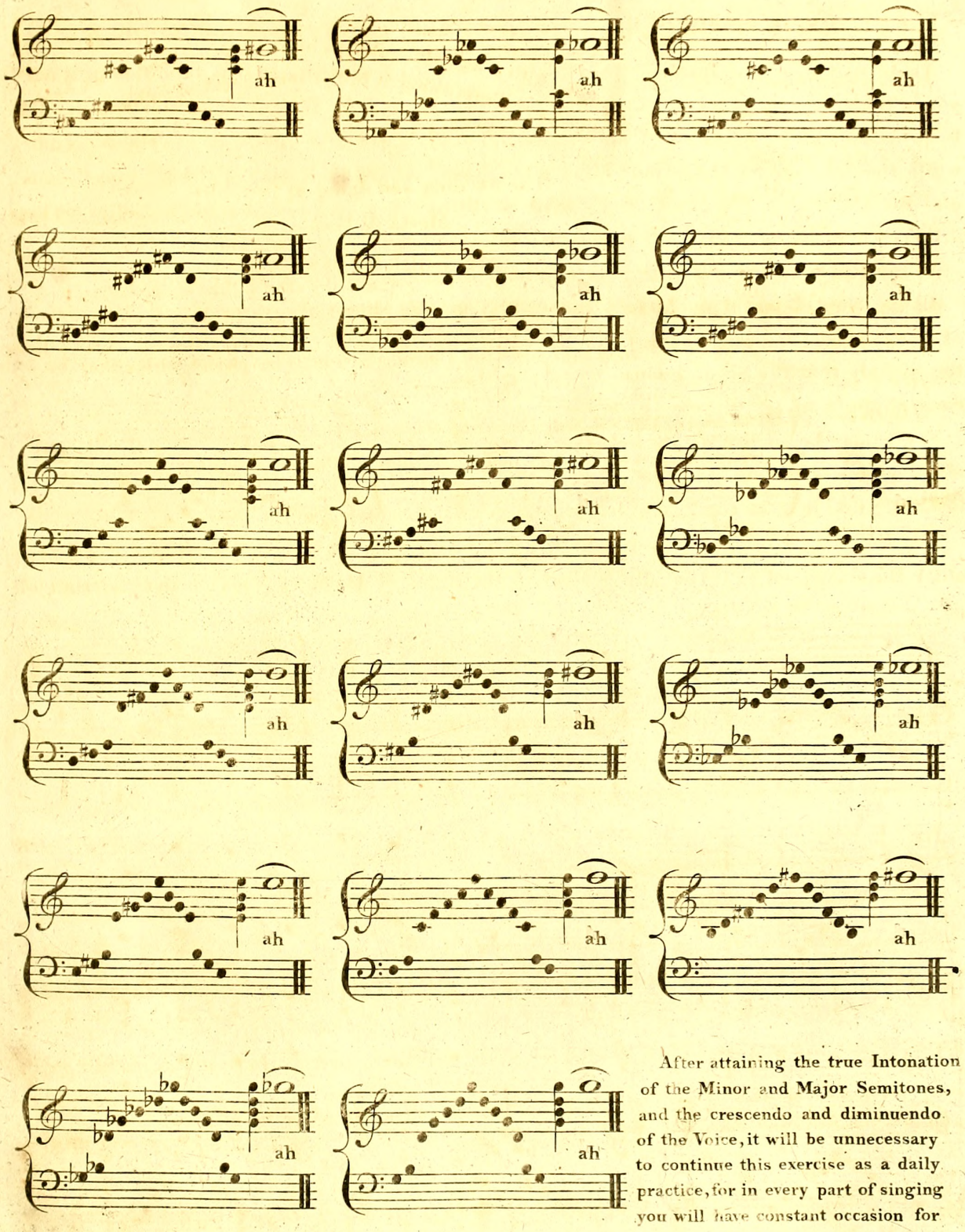
The swelling and dying of the Voice

Messa di Voce

The Soul of Music.

These accords are only intended to give the Notes their Har - monic parts, if Scholars find the Arpeggio difficult as noted, they may take only the Chord, which may be played with either hand.





After attaining the true Intonation of the Minor and Major Semitones, and the crescendo and diminuendo of the Voice, it will be unnecessary to continue this exercise as a daily practice, for in every part of singing you will have constant occasion for the use of them.

LESSON II:

For the acquirement of the perfect Intonation of the Musical Intervals.

There are seventeen Intervals, (See page 12.) each of which is equally essential in Music, yet in the general method of cultivating the Vocal Art, seven only of those Intervals are fully practiced, Viz: the 2d 3d 4th 5th 6th 7th & 8th, which are parts of the Major-Mode, while the Intervals of the Minor Mode Viz: the 3d 6th & 7th flat and the 6th superfluous. also the 4th Sharp, and the false Fifth, on both Modes, are generally neglected, or too long deferred, and their acquirement frequently left to chance. (see page 21)

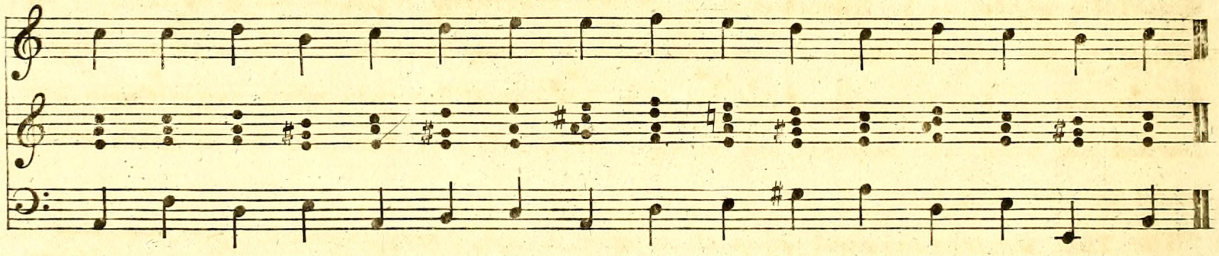
It must also be observed there is another obstacle injurious to Vocal Music.

Every Note, Interval, or Melody, bears a Bass, though not always used, but all practices of Vocal Music are accompanied by a Bass with its Chords, which become so inseparable from the Melody that the Scholar once accustomed to its particular Harmony, any change may disconcert the Ear.

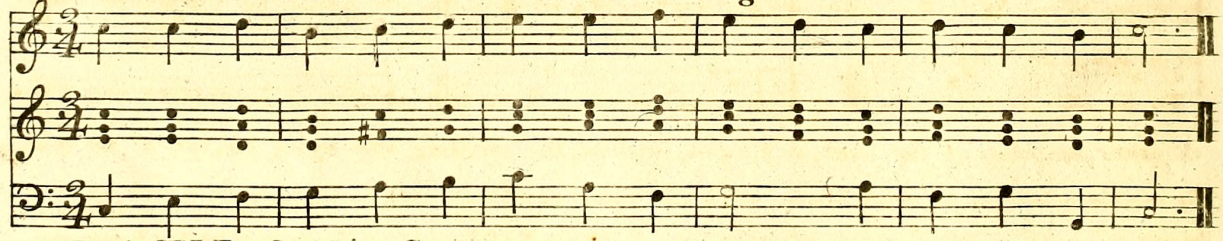
For it may be curious to remark that a Melody with which the Scholar may be acquainted, heard with a different Bass than that to which the Ear was first habituated, would be at a loss to distinguish it to be the same Melody and perhaps perplexed in the execution of it.

The following Example of a well known Air given with its original Bass and also with another Bass adapted to it (equally perfect to the Rules of Harmony,) may prove the truth of my assertion.

First EXAMPLE, with the adapted Bass.

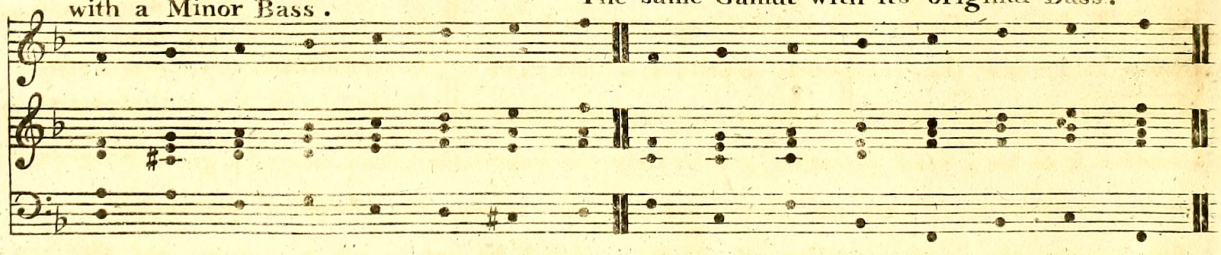


Second EXAMPLE, with its original Bass.



EXAMPLE of a Major Gamut with a Minor Bass.

The same Gamut with its original Bass.



It will therefore be found to be of great utility in the first instance to practice the Musical Intervals with all the various accompaniments which Harmony can produce, as arranged accordingly in this Work.

This practice ought to be attended to with the greatest nicety and precision, for as a balance Weight varies with the smallest addition, or diminution, so the least variation of sound renders a Note imperfect, and whether a Sharp or a Flat, no longer distinct and decided.

It must be recommended as the best Method, to practice these Intervals separately, nor on any account proceed to a second Interval, until the first is perfectly attained, and so on; for supposing each Interval should require the practice of a Day, or two, or even more, it would be of little consequence if ultimately the object be attained; and I may venture to say, that within a Month all this part may be accomplished with perfection; should the contrary be the case, it would be a bad specimen of Musical abilities.

From the want of this perfect knowledge of the Musical Intervals, Singers are frequently obliged to wait the striking of the Instrument to catch the sound before uttering the Note, and indeed it may be often observed that such Singers although they can dash through a Bravura Song, are unable for this reason to take a Second in a Duet, or a part in a concerted Piece, this reproachful ignorance, which in Scholars studying the Vocal art, is as shameful a neglect, as in Education to neglect Orthography, might be easily obviated by adhering to the practise above recommended, which is easy and simple, suitable to any common capacity, and (as I have explained page 12) there are only 17 Intervals which may all soon be learned and when once acquired, any passages in Melodies or Airs, will be as much at command as our A, B, C.

The Time, the next principal object of attention, is also a very mechanical part, requiring neither genius or fine Ear, nor any greater degree of skill than a Smith or Carpenter uses in beating their Hammers

To be able to read Music at sight, requires only these two studies of Intonation and Time, all other branches of the Art, as Graces, Shakes, the swelling and dying &c, are of no avail to enable a Singer to read Music with the same readiness and facility, with which an educated Person would read any Book the first time of taking it in hand; and without possessing such ability, a Singer has but little pretension to the name of a Musician: if therefore you resolve to become thus completely qualified, I advise, in order to facilitate your acquirement of these two Studies, that you forbear to sing any thing like a Melody or Air learned by Ear; I confess it to be a hard privation, particularly the captivating Airs sung by good Singers, for the impression reaches the Heart, and like love creates the desire of possession.

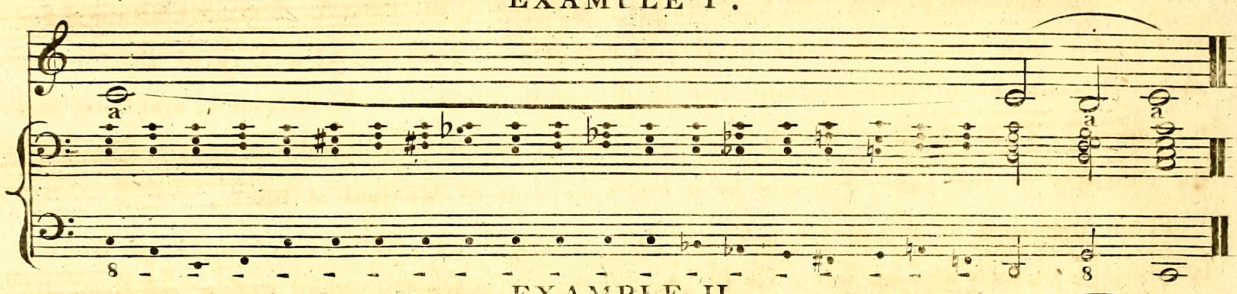
NB. Be attentive in the swelling of a Note, as it will be apt to get too sharp, and vice versa, in the dying of it.

Calculated to give firmness to the Ear, in order to prevent it's being affected by any change of Harmony.

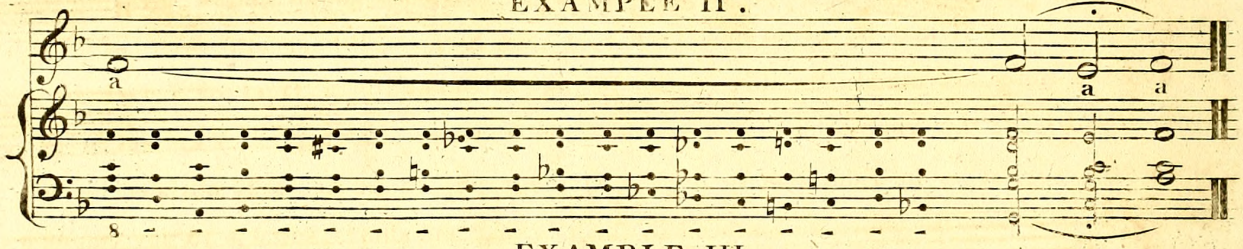
During the transition of these Chords let your Voice have a gradual uninterrupted Crescendo and Diminuendo; but should the Scholar be unable to hold the Note in one breath during the playing of these Chords, take breath whenever wanted, keeping the Mouth in the same position as you begin, and continuing the Note with the remainder of the Chords, by which the break will not be distinguished.

N.B. Take any of the following Examples, which may best suit the natural compass of your Voice.

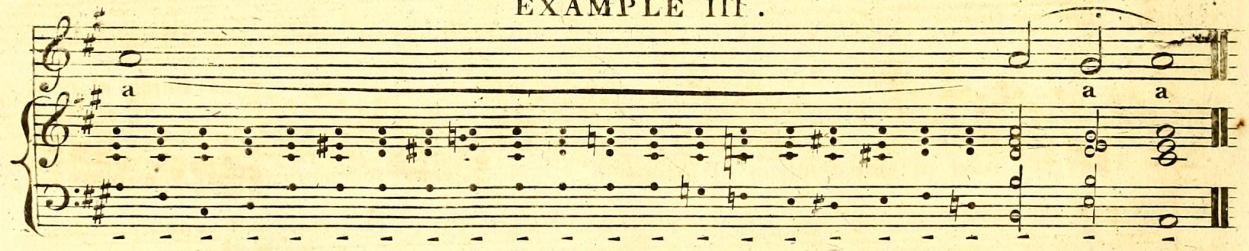
EXAMPLE I.



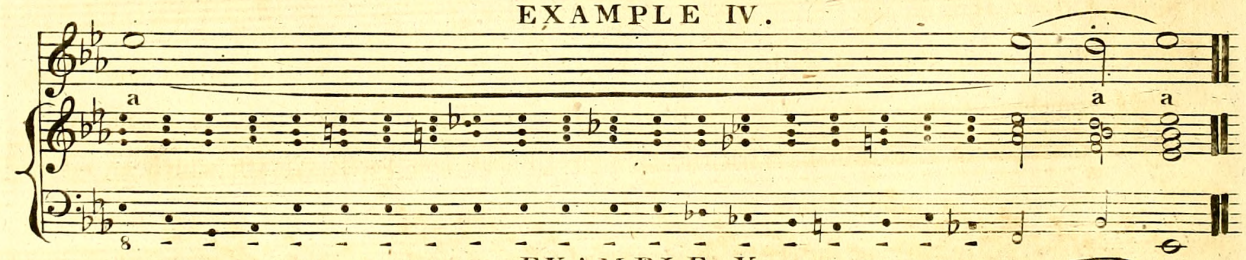
EXAMPLE II.



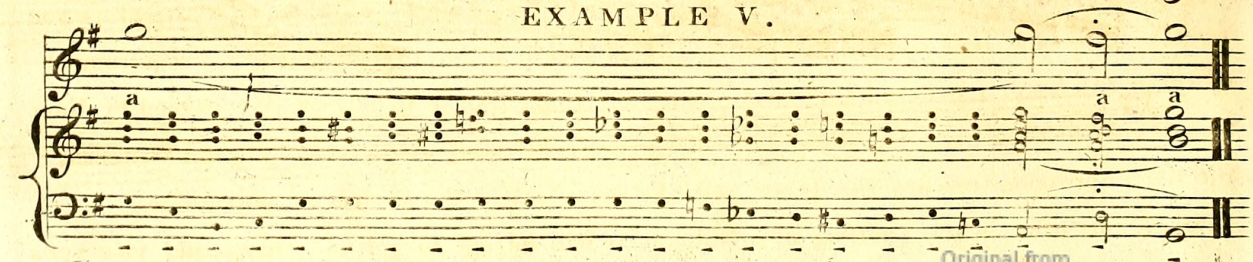
EXAMPLE III.



EXAMPLE IV.

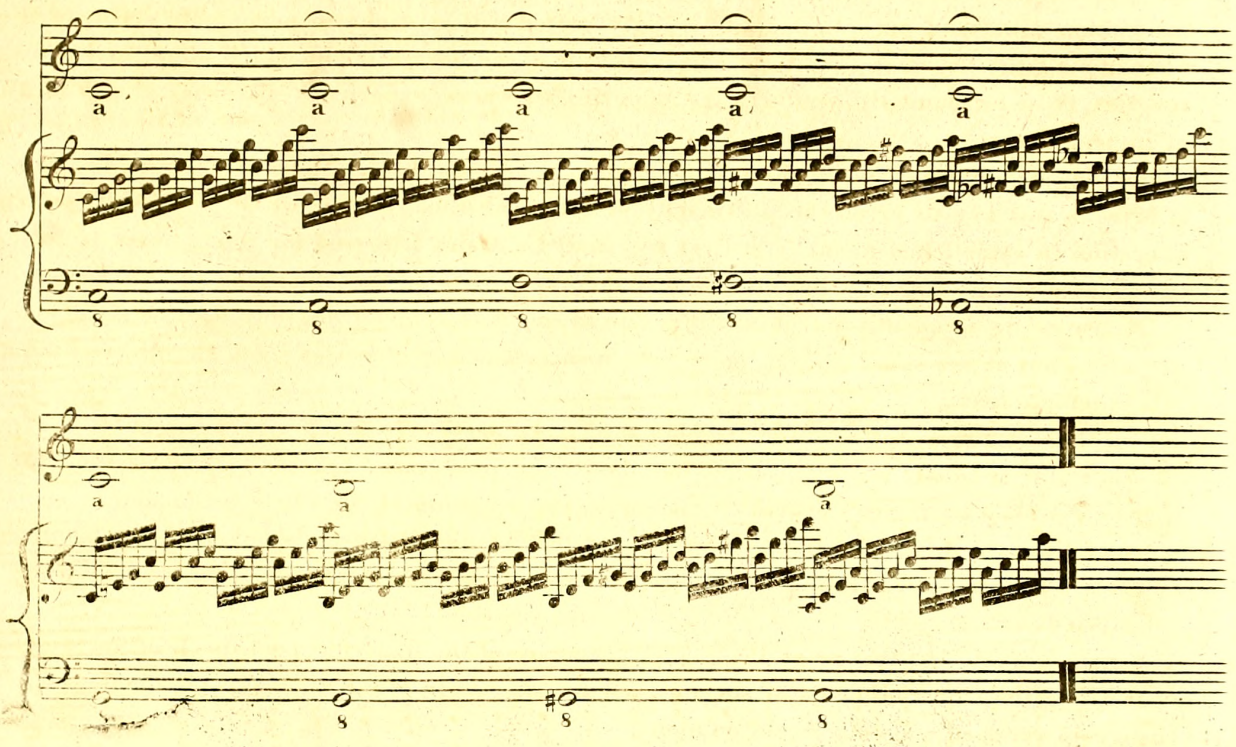


EXAMPLE V.

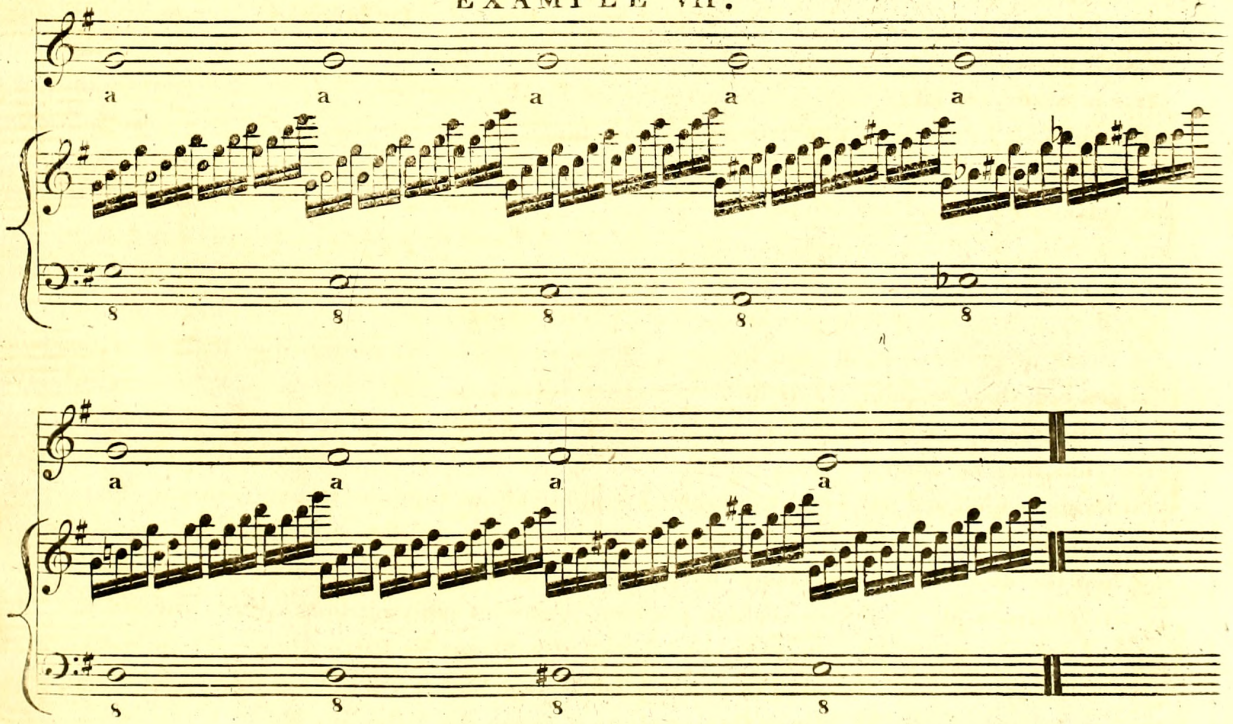


EXAMPLE VI.

Continuation of the same Excercises with an Arpeggio Accompaniment.



EXAMPLE VII.



The following Examples, which introduce a new principle of practice into the system of rules for the cultivation of the Vocal art, will no doubt encounter many different and, perhaps, some disapproving opinions; reverence for ancient custom, and the early impressions derived from the established system of our Fathers have great influence in this, as in all other things, over the human mind; and prejudices thus strongly rooted will continue to perpetuate error, even when their fallibility may have been discovered: it is not always talent which alone makes discoveries, chance frequently produces the opportunity where experience discerns a capability of improvement.

The original introduction of the syllable SI into the Gamut by Le Maire, a French Musician, affords an instance to prove the pertinacity, or rather obstinacy, of opposition with which every alteration in established forms is at first received; Le Maire laboured for thirty years to bring the syllable SI into practice, but he was no sooner dead than all the Musicians of his Country made use of it; frequently has it been the fate of merit to contend not only with custom and prejudice, but at the same time to meet with insurmountable obstacles from the illiberal minds of Contemporaries.

It must be admitted that in a Work combined of many parts or requisites, each ought to be allowed that share of labour which fits it for the allotted purpose; and wherever this cultivation is wanting, defect must be the consequence, and render the intention of the whole incomplete: such must be the case in singing if the Intonation of the smaller distances is not perfectly acquired, and that, I am convinced from long experience, can only be done, by those distances being first established.

I cannot suppose but that many Professors are aware of the imperfection I speak of in the mode of teaching the first rudiments of singing, and are also aware of the difficulty of effecting any change in received and established opinions.

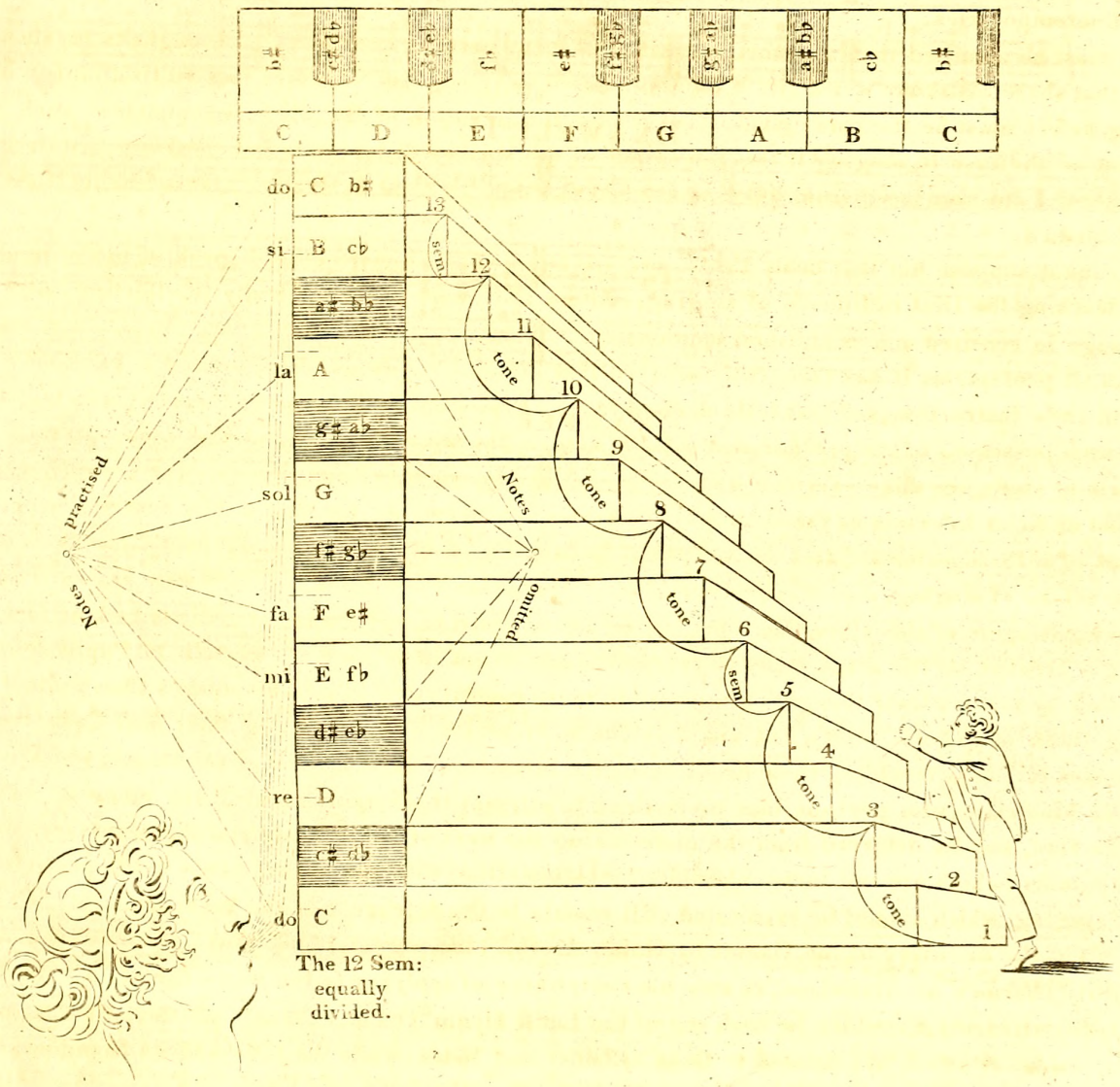
In all professions it has frequently occured that Persons of genius have arrived at excellence with little instruction, and that little derived from a Preceptor far inferior to themselves in talents; to such, possessed of the pre-eminent gifts of nature, the minuter as well as the more prominent parts of study, are alike executed with truth and facility, whether Tone, Semitone, or Comma, or the most difficult Intervals of the Gamut; unfortunately there are but few of this description; persons of such superior abilities arrived at the head of the profession are consequently directors of the school of singing, and of course establish the same rules by which they were instructed; among Singers of this class, there may not be any disposed to undertake the tedious task of forming a Treatise on the art, in order to render its attainment more easy and certain to Pupils less gifted by nature; their thoughts are probably more concentrated in self-advantages than promoting those of general utility, and would rather be employed in constructing their own Cadences, Shakes &c. than troubling their heads about the formation and utterance of semitones; while other Musicians, who perhaps may be inclined to attempt this improvement in the mode of instruction, may be deterred from the undertaking for want of opportunity and the necessary concomitants (which are not inconsiderable) for publication; thus the impediments to the perfection of singing which should be eradicated still remain to the detriment of the Vocal art.

When the discovery of the Gamut by Guido Aretine (see page 7) took place, its novelty and utility charmed all Musicians, as also his contrivance of applying to the Notes the six syllables UT, RE, MI, FA, SOL, LA, which he took out of the Latin Hymn "O Pater Alme" on their first introduction, all attention was devoted to those syllables and Notes, while the intermediate Semitones were disregarded, and the Minor Gamut disused. (see the following Ex:)

EXAMPLE

I have before explained that on the Piano Forte Finger Board, there are twelve Keys within an Octave, of which Seven are in form, long, and Five short; I must also add, that their size and situation makes not the smallest difference in the distance between each Key, which are all in progression a Semitone a part, as regular and uniform as a flight of steps: in ascending which a Child would naturally first endeavour to take one step before he attempted the effort of taking two, thus the exertion of the Larynx would be double in taking a Tone as it would be in taking a Semitone, in Dancing, Fencing, and Military Exercises the smaller distances are always first taught, therefore in my opinion (tho' contrary to modern practise of teaching) the smaller distances or Semitones, should be acquired previous to the study of those of greater length; as here exemplified.

PIANO FORTE BOARD.



The 12 Sem: equally divided.

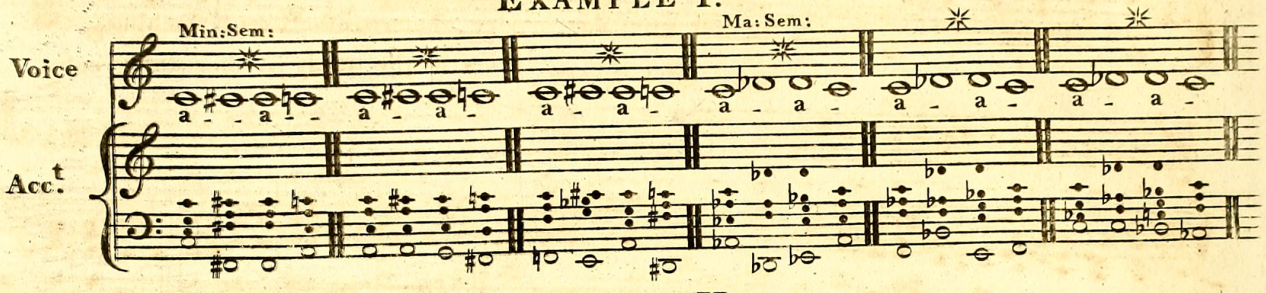
LESSON III.

The Minor and Major Semitones in their various Harmonic combinations.

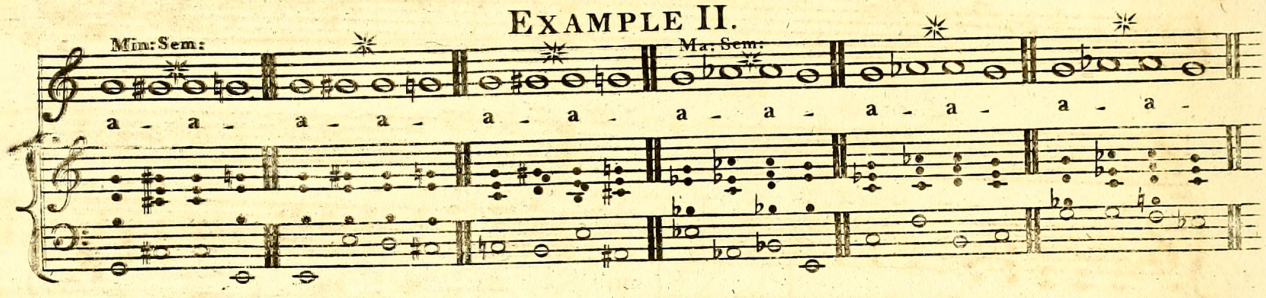
All practice of this sort should be slow, with particular care to take breath where marked thus ✳ and to rest awhile after every change of Intervals thus ‖ to afford fresh power of execution.

NB. As the high Notes of the Chords in the following Exercises are necessary to be in unison with the Voice in order to support it, and the intention of these Exercises being to accustom the Ear to all variety of harmonies, this necessity must plead the apology for infringing a little on the rules of harmony.

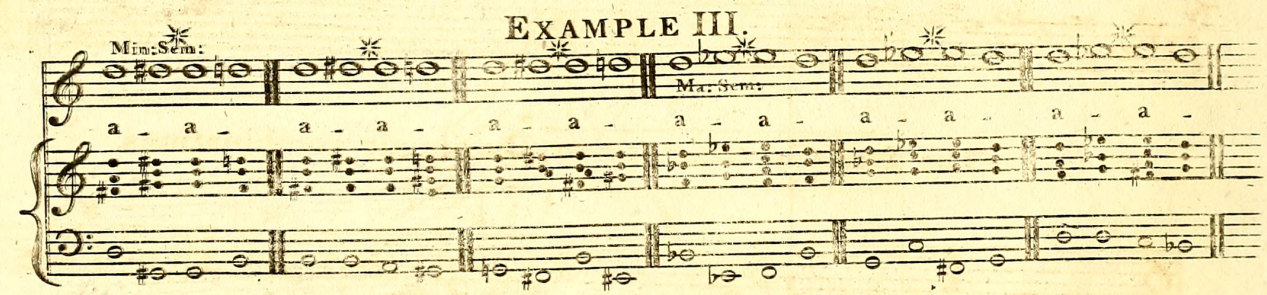
EXAMPLE I.



EXAMPLE II.



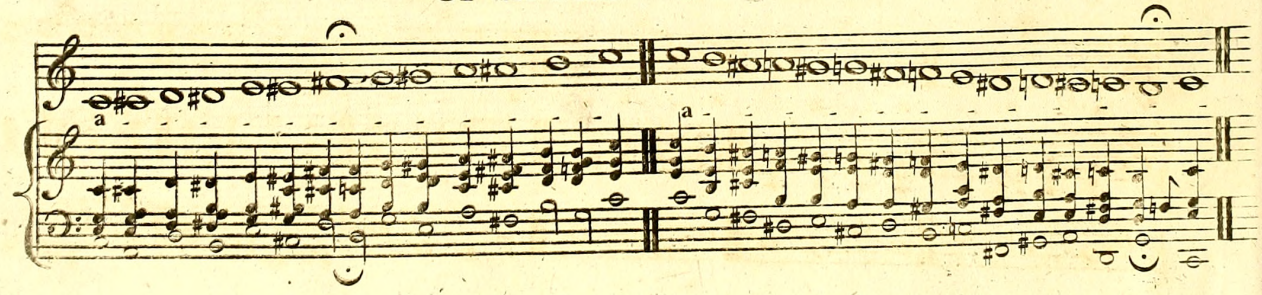
EXAMPLE III.



Progression of all the Semitones, Minor and Major, contained within the compass of an Octave, with their different harmonies.

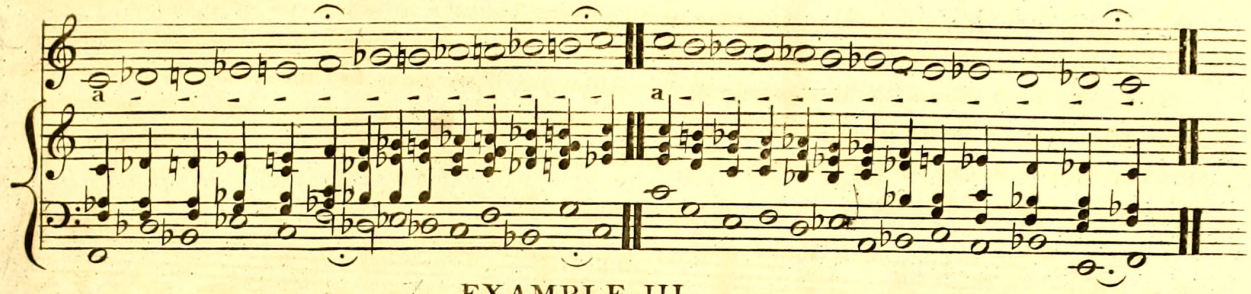
EXAMPLE I.

Of the Minor Semitone.

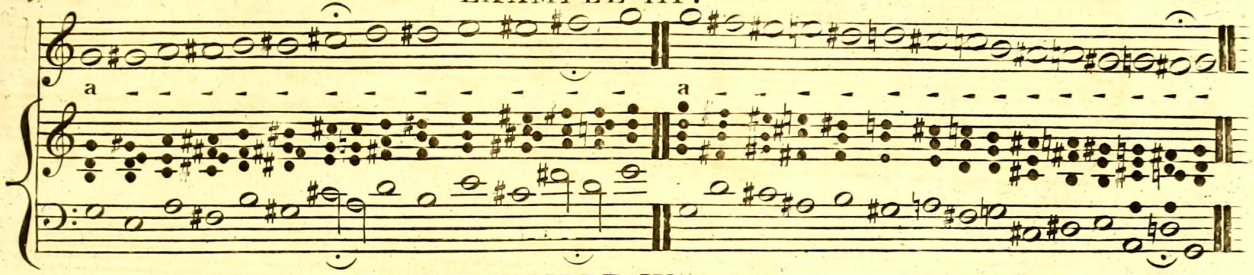


EXAMPLE II.

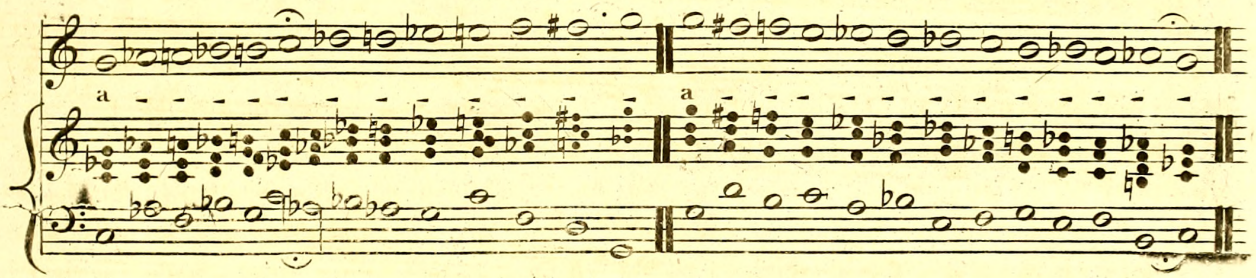
Of the Major Semitone.



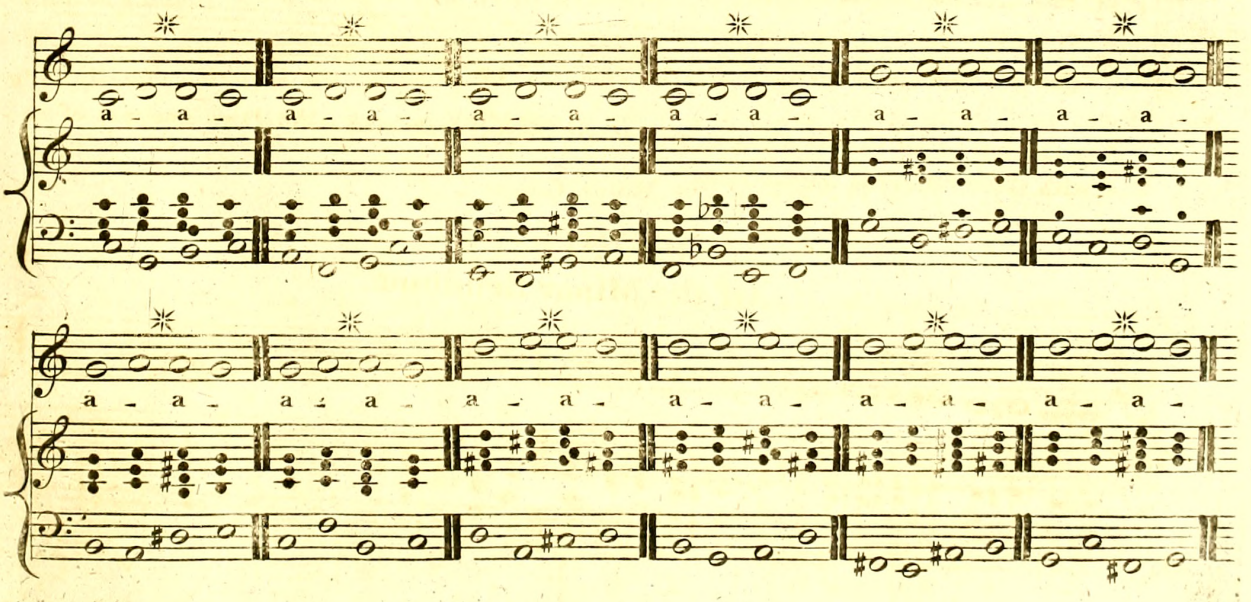
EXAMPLE III.



EXAMPLE IV.



The Tones in their various harmonic combinations.



LESSON IV.

Having acquired the perfect Intonation of the Semitones and Tones, we shall proceed to the

GAMUT.

Which consists in a particular system, or construction of sounds, by which the Octave is divided into certain Intervals of Semitones and Tones, according to the Genus.

There are two Modes, the Minor and the Major.

The Minor Mode is that division of the Octave, by which the Intervals between the second and third, and fifth and sixth, become half Tones, and all the others whole Tones.

The Major Mode, is that division by which the Intervals between the third and fourth, and seventh and eighth, become half tones, and all other Intervals whole tones.

Another distinction also exists between the Major and Minor, Modes, the Major Mode is the same both ascending and descending, but the Minor Mode, in ascending from the necessity of having the 7th sharp and to prevent a leap of 3 semi: which is the case from the 6th to the 7th sharp, we take the liberty of sharpening the 6th which produces a bad effect in slow Movements.

These two Modes have a different Character and Expression; the Minor Mode being best adapted for Plaintive Subjects, the Major for those of bolder description.

Tho' the Minor Mode claims Originality yet in modern Compositions its use is very limited, & is almost entirely neglected.

From the disadvantage resulting to Singers from the latter circumstance, I am induced to take the liberty of deviating from the established Rule, by beginning Practice with the Minor Mode in preference to the Major, and dividing the Practice equally on the two Modes:

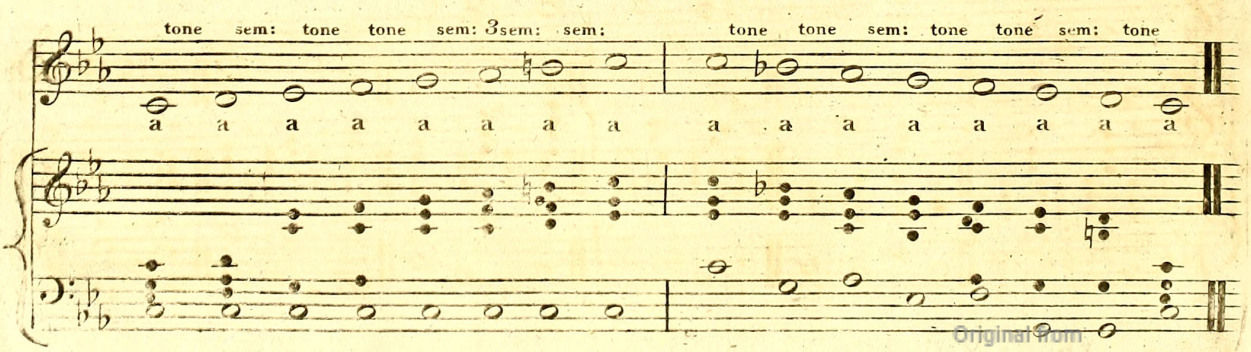
When the Scholar has acquired the Intervals of the former correctly, he will have little difficulty in attaining those of the latter, for most Compositions being written in the Major Mode those Intervals are habituated and familar to the Ear, and this early knowledge of the Major Intervals, is also confirmed by the chief Practice being always made in that Mode.

The Minor Mode, being therefore so much neglected, it follows, that whenever any of those Intervals in the Minor Gamut are required, there will in general be found great difficulty in the execution of them.

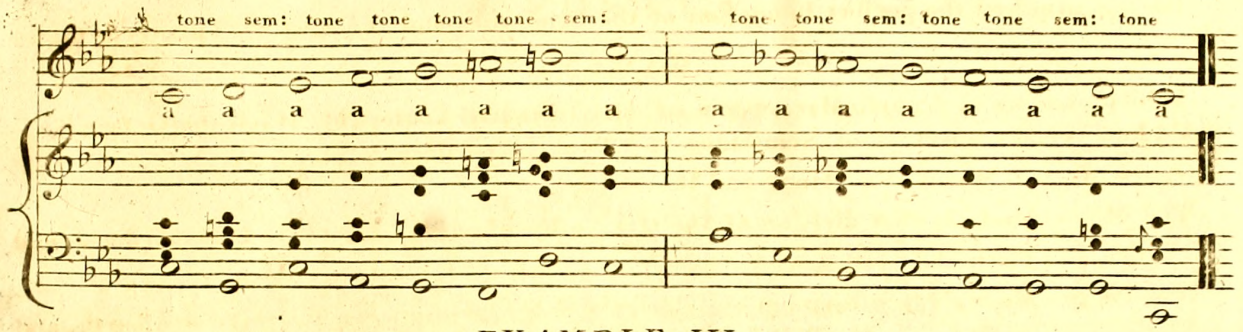
And yet this inconvenience could easily be removed, by deviding the Practice equally on the two Modes, to prevent either from acquiring a superior power in the Ear.

Practice of the Minor Gamut.

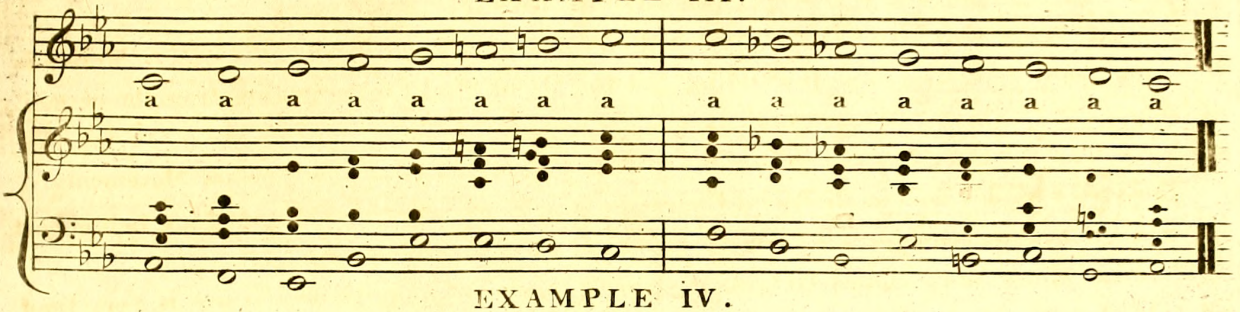
EXAMPLE I.



EXAMPLE II.

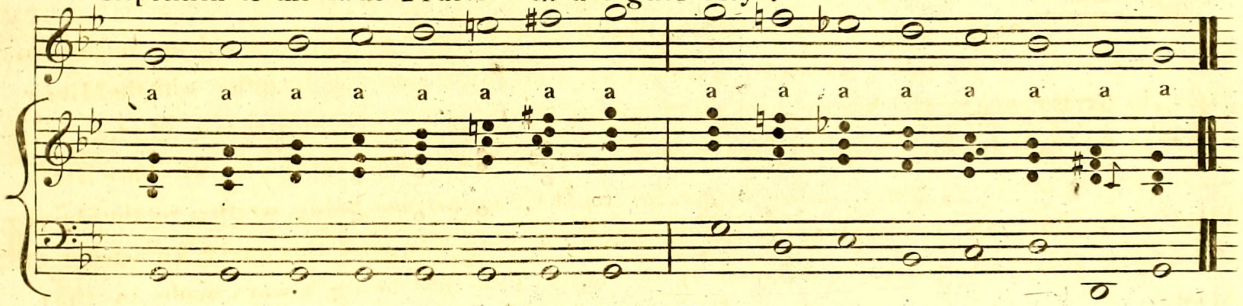


EXAMPLE III.

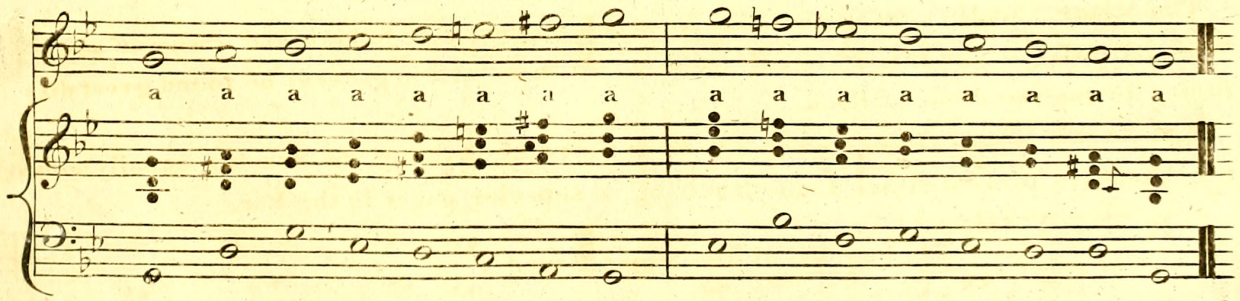


EXAMPLE IV.

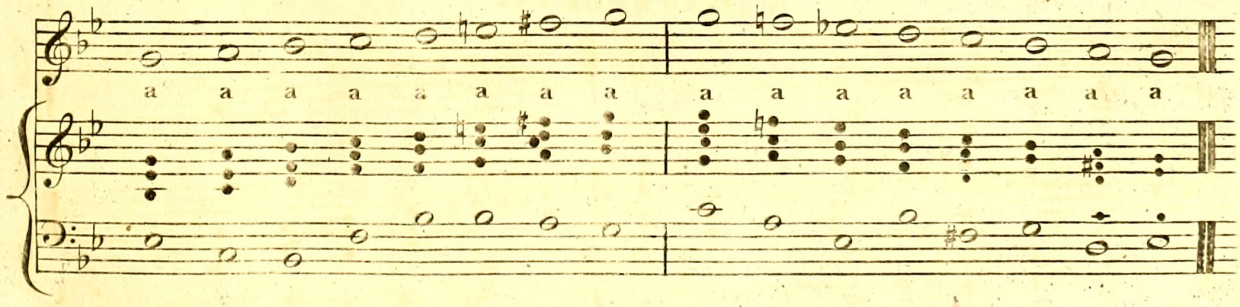
Repetition of the same Practice in a higher Key.



EXAMPLE V.



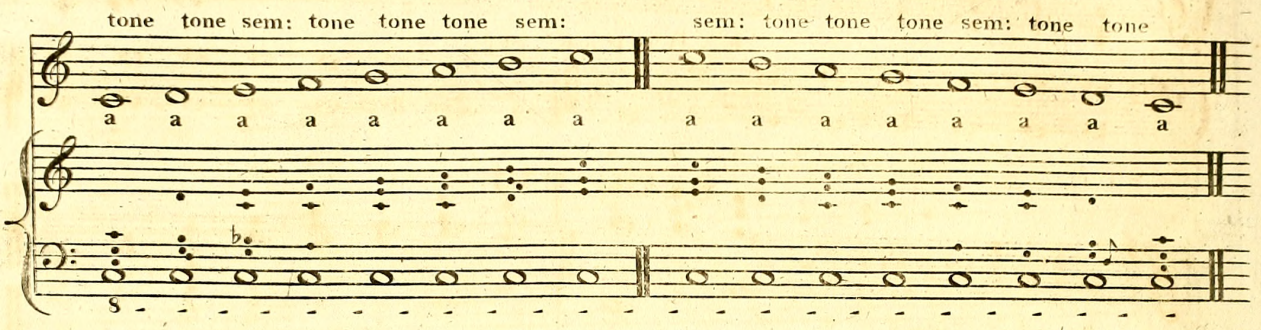
EXAMPLE VI.



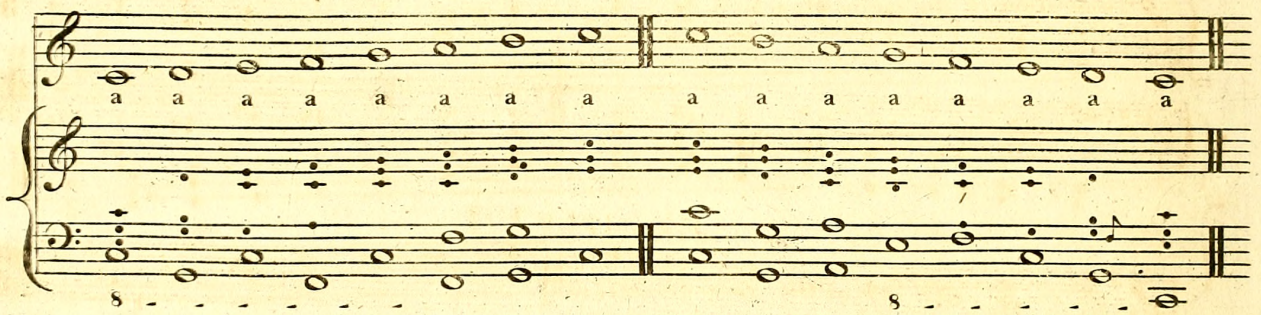
LESSON V.

Practice of the Major Gamut.

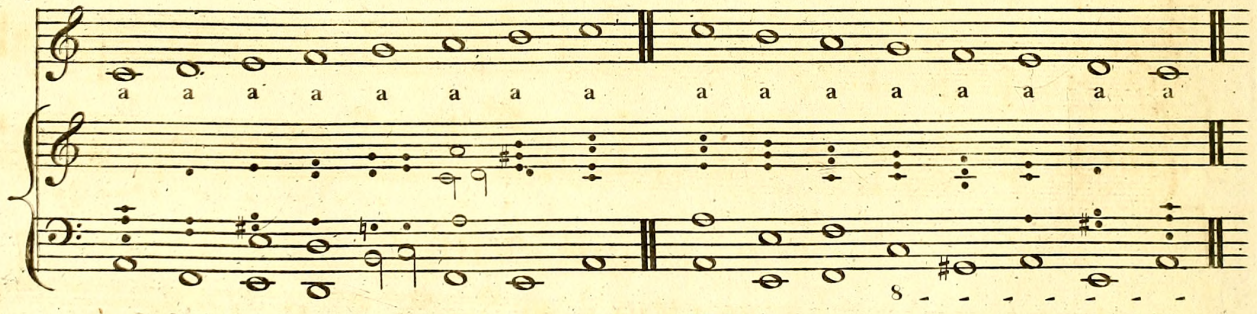
EXAMPLE I.



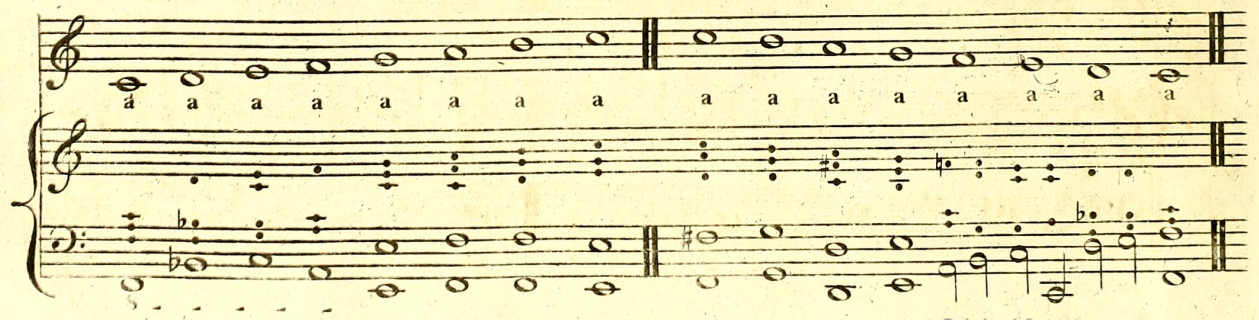
EXAMPLE II.



EXAMPLE III.

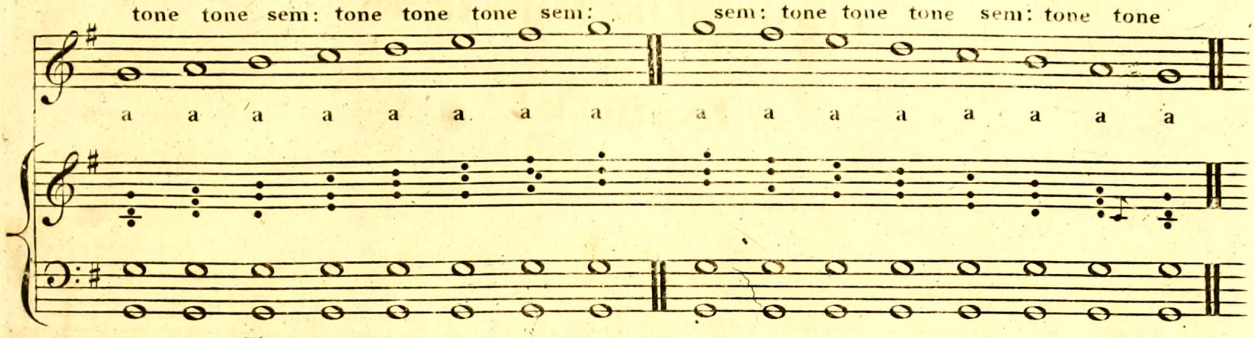


EXAMPLE IV.

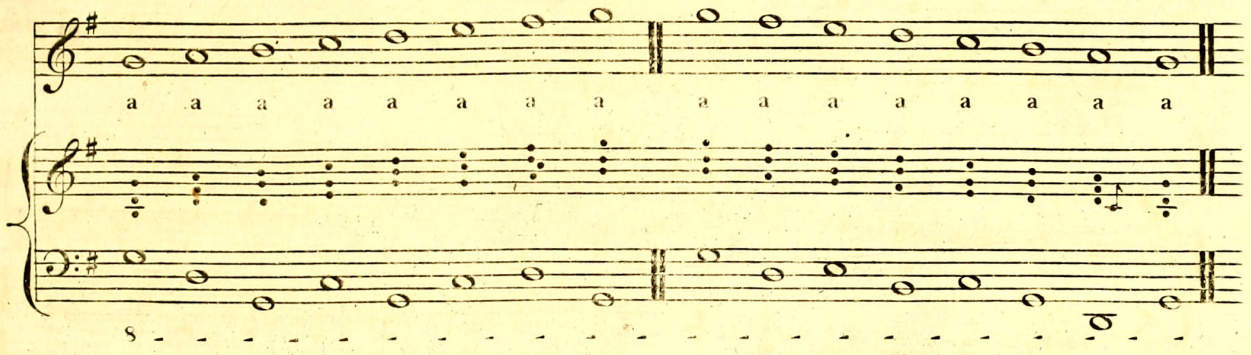


A Repetition of the foregoing Practice in a higher Key.

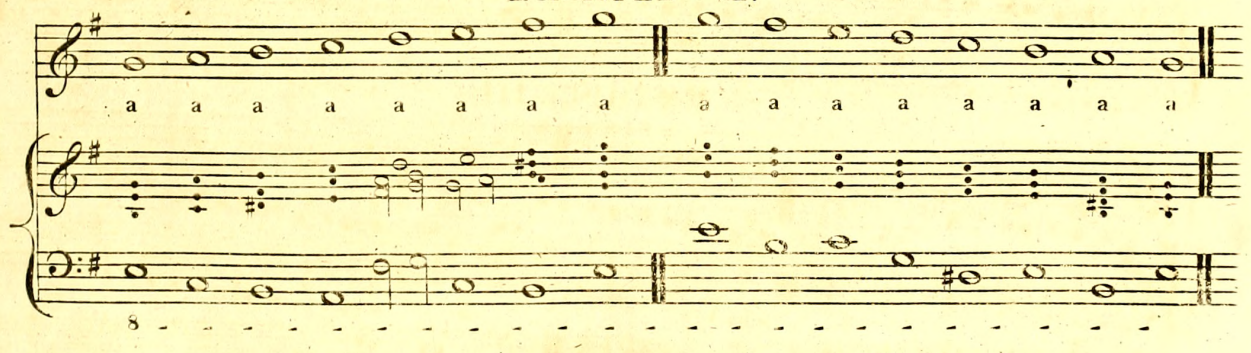
EXAMPLE V.



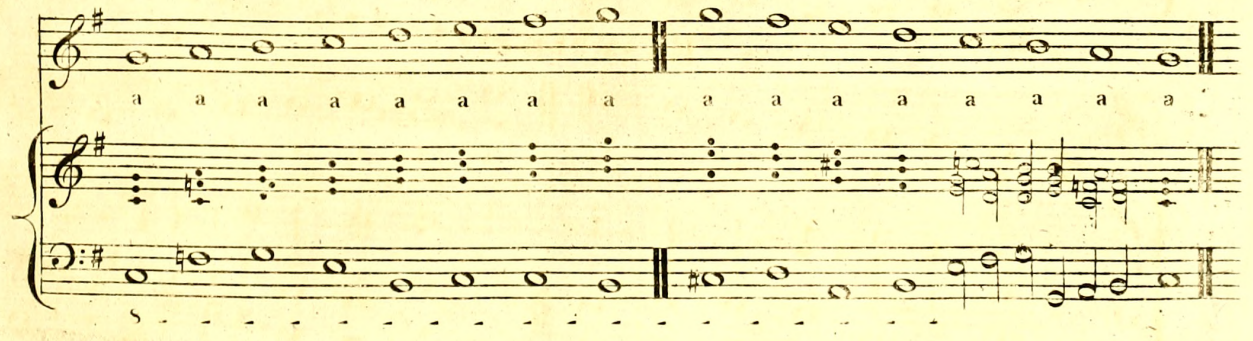
EXAMPLE VI.



EXAMPLE VII.



EXAMPLE VIII.

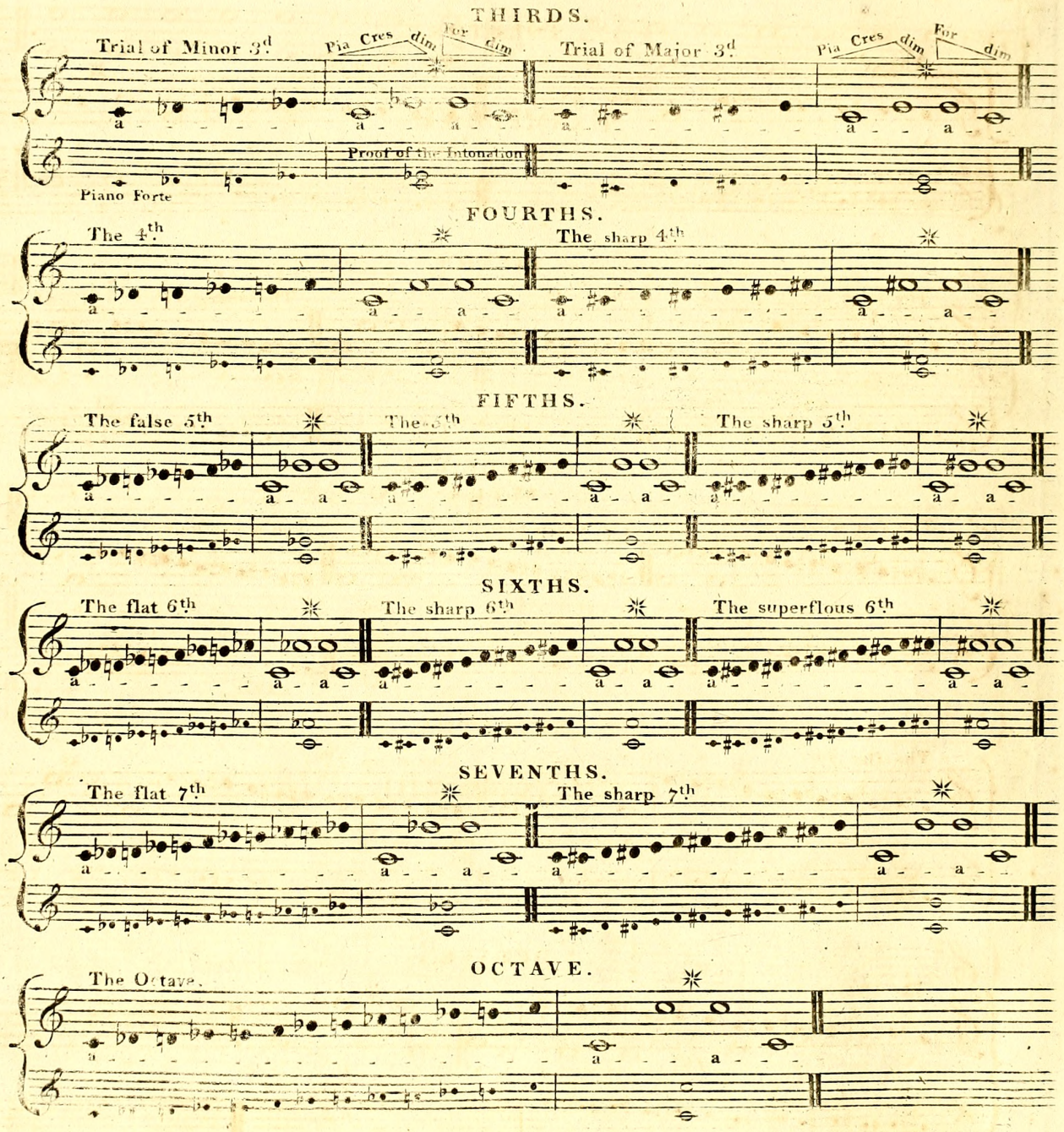


LESSON VI.

For the Intonation of Intervals.

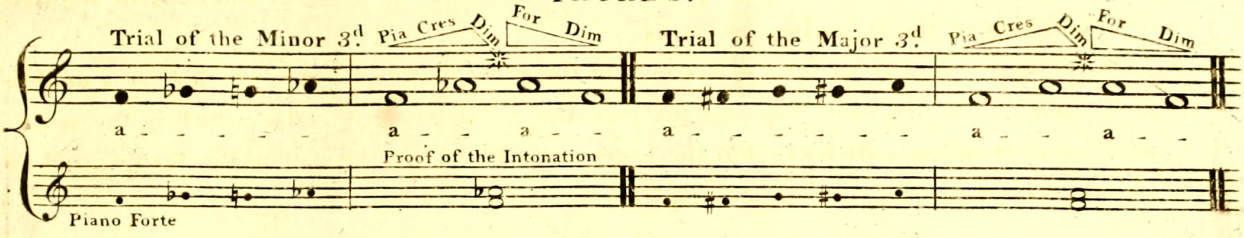
NB. Refer to page 12 for a full explanation of the nature of musical Intervals, to regulate the execution of the following exercises.

The Singer ought to make a difference in the pitch of those notes which bear a double name, and yet are the same note, for instance, the 4th sharp or 5th false, which is the same number of Semitones distance, but the latter must be sung higher than the former, and so all other Intervals of a similar description.

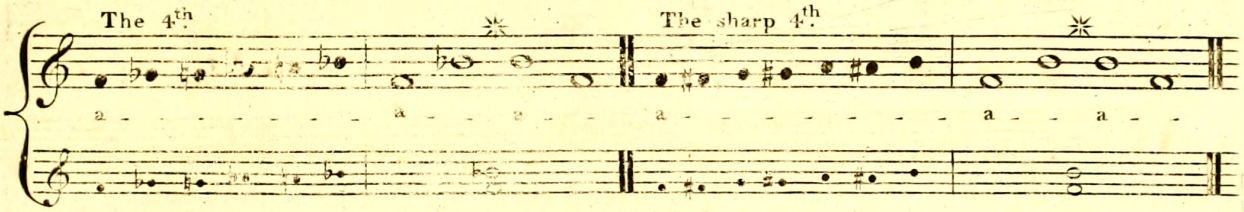


A similar Lesson to the foregoing in a higher Key.

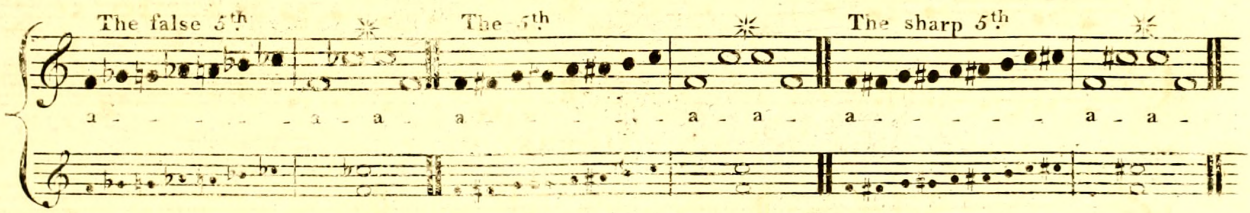
THIRDS.



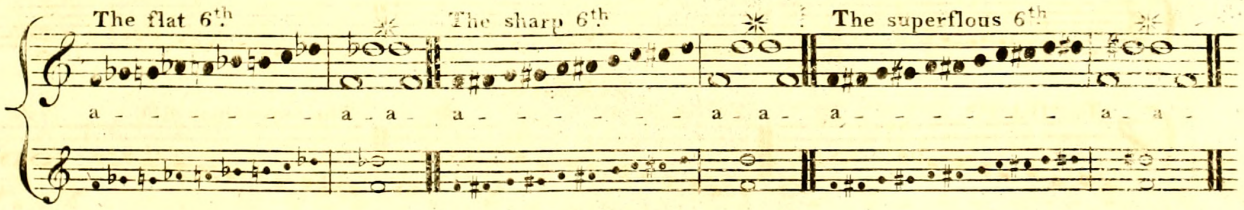
FOURTHS.



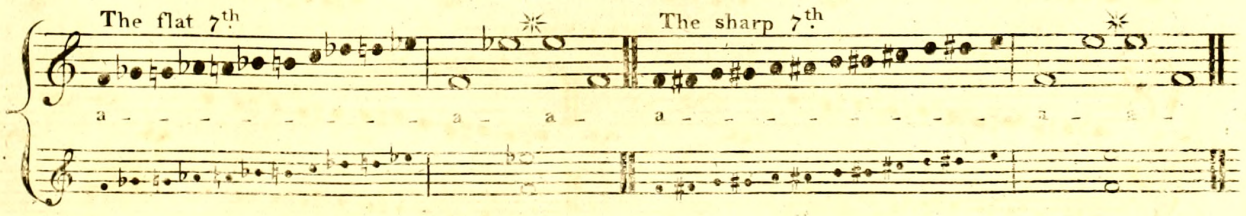
FIFTHS.



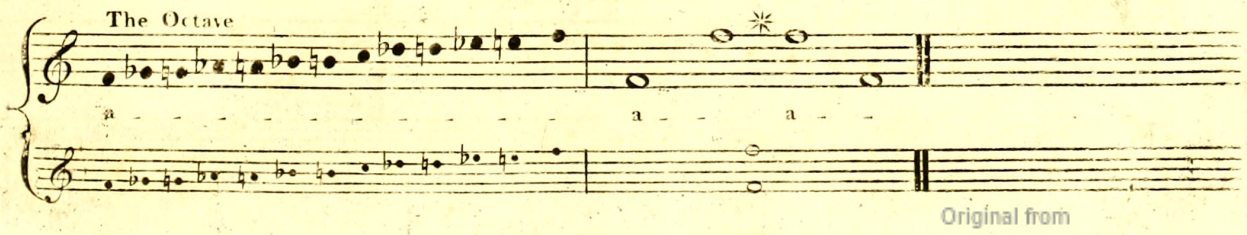
SIXTHS.



SEVENTHS.



OCTAVE.



LESSON VII.

THE SHAKE.

There are various opinions respecting the manner of executing the shake some are for a Close rapid Shake, giving a brilliancy and shortness to the upper Note; others prefer both Notes of equal length and force: from the instructions I received from my Preceptor Porpora, and from my own observation of almost all the best Singers Europe has produced within these last 50 years I find that the qualifications necessary to form a perfect Shake are

EQUALITY OF NOTES. DISTINCTLY MARKED EASY AND MODERATELY QUICK.

Also that the Note which bears the Shake ought to be the most predominant, being the Note belonging to the Melody, and if the auxiliary Note is too closely blended, the principal cannot be sufficiently distinguished, by which means the Melody must suffer and the Harmony become perplexed. (see page 7 & 31)

There are several sorts of shakes, but all spring from the same root, and the different manner of executing them will be shewn in the following Examples.

The long Shake should begin with the Note on which the Shake is to be made.

The short Shake should begin with the upper Note.

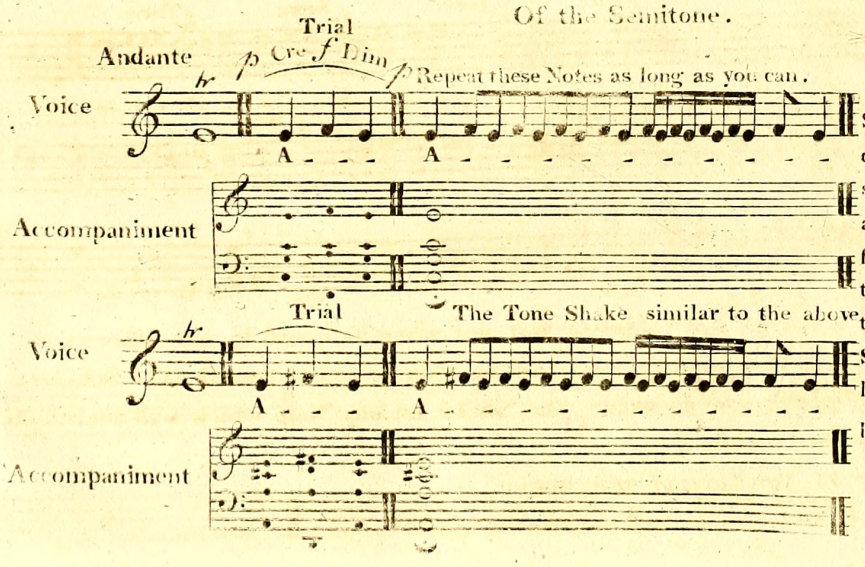
MANNER OF EXECUTING THE SHAKE.

Begin the Note on which you mean to Shake Piano, swell it to Forte and return to Piano; and begin the Shake very slow encreasing in quickness by degrees till it becomes rapid, and at the conclusion let the principal Note be heard again distinctly before proceeding to the next Note, or to the Turn.

You must not rigorously move immediately from Quavers to Semiquavers as in this Example, or from these to the next degree, that would be doubling the velocity of the Shake all at once, which would be a skip not a gradation, but you can imagine between a Quaver and a Semiquaver an intermediate degree of rapidity quicker than the one and slower than the other of these Characters, you are therefore to encrease in velocity, by the same degree in practising the Shake as in loudness when you make a swell.

Trillo or the Cadenza Shake.

Of the Semitone.



In general at the conclusion of a Shake, a Turn is added, the nature of which being so various, it is scarcely possible to ascertain it by any fixed rule, (see page 33) therefore must be left to the judgment of the Singer, this circumstance evinces the advantage possessed by those Singers who have acquired a knowledge of the rules of harmony (see page 63)

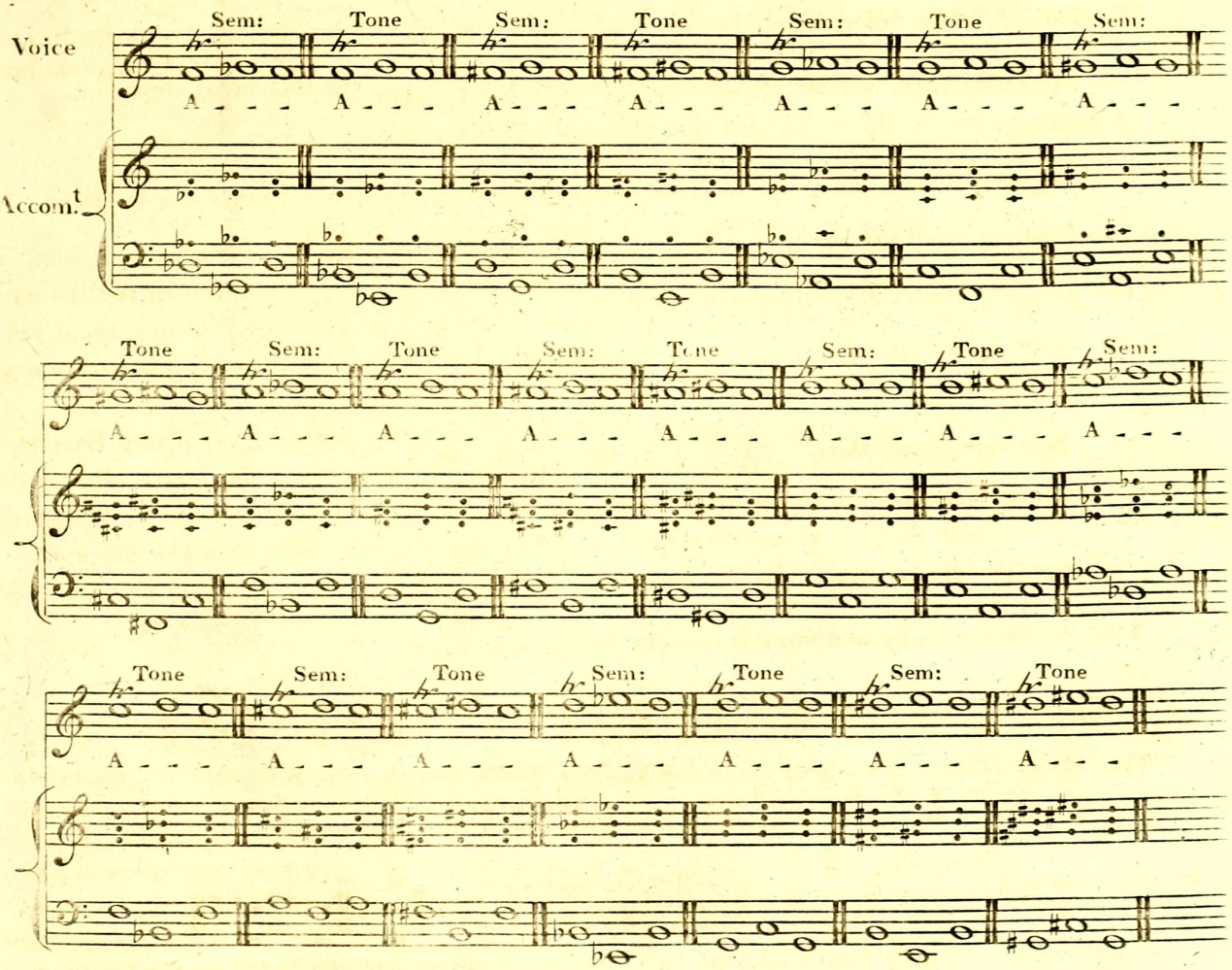
THE MORDENTE OR SHORT SHAKE.

This is Executed with more velocity than the foregoing, and is no sooner born than dies.

DOPPIO TRILLO, OR REDOUBLED SHAKE.

PRACTICES OF EVERY SEMITONE AND TONE,

WITHIN THE NATURAL COMPASS OF THE VOICE.



NB. This Practice ought to be short and frequent but not when fatigued by any other exercise of Singing, a few minutes at a time will be best; besides this principal practice, the Scholar may even when absent from the Instrument exercise the Shake on any Note which will contribute to render the organ of the Throat flexible.

Refer to the Dialogue (page 7) for further information.

NB. At the end of this Treatise will be examples of Cadenzes, Pauses, &c, for the purpose of introducing the different Shakes, Turns &c.

LESSON VIII

APPOGIATURA

The Grace

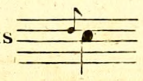
This is the most expressive ornament of Vocal Music and appears to have been the origin of all the other embellishments, as Turns, Shakes, &c. (see page 2)

These Graces are of different descriptions, as in the following Example, but that which we term the superior, without doubt, is the one dictated by nature, while all others are the mere production of art.

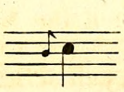
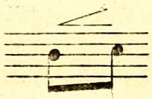
The distance of the intervals of Graces of all descriptions, should be consonant with the Key, and, as the modulation varies, so the Graces must be regulated, as the incidental alterations may require.

The length of time to be given to Graces, altho' in general marked, yet never can be given so accurately as to direct the true expression of the words, which must be therefore regulated by the judgment, taste, and feeling of the Singer.

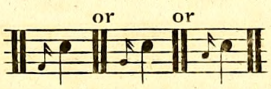
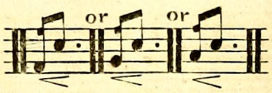
Exapiple

Superior Grace thus  sung thus 

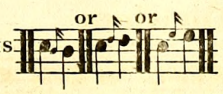
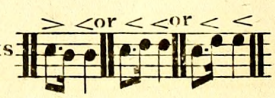
Take the Grace forte and melt it into the Note.

Inferior Grace thus  sung thus 

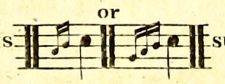
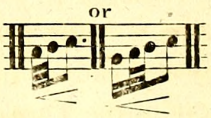
Take the Grace softly and force it into the Note.

Leaping Grace thus  sung thus 

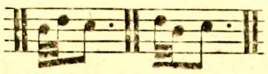
This Grace is similar to those above, but has this distinction, that the strength necessary to it's execution must be regulated more or less according to the distance of the Intervals.

Anticipation Grace thus  sung thus 

In descending, drop the Grace into the Note, and in ascending, swell the Note into the Grace.

Double Grace thus  sung thus 

Begin soft, gliding with crescendo into the Note.

Turn Grace thus  sung thus 

The execution of this Grace ought to be very rapid, so as not to appear as part of the Melody, and such Graces are only to be used where particular energy is required.

LESSON IX.

GRUPPO

The Turn

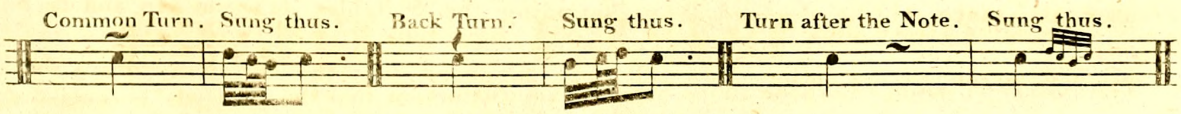
The use of this Ornament is to prevent monotony, but should be used sparingly, and only where the Melody requires relief.

The Scholar must be cautious not to grow too fond of it, lest he acquire the habit of teazing every Note with it.

The Turn may be used more frequently in quick Music than in any other style, and is particularly applicable to those Notes where the language is animated; Turns are also of great use to those Singers who do not possess a mellow and sweet tone of voice, as they help to cover the want of this gift.

The Turn consists of the addition of two Notes, one higher and one lower than the Note of the Composition, not exceeding the distance of a Tone, the Note above is regulated by the Intervals of the Gamut in which the composition is written, the Note below in general is no farther distance than a Semitone. All Turns must be well articulated and quickly executed.

Examples



LESSON X.

Divisions

Divisions are of two sorts, marked and gliding, the first is to be of a light motion, that the Notes do not join too close, but each be clearly articulated; the second unites them entirely, incorporating one with the other.

The Slur.

This is used to unite the Notes of a passage in smooth gliding progression thus ⁀ or ⁀

Lesson X.

Regular exercises for the Voice.

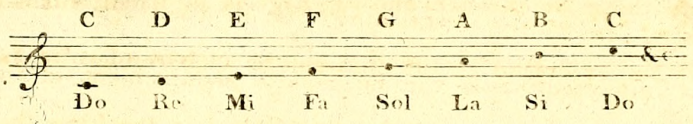
At this period of our Work, admitting the accomplishment of all the requisites for the formation of the Voice; we enter on the strict observance of the regular and rigorous laws of

Time.

Which through all the subsequent Exercises must invariably govern and direct our progress; with this guide, and with the powerful auxiliary Intonation, we may proceed in our pursuit with reasonable assurance of ultimate Success.

The Solfeggio

Is the art of sounding the seven notes of the Gamut with the Syllables annexed to them, viz:

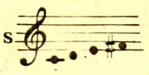
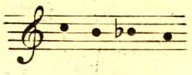


The practice of Solfeggio is, I allow, a useful study so far as relates to the acquirement of articulation, and I strongly recommend its exercise, but not until the Scholar has attained correct and perfect Intonation; if an Interval cannot be executed with precision by uttering the letter A, (as advised by the celebrated Professor Porpora, see page 8) no greater assistance will be derived from sounding the Syllables Do and Re, and from Re to Mi and so on, to any other Interval; it is supposed that the Syllables convey the idea of the distance of the Intervals, but they can no more give this Knowledge, than lines drawn on paper could instruct any one in the steps of Dancing, On the contrary, the use of Solfeggio only, in the practice of the Voice, is the cause of great defects, as will be here explained.

It has been the general Custom to use the Major Mode of C in all the practices of the first rudiments of Singing; in consequence of which, the Scholar soon becomes so habituated to place those Syllables (as first taught) a tone from Do to Re, from Re to Mi

a Semitone from Mi to Fa a Tone again from Fa to Sol from Sol to La from La to Si and a Semitone again from Si to Do, that, at the first occurence of any Change in the Key (suppose from the Key of C to that of D) which occasions a Semitone where was a Tone, and, vice versa, a Tone, where was a Semitone; the parts employed in executing the Notes, namely, the Larynx, Tongue, and Mouth, accustomed to that particular exertion or form, will find the alteration attended with perplexity.

The proof of these assertions may be easily made: among the general run of Singers (I do not mean a regular bred Professor) but those of some public estimation, who sing every style of Composition, and also may most readily with correct Intonation, the Major Gamut of Do re mi fa &c.

Ask any of them to sing the Minor Gamut without the help of an Instrument, and the defect I speak of will be apparent, and still more will they be at a loss if required to sing the 4th Sharp thus  or the descending Flat 7th thus 

The cause of this Imperfection is the incomplete acquirement of Intonation, and this, I affirm, originates from the primary mode established in teaching the first rudiments of the vocal Art: (see page 21)

The Time to be observed in the practice of the following Exercises is best to be moderate, therefore we shall fix the

Tempo Andante

The nearest measure we know of is to make a Quaver the length of the pulse of a Watch; then a Crotchet will be equal to two pulses, a Minim to four &c.&c. therefore the criterion of Andante is at the rate of two pulses for one Crotchet.

The method of beating Time is with the right Hand as follows

To ¢ 2/4 6/8 Count one down, one up,

To 3/2 3/4 3/8 Two down, one up,

To C 12/8 Count Two down, one towards the left side and one towards the right.

NB Be cautious in the practice of the Intonation of the 6th note of the assending Minor Gamut, there being an interval of three Semitones awkward and unproportionate to the Rules of a Gamut; but being sometimes used in Melody its acquirement becomes necessary, and it is therefore thus arranged in the following Gamut: for further explanation (see page 24.)

LESSON XII.

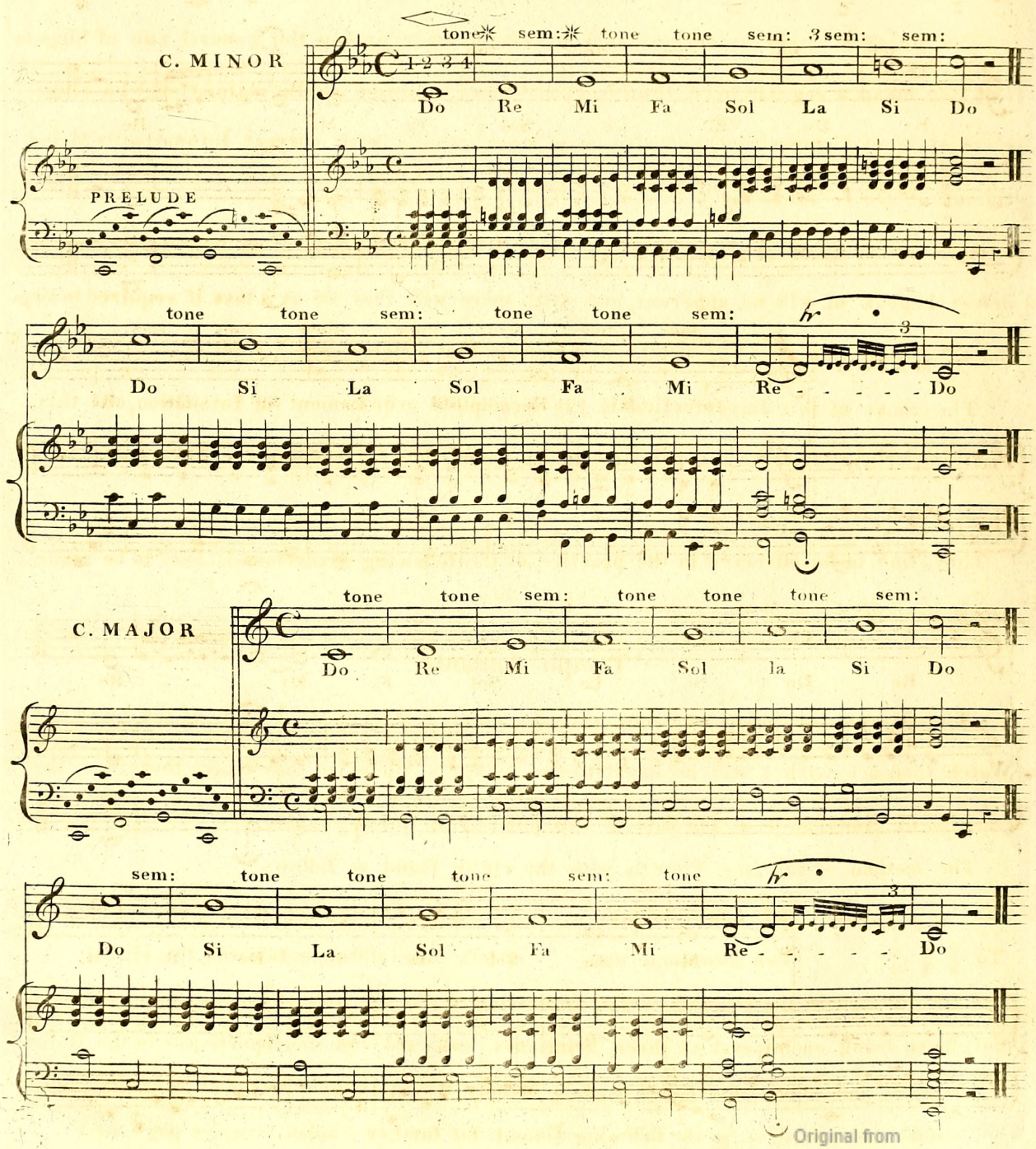
The following Gamuts are set in all the different keys the Piano Forte can afford, and each with various accompaniments.

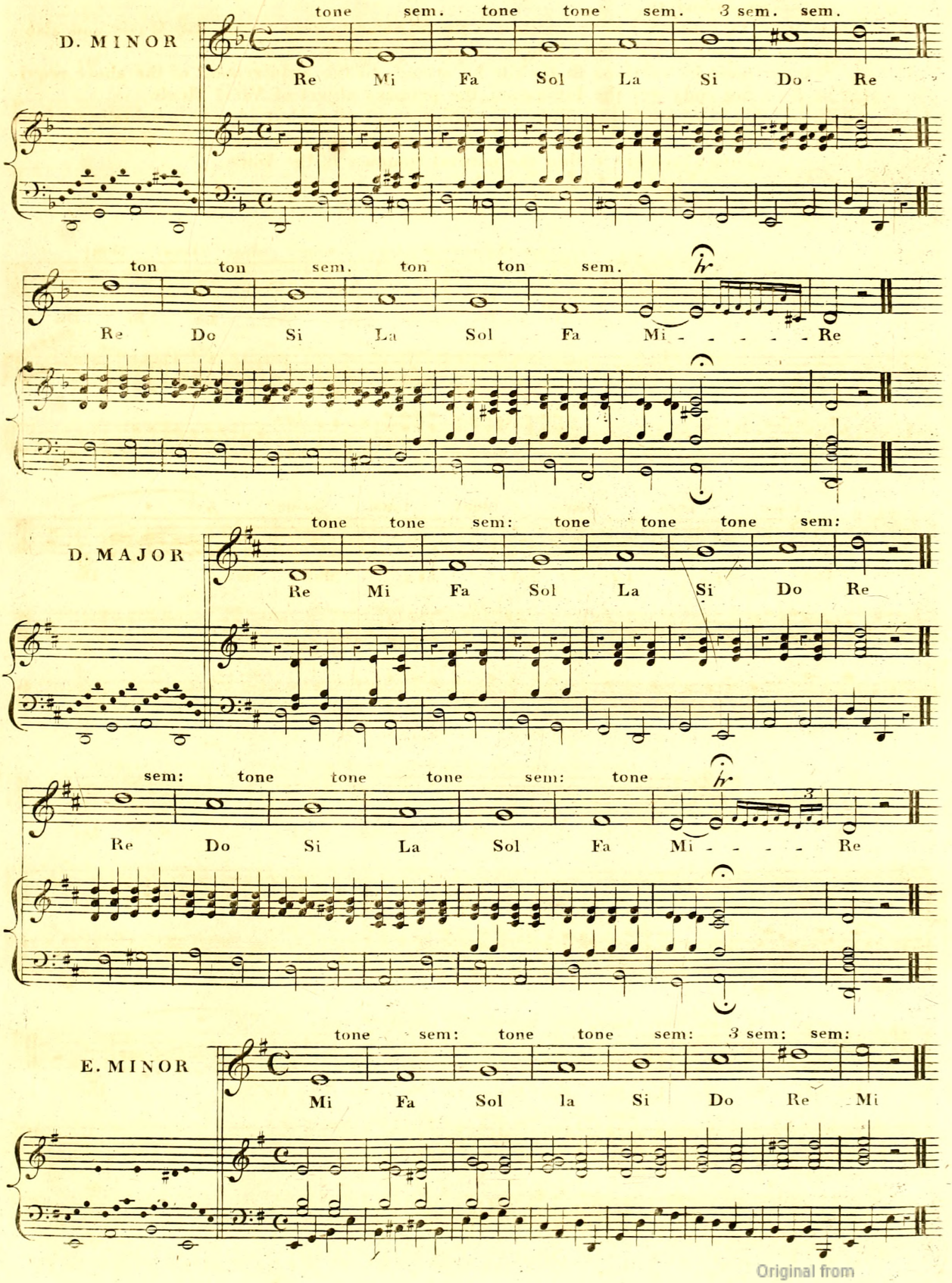
The intention of this practice is to familarize the Scholar to read Chromatic Music, and also to accustom his ear to the different changes of accompanment.

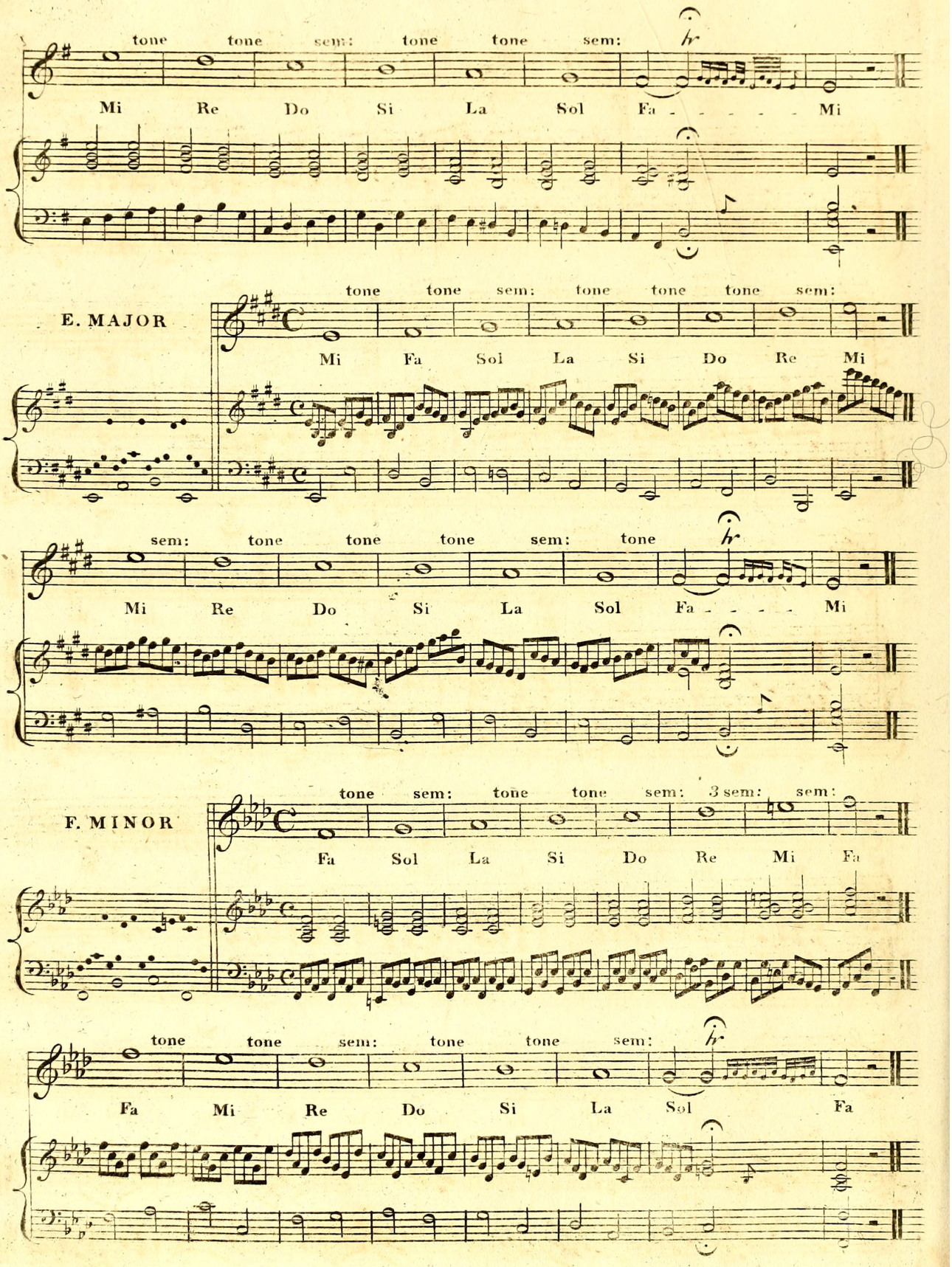
But the Scholar must be cautious that while he attends to the acquirement of the above requisites, that he does not endanger the Intonation, the primary object of Vocal Music.

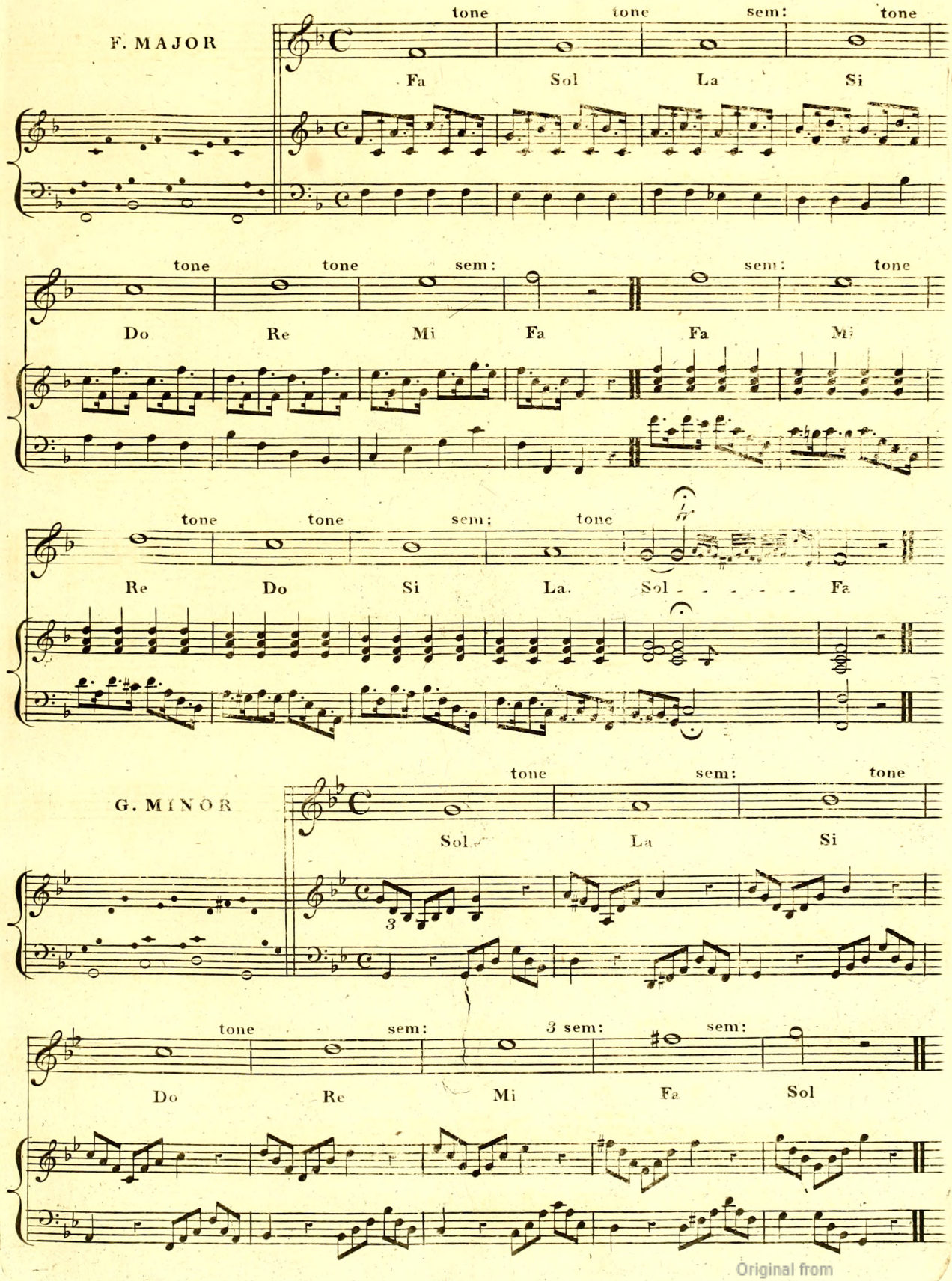
He should not therefore go farther than his abilities will allow, but advance gradually on from one to the other, omitting those of too complicated accompaniments, taking the Bass only, and practice those Gamuts which are within the natural compass of the Voice.

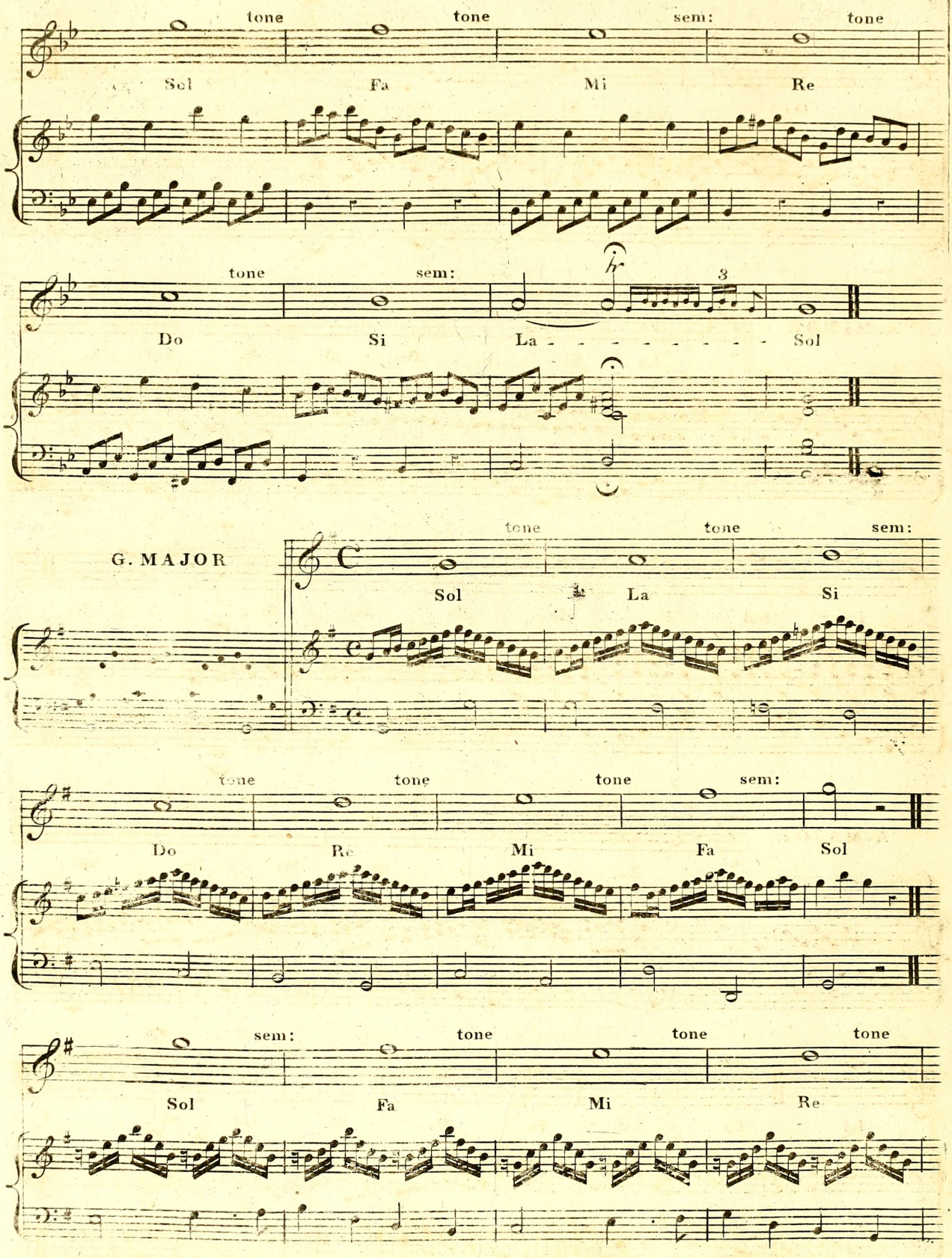
The beating of time 1. 2. 3. 4.
down left right

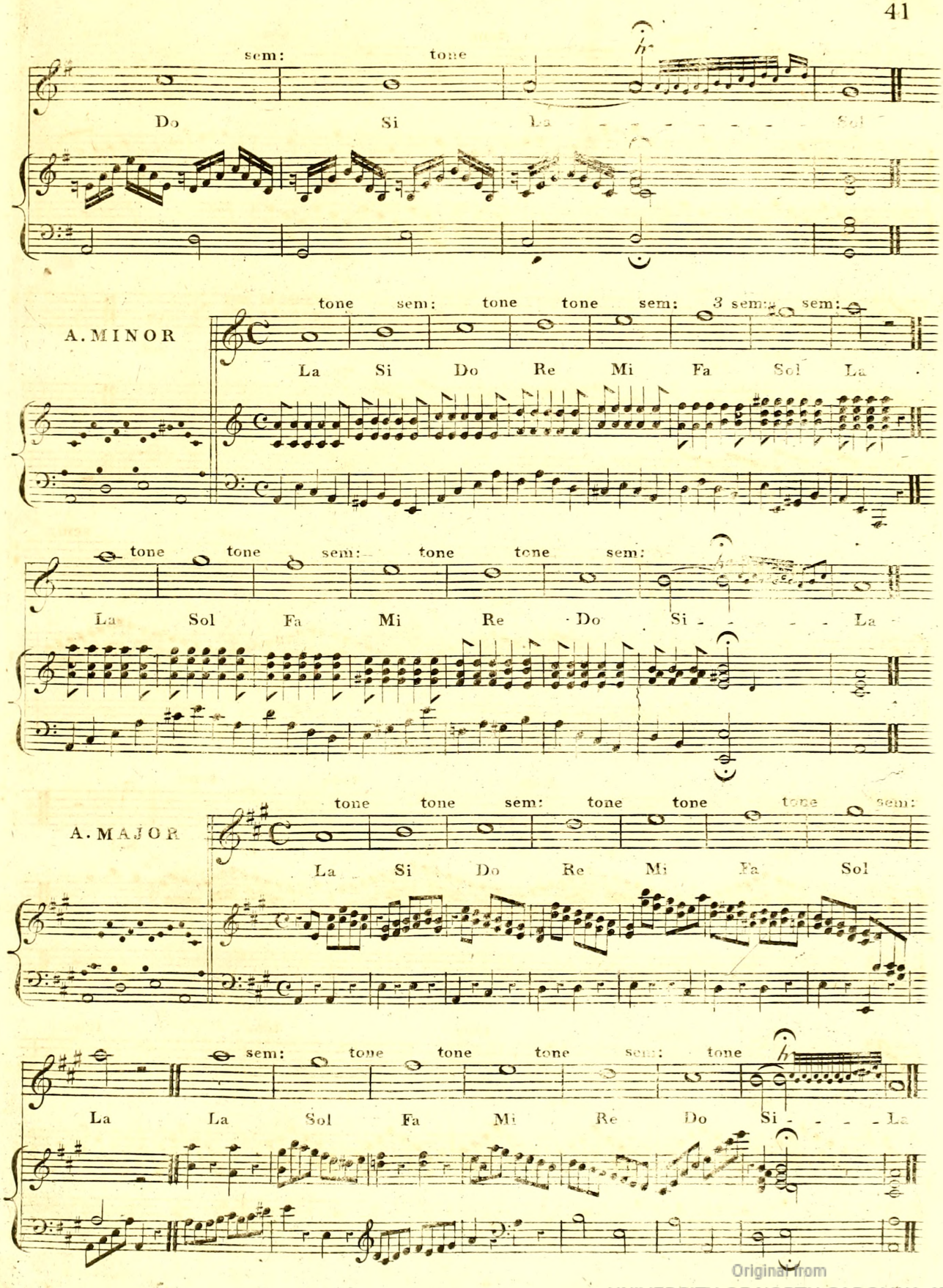


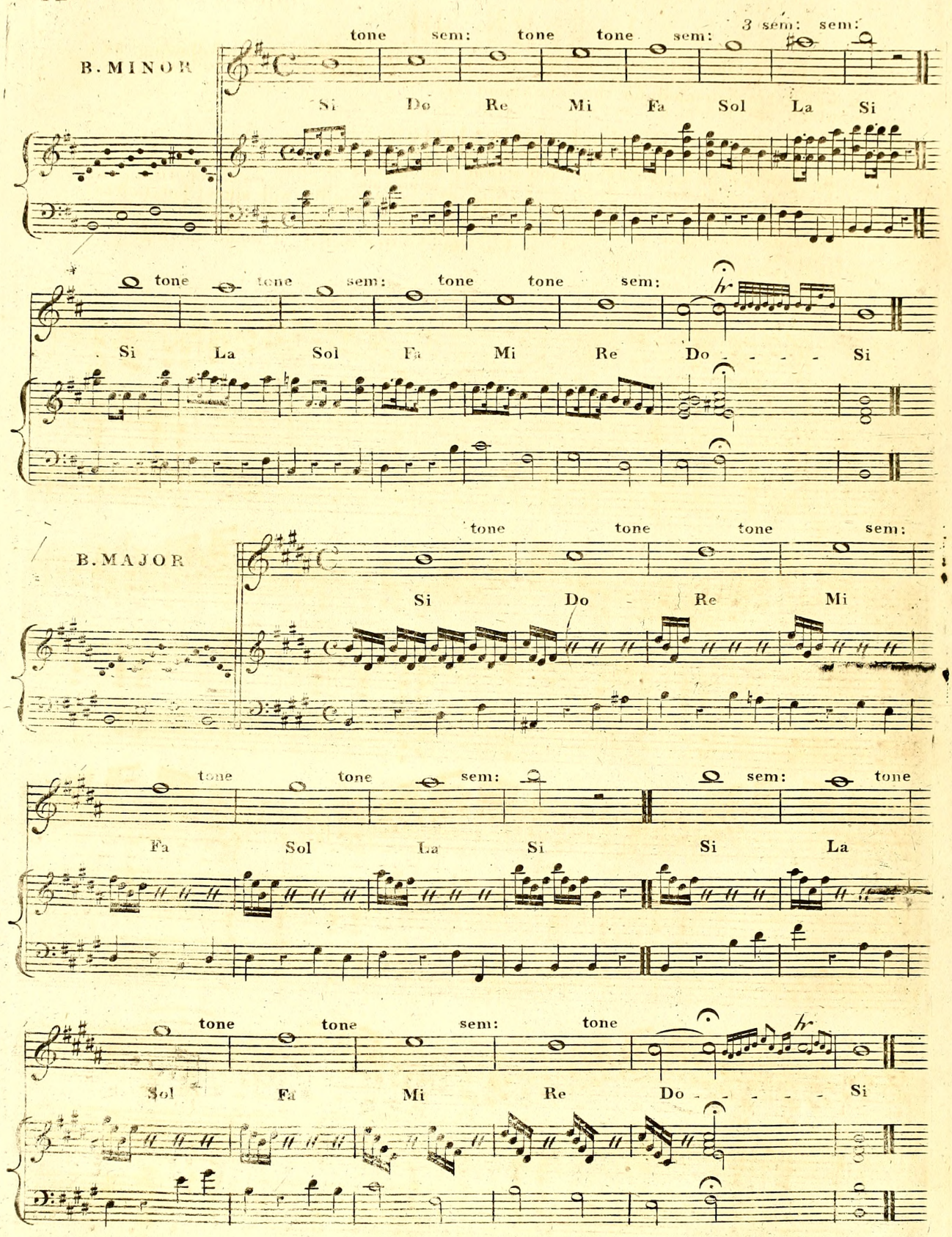










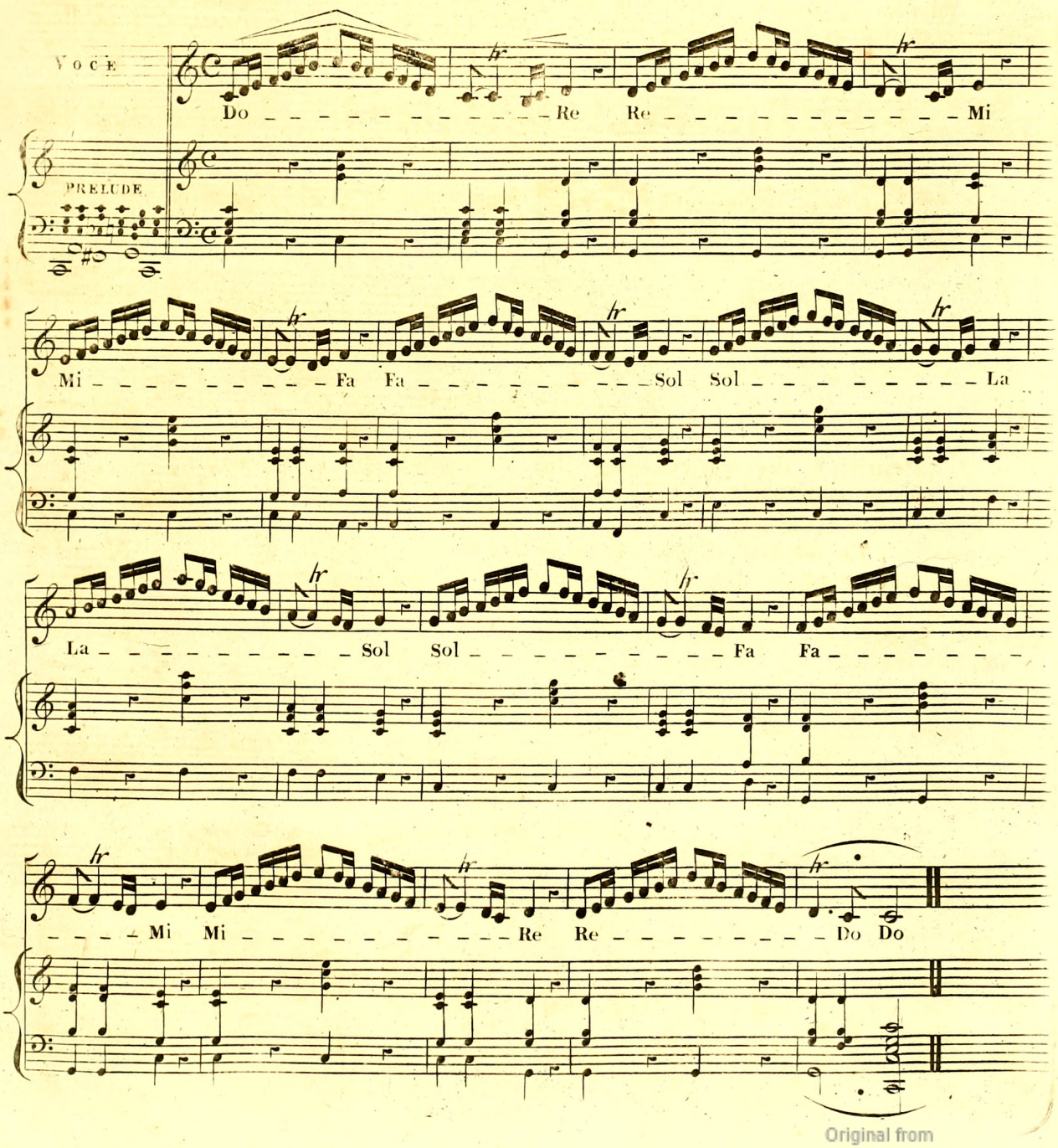


LESSON. XIII.

When perfect in the Intonation of the Gamut practice, proceed to the following Exercises which are intended for the attainment of

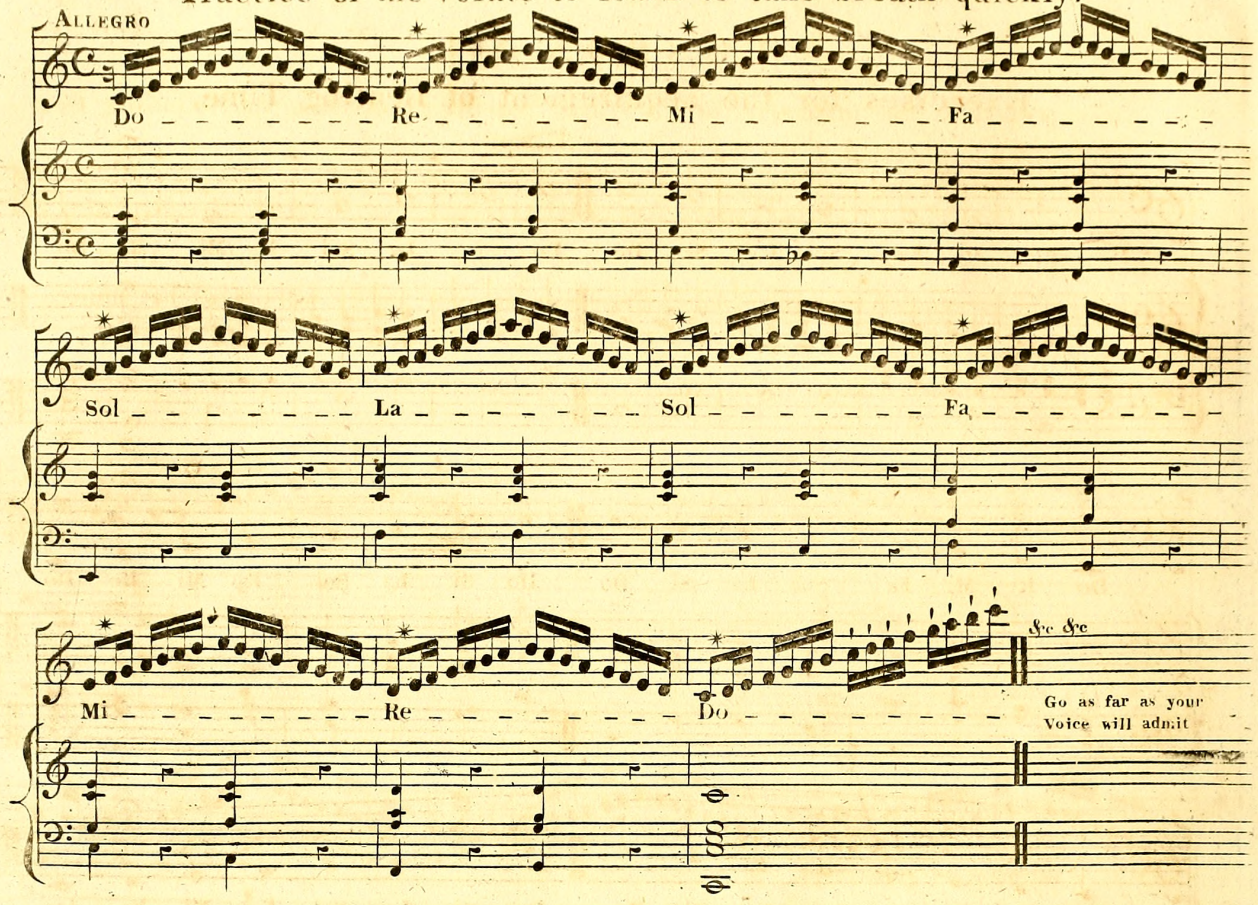
Distinct Articulation.

Begin this practice in Andante time, and repeat it again and again, at every repetition encreasing a degree quicker as far in point of rapidity as your ability will allow; but unless you can articulate every note as distinct as you could utter A, B, C, it would be highly detrimental to practice them quick.



LESSON. XIV.

Practice of the Volate to learn to take breath quickly.

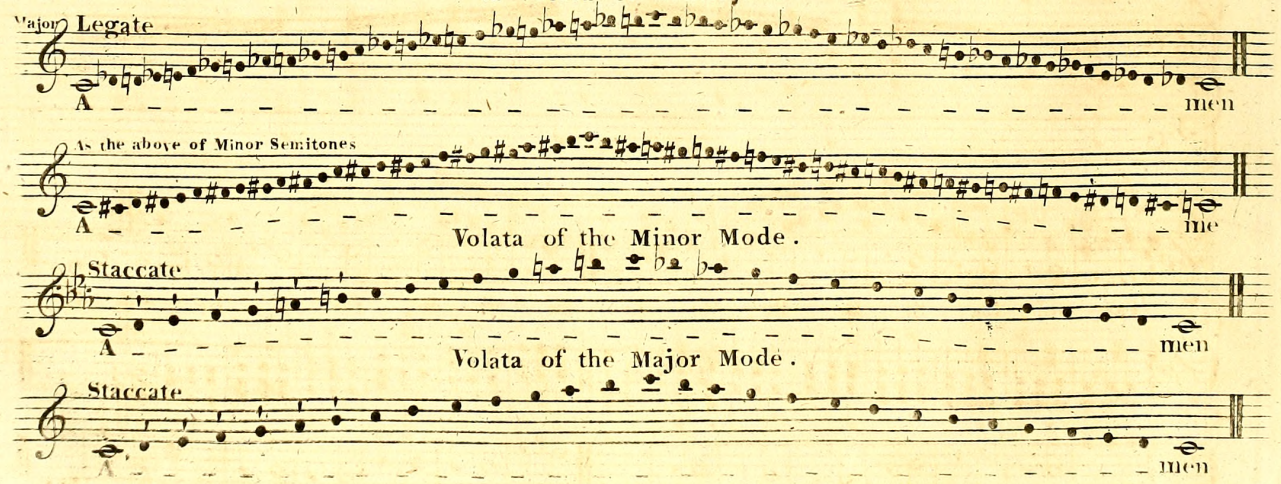


LESSON. XV.

Practice for encreasing the compass of the Voice.

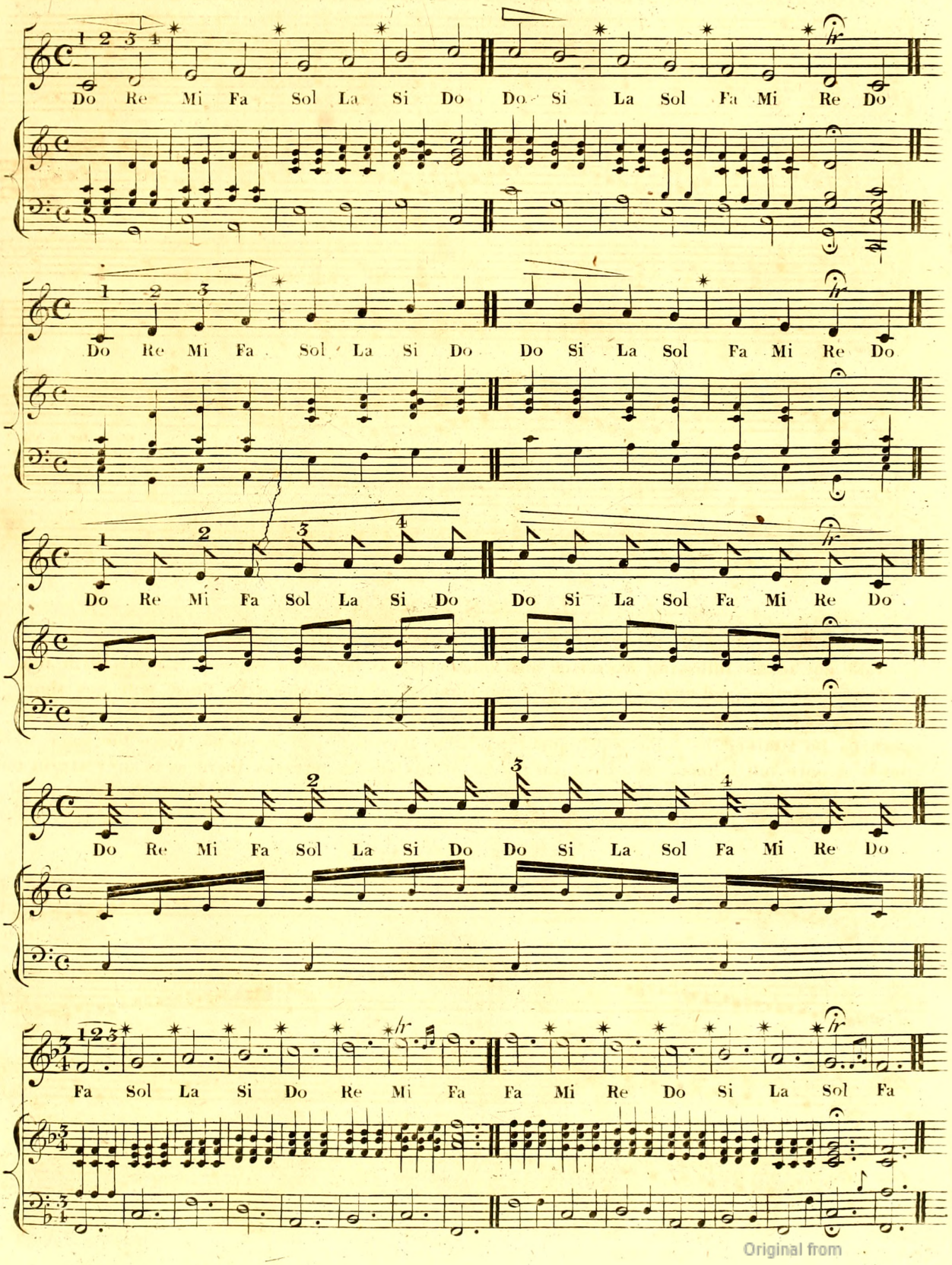
Take any of the following Exercises and follow it up as far as the voice will reach with mo-derate exertion; and at the extremity of the compass of your voice take those notes as short as possible; The notes which you may not be able to utter at the first or second practice, will perhaps be attained in some subsequent trial, and therefore you must not force the voice too much at once but humour its extent; do not be so anxious to possess them as to over strain the voice — if after a few attempts you do not find facility or at least some symtom of obtaining them you may conclude that the organic structure of your throat will not allow it.

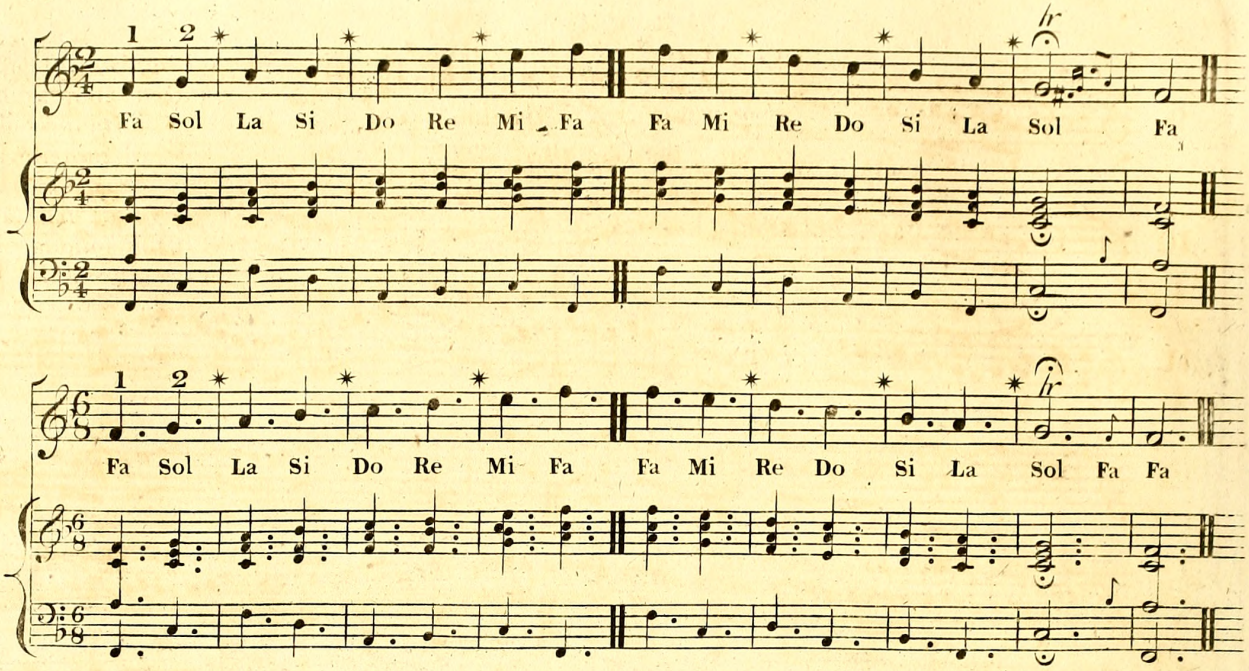
A Volata of Semitones.



LESSON. XVI.

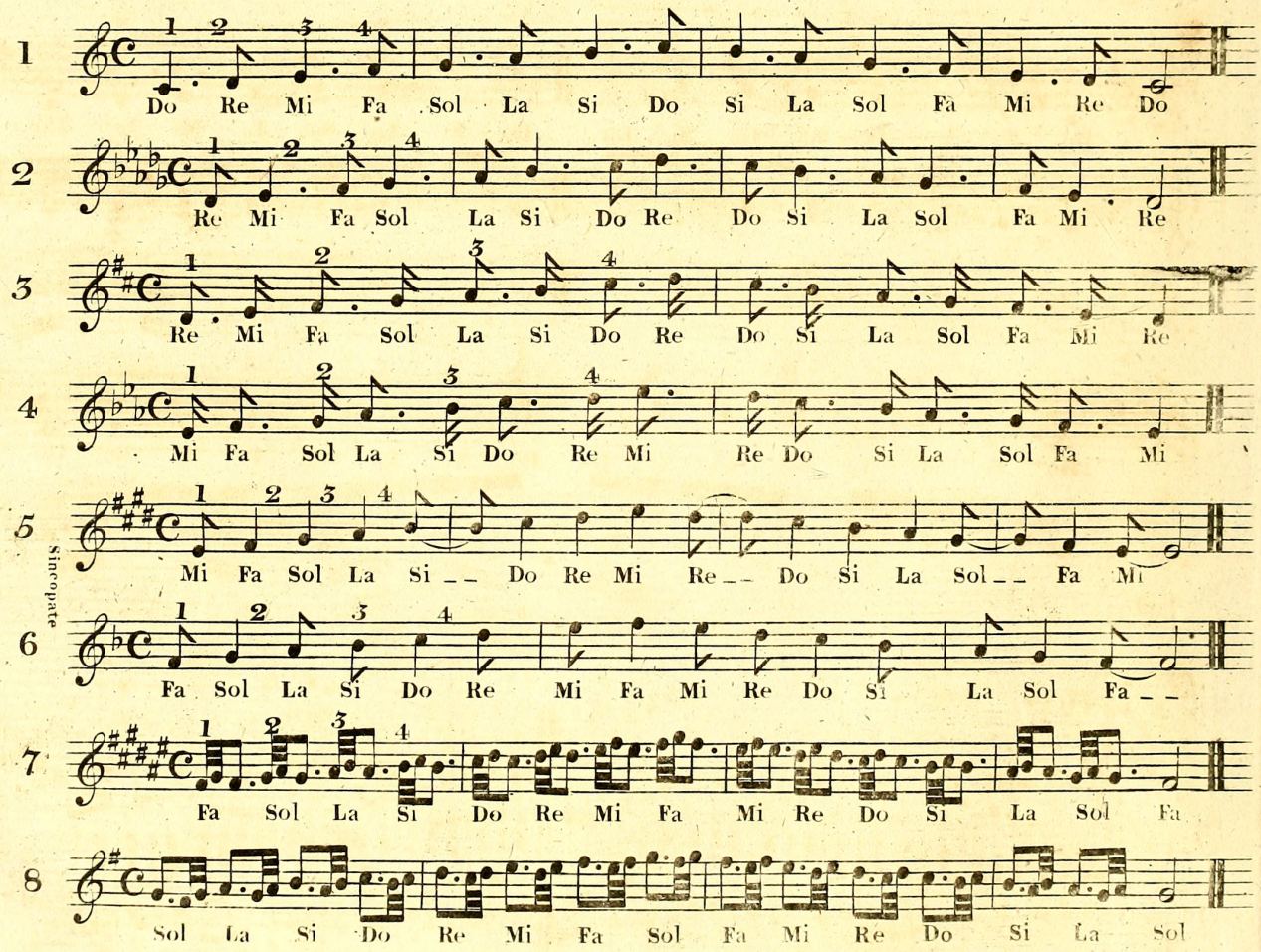
Exercises for the acquirement of Beating Time.

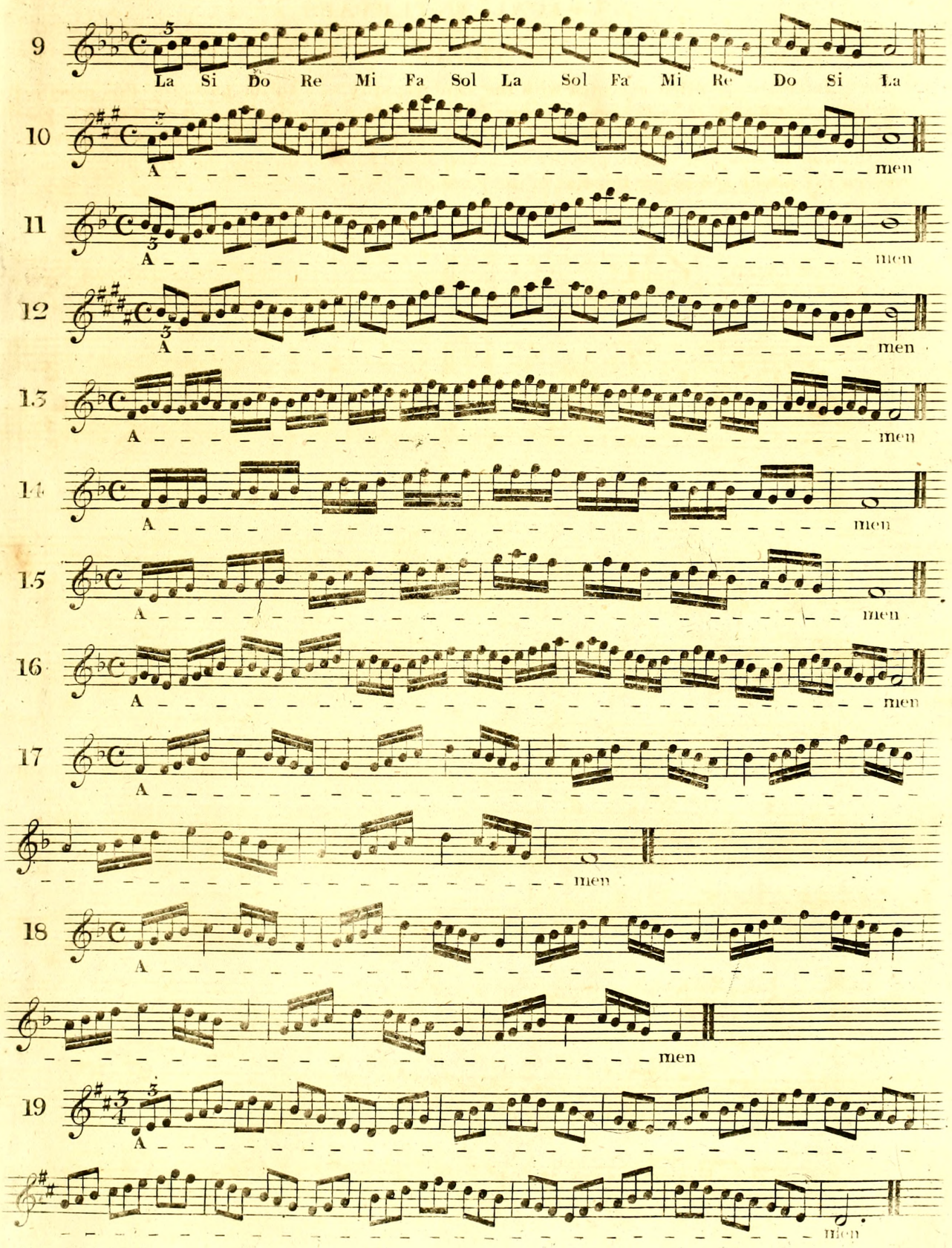




GAMUTS ON THE TWELVE KEYS AND

Passages for the acquirement of Time.



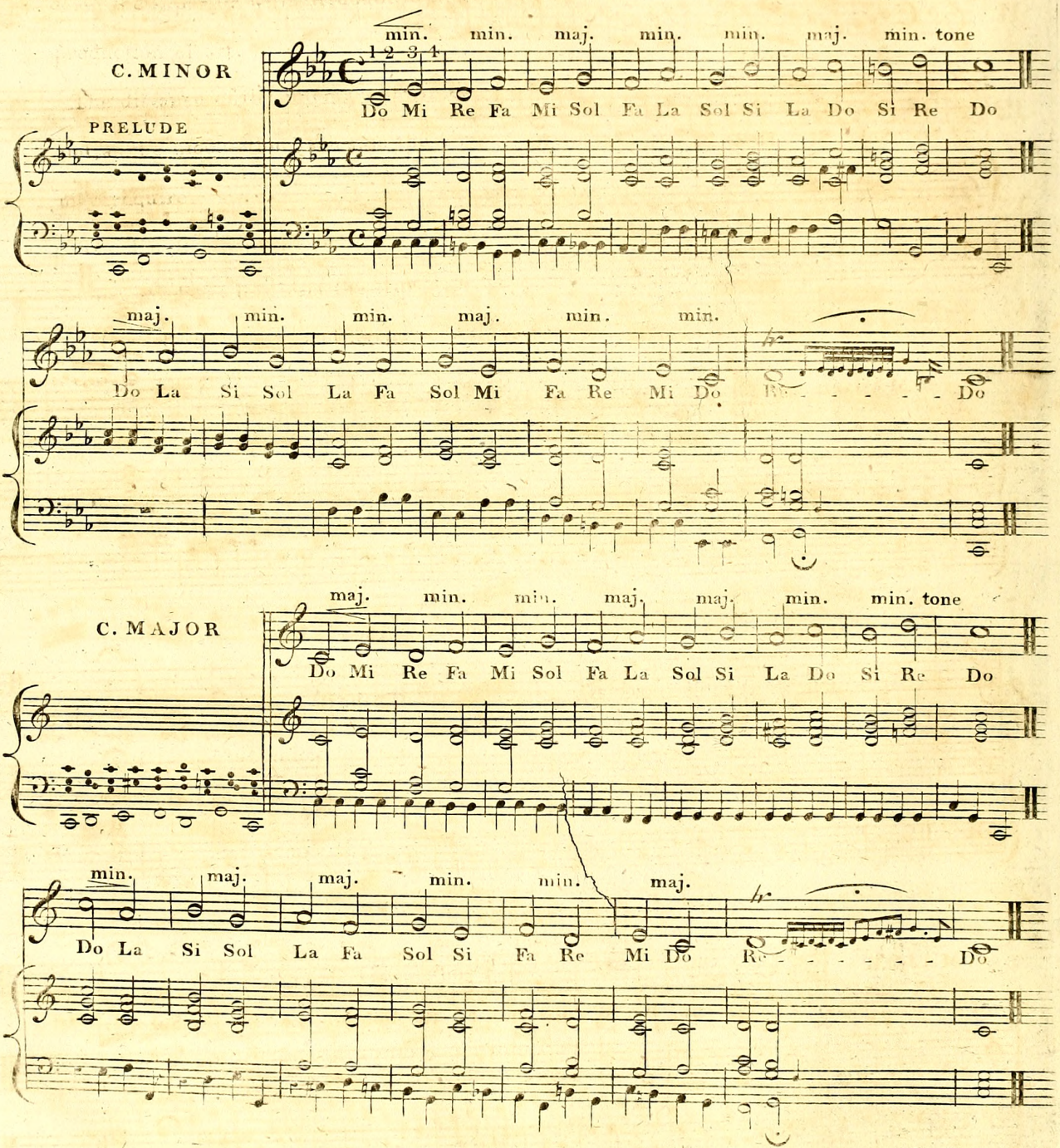


LESSON XVII.

MUSICAL INTERVALS

Thirds.

These Intervals are often executed with the same rapidity as a Volata passage; this practice requires great nicety from the intermixture of minor and major thirds according to the law of the Gamut, as their frequent fluctuation will be apt to deceive the Scholar unless by particular attention in slow and careful practice he acquires the habit of making the true distinction between the minor and major third, as in the Example.



Fourths

C. MAJOR

1 2 3 4 — sharp 4th — hr

Do Fa Re Sol Mi La Fa Si Sol Do La Re Si - - - Do

sharp 4th — Unison

Do Sol Si Fa La Mi Sol Re Fa Do Mi Si Do Sol Do

Fifths

C. MAJOR — False 5th

Do Sol Re La Mi Si Fa Do Sol Re La Mi Si Fa - - Mi

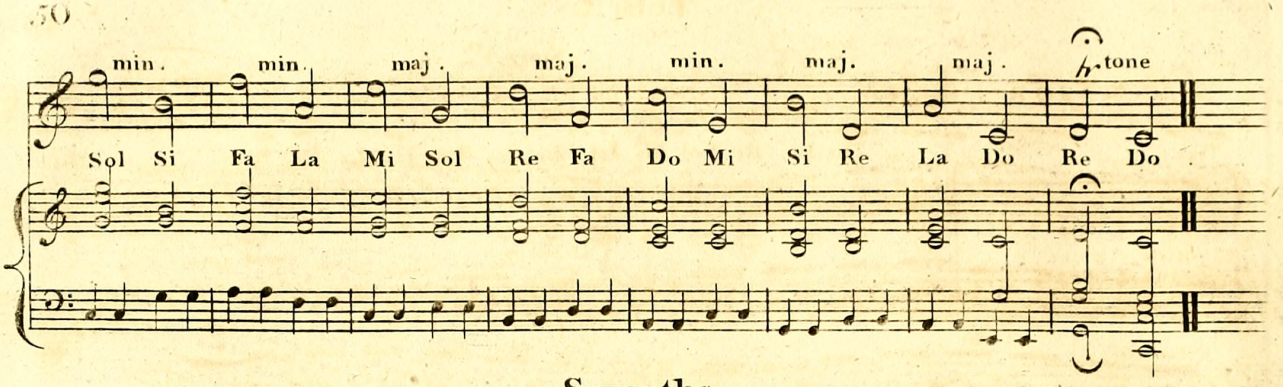
False 5th

Sol Do Fa Si Mi La Re Sol Do Fa Si Mi La Re Sol Do Re do

Sixths

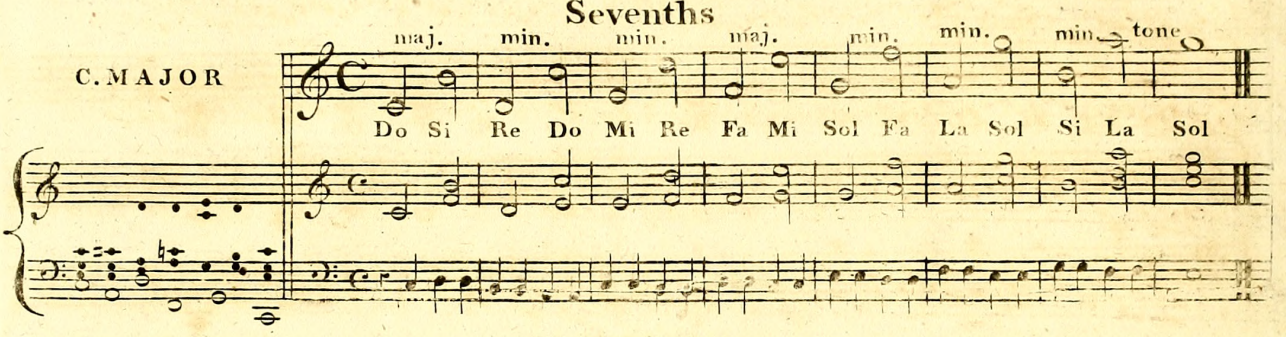
C. MAJOR — maj. maj. min. maj. maj. min. min.

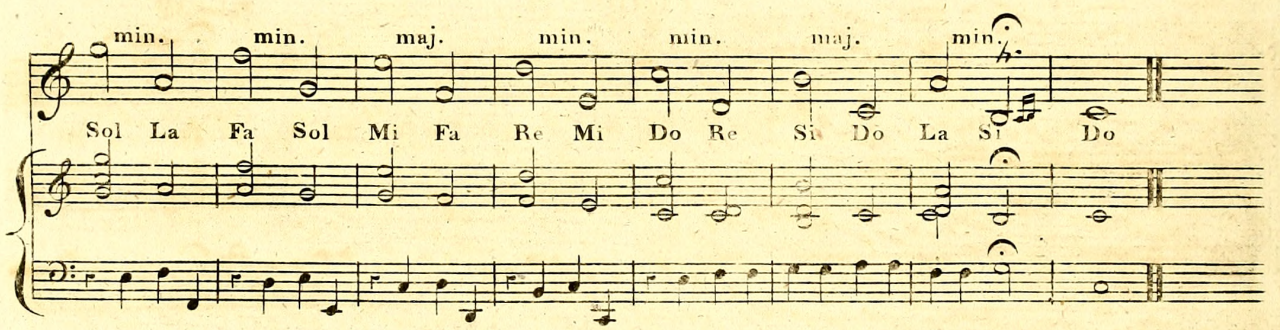
Do La Re Si Mi Do Fa Re Sol Mi La Fa Si Sol - - Mi



Sevenths

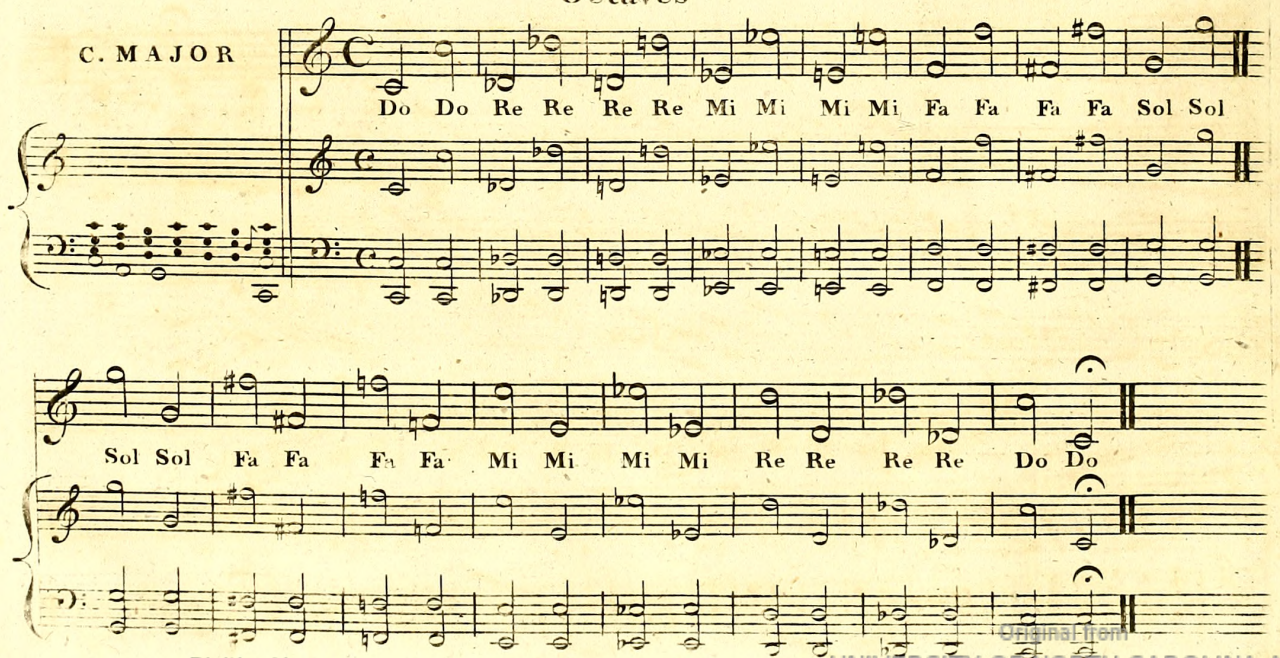
C. MAJOR



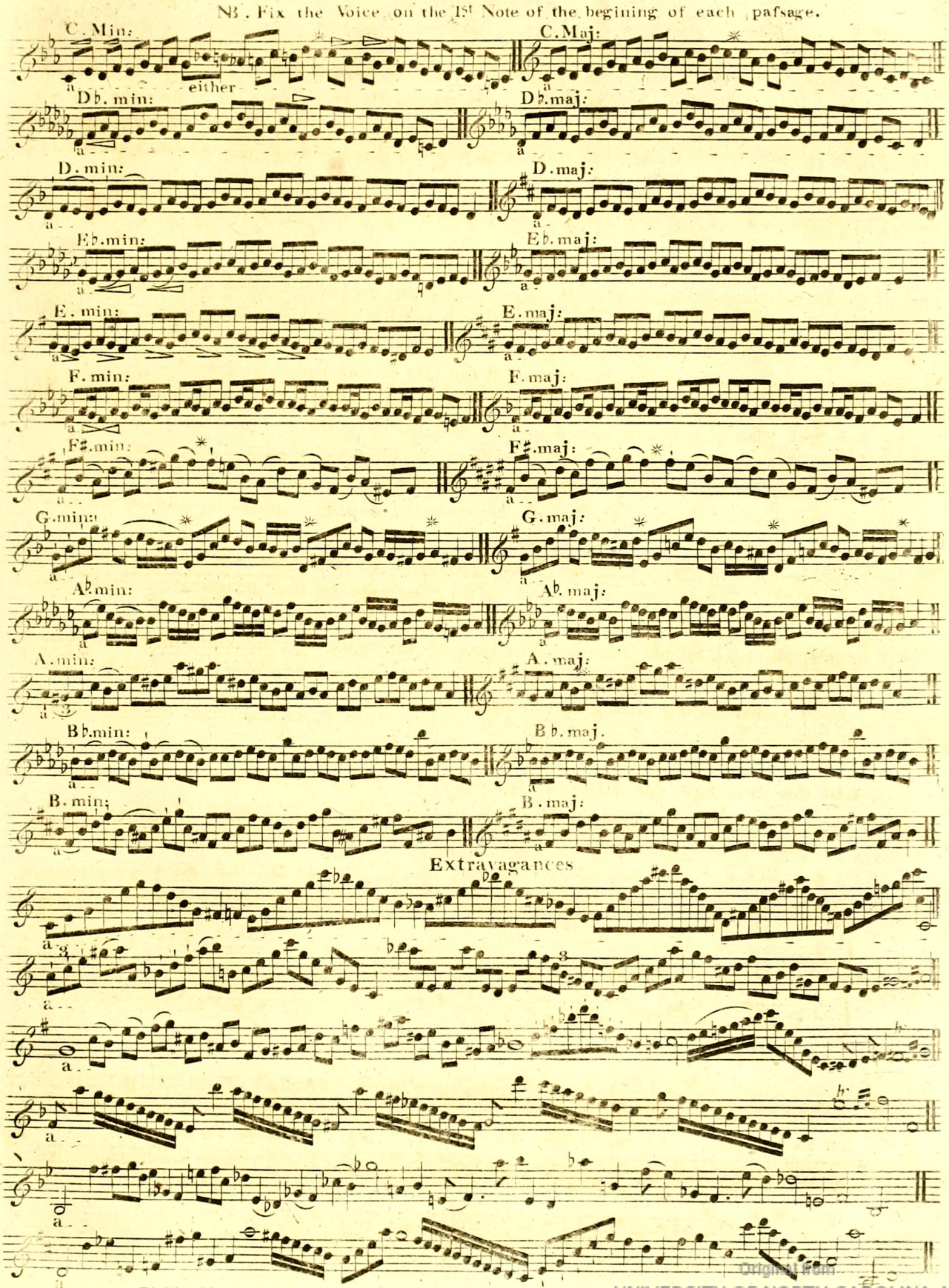


Octaves

C. MAJOR



NB. Fix the Voice on the 1st Note of the begining of each pafsage.



Solfeggio

The Solfeggio are in reality Melodies in the form of Songs, and to give them that meaning requires the rise and fall of the Voice, which as I have before explained, is, in Songs regulated by the sense of the words; Solfeggio not having the assistance of Words, the following rules may be of use, to supply in some degree the want of that Guide to direct the accent and inflexion of the Voice, without which Melody would be deprived of its intended meaning

1st On every note of any duration, use the Messa di Voce.

2d Every note ought to have, as it were a different degree of light and shade according to its position; in ascending passages rise the Voice by gradation that the last note of the phrase or sentence be the loudest; In descending passages the contrary effect, and recollect that in descending, the Voice is apt to fall too flat if not carefully gaurded against.

3d When the passages are, of gradual notes, Slur, and join them with nicety; When leaping passages, give a well articulated accent, and the greater the distance, the more exertion they will require.

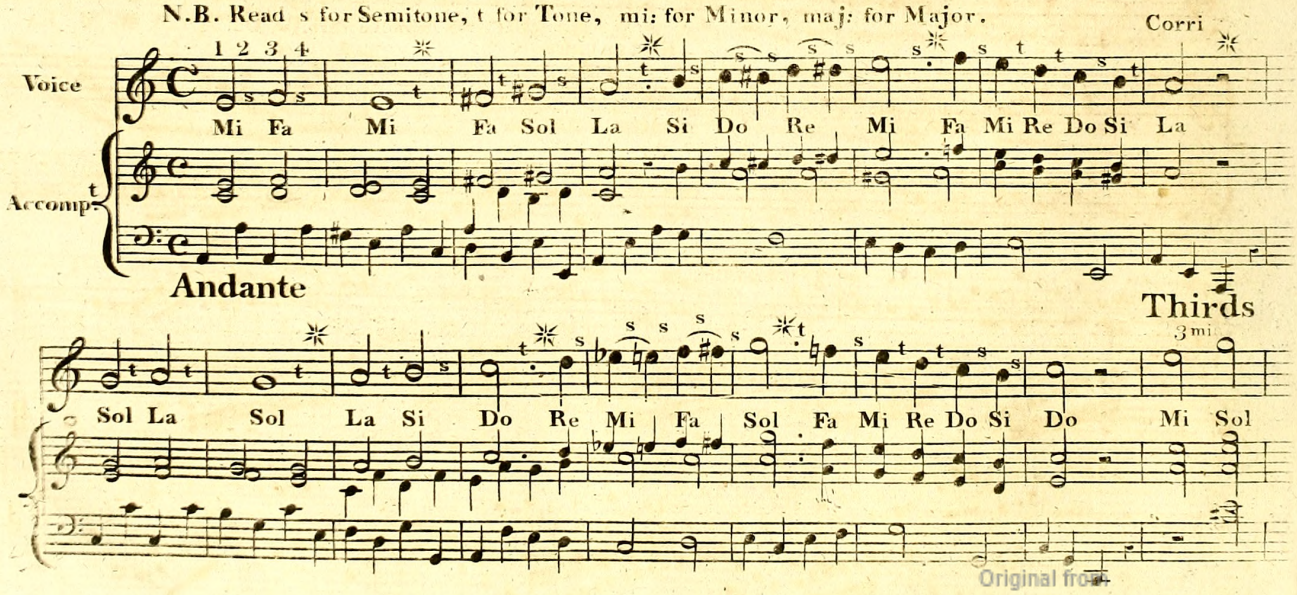
4th On the last note of a passage, always die the Voice, and at each note of the final phrase, end thus <> this swell must be done as gentle as possible, only as much as to accent the sound, and immediately die it away.

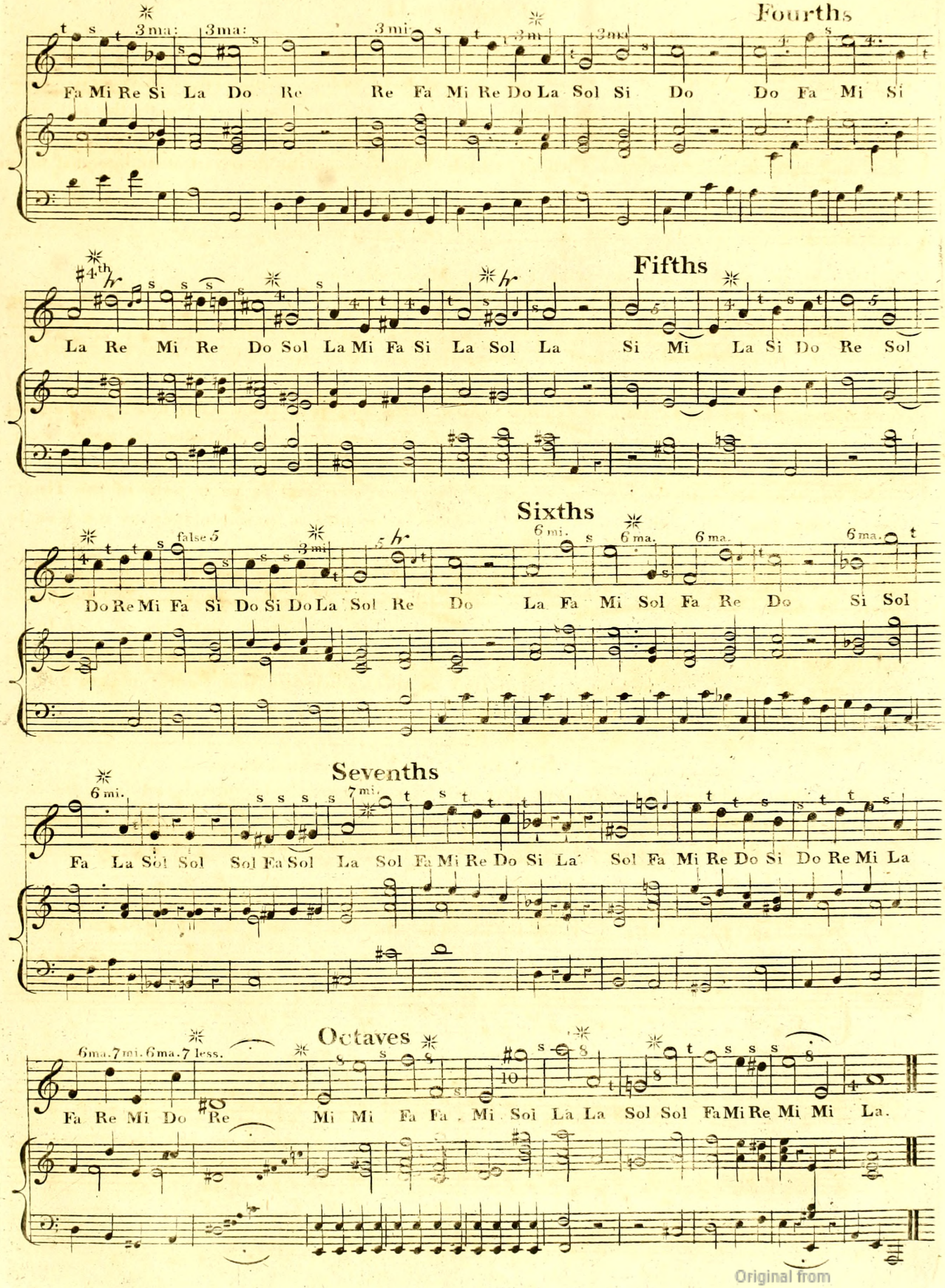
The Scholar should be cautious in the practice of Solfeggio not to begin learning them by Ear as Songs frequently are, attending only to the progression of their Melody, but should Study them so carfully as to conceive the different distances of each Interval by the force of mind. The progressions of Intervals may be compared to the relative assistance of figures in numerical calculation as the knowledge that 1 and 1 makes 2, facilitates the comprehending that 2 and 2 makes 4.

Solfeggio I.

NB. In this Solfeggio the different Intervals are progressively introduced from the Semitone to a tenth, being the utmost distance to which Melody in general extends. (see page 66)

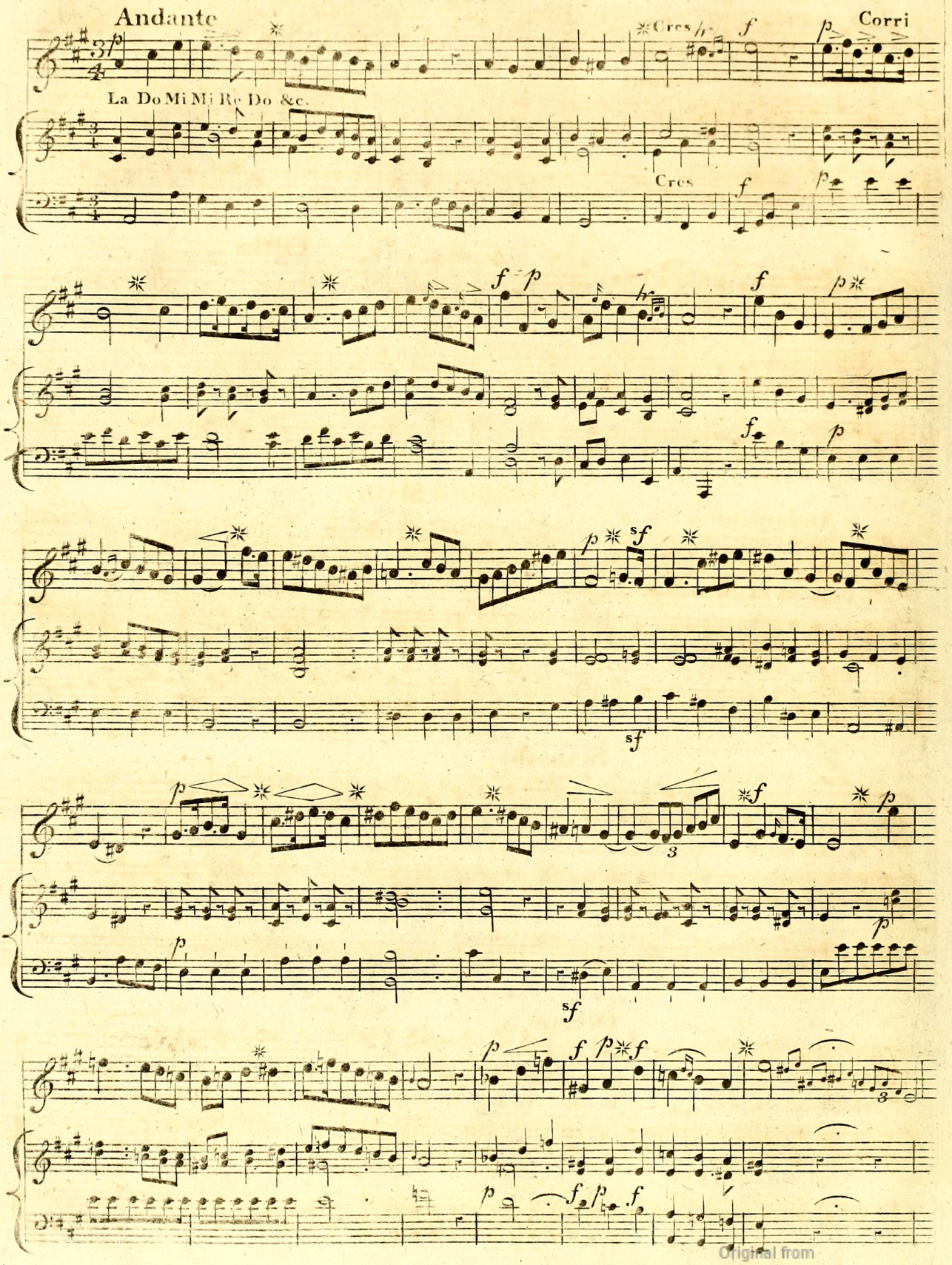
N.B. Read s for Semitone, t for Tone, mi: for Minor, maj: for Major.

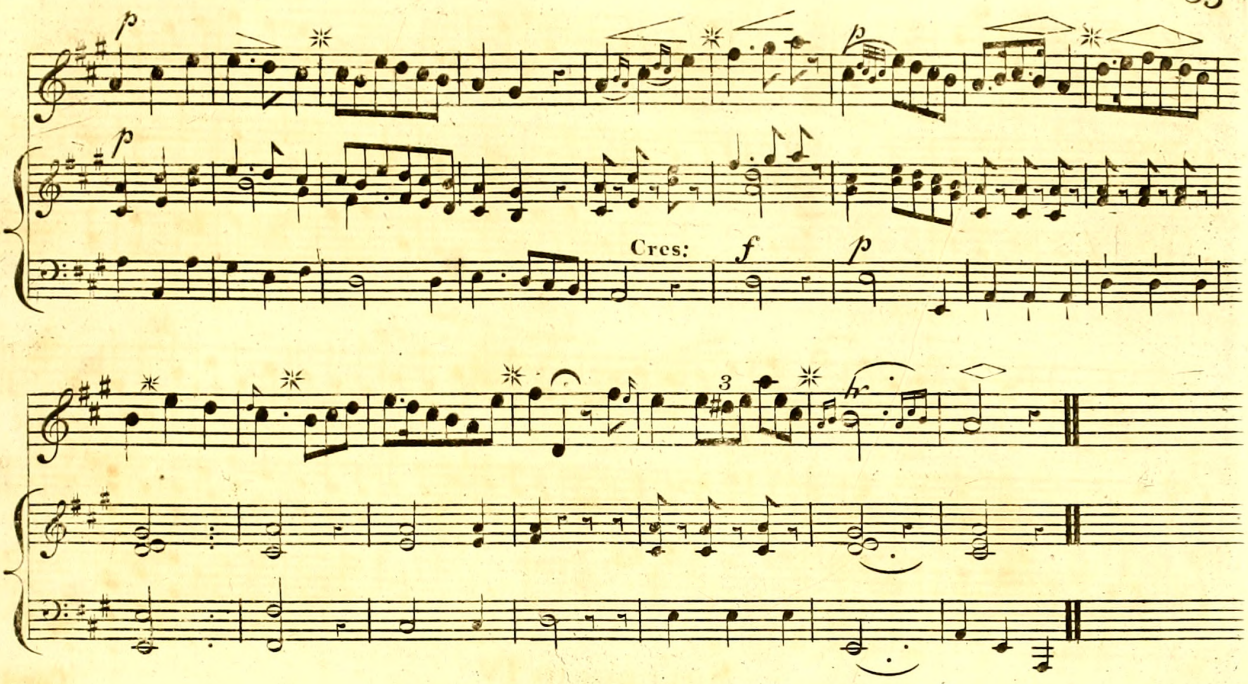




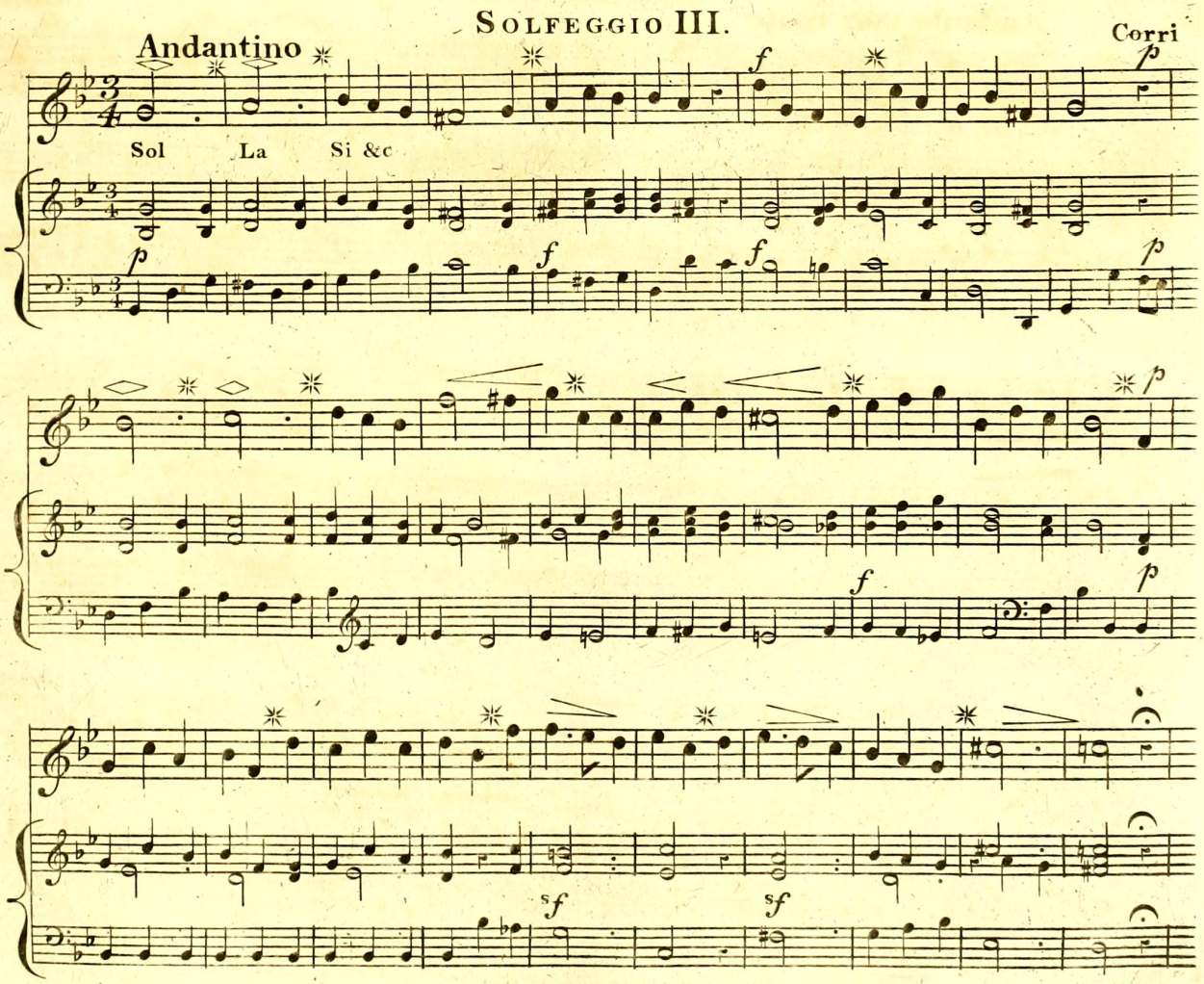
Solfeggio II.

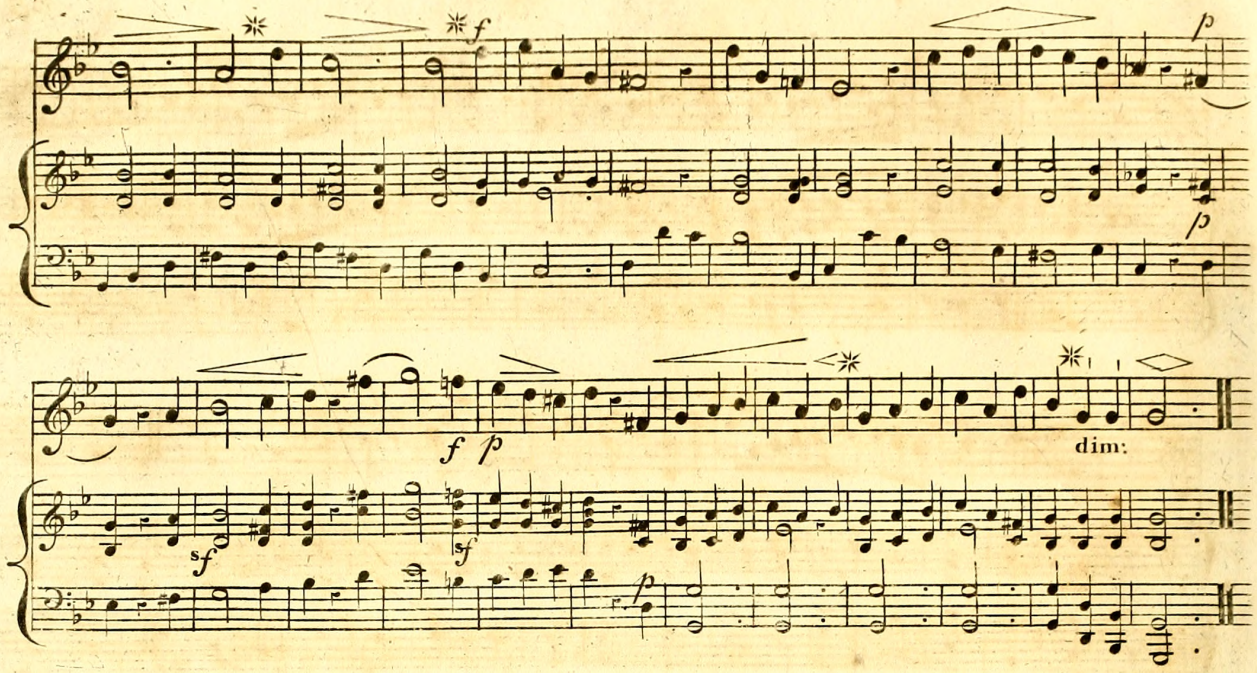
Andante





Solfeggio III.

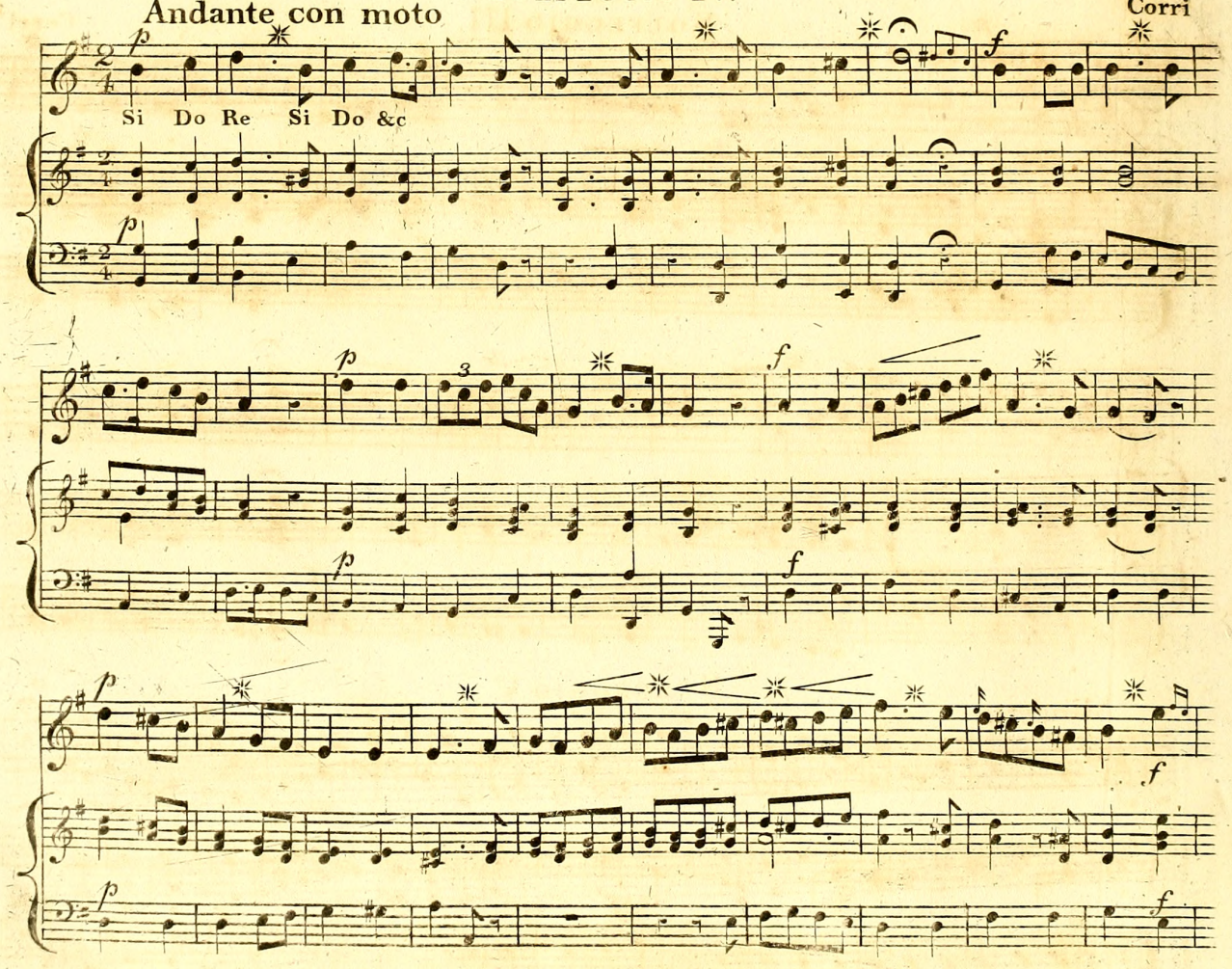


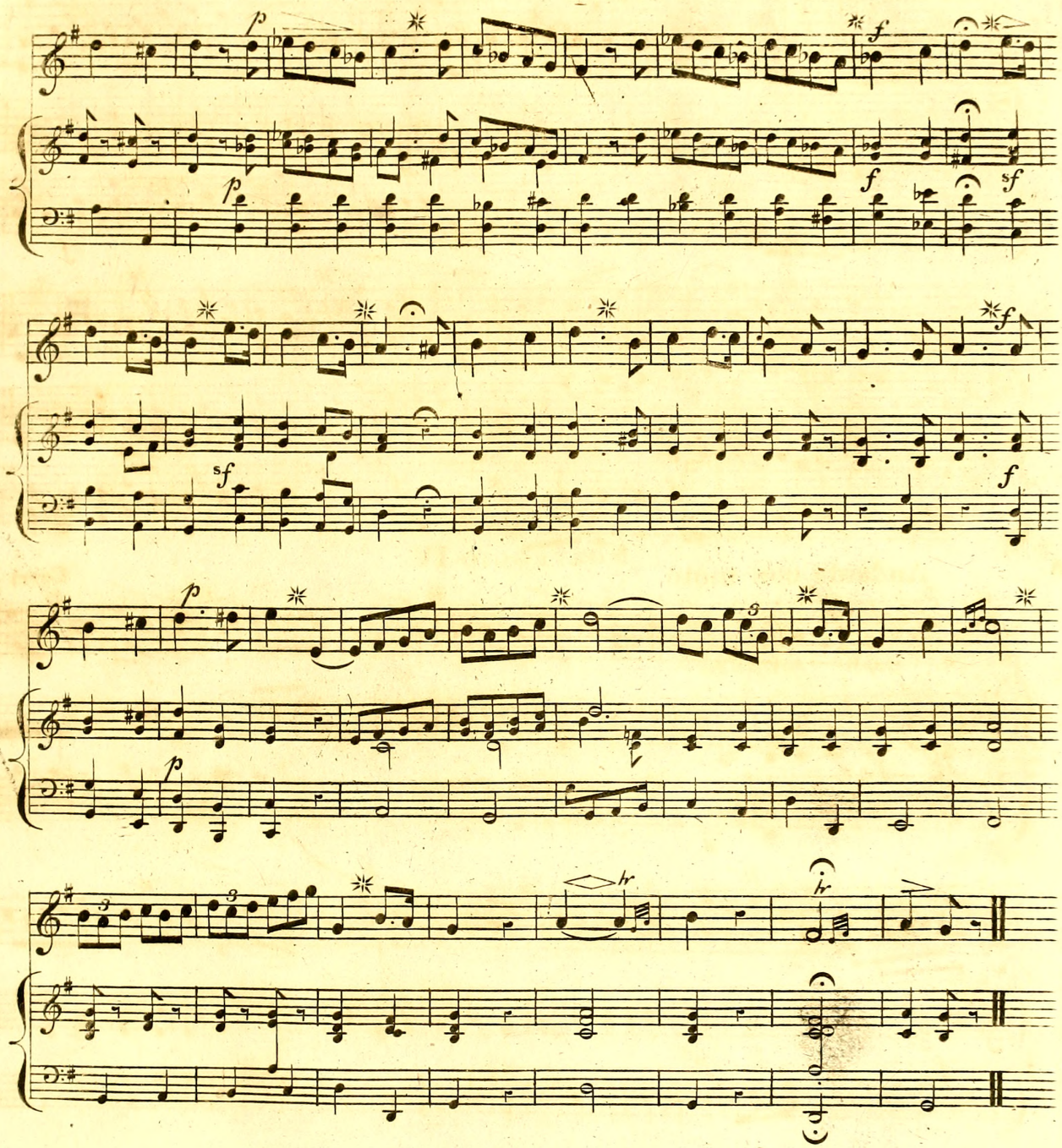


Solfeggio IV.

Andante con moto

Corri



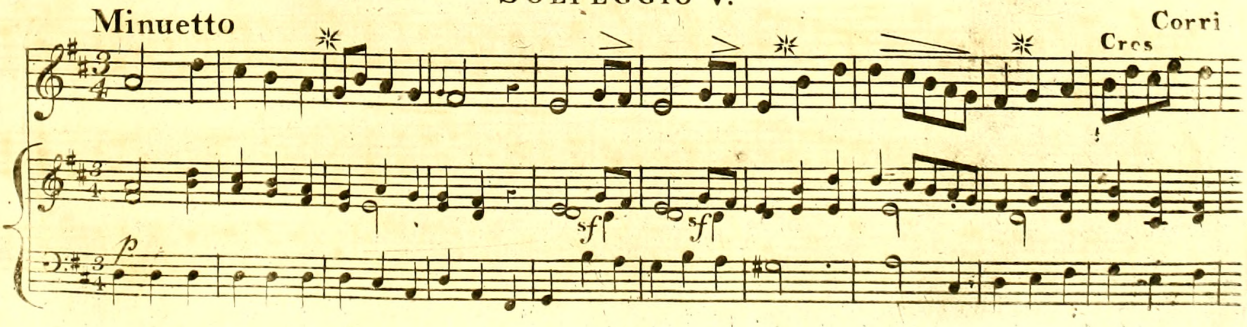


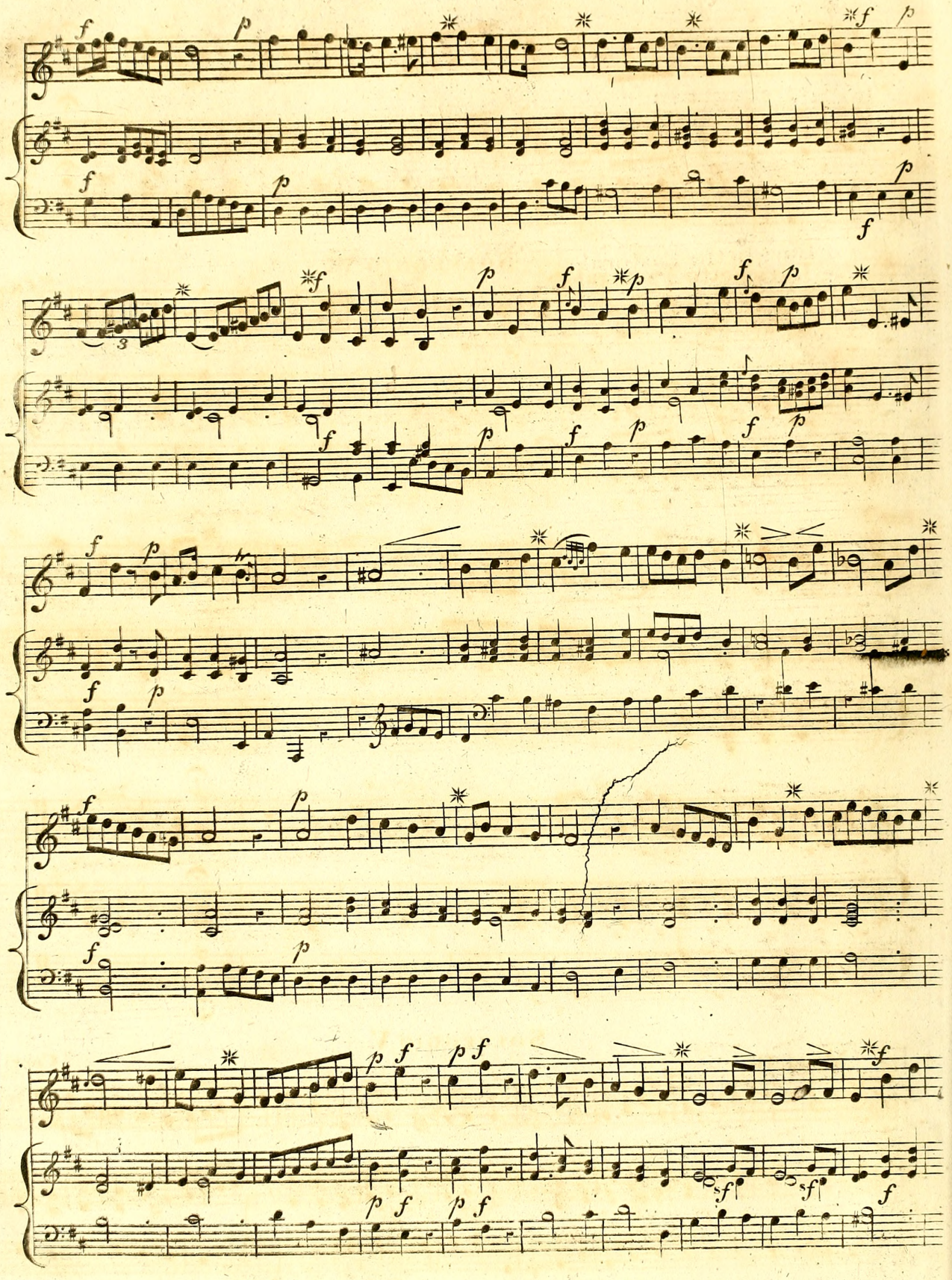
Solfeggio V.

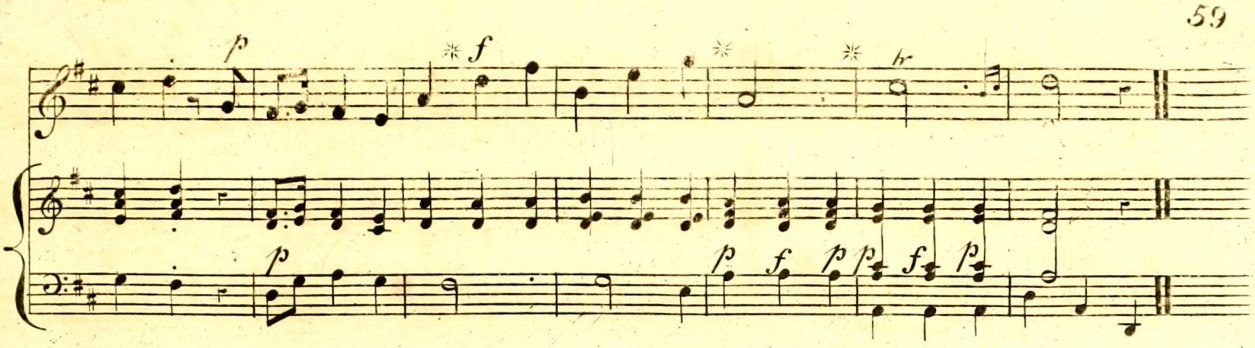
Minuetto

Corri

Cres





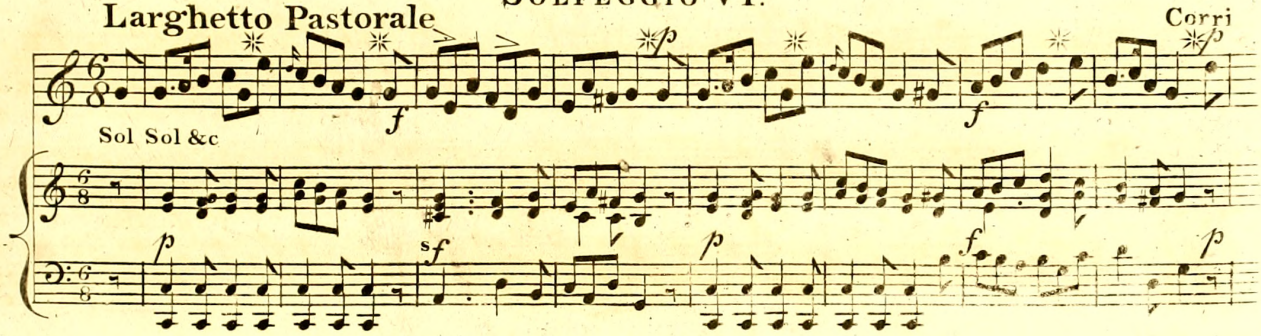


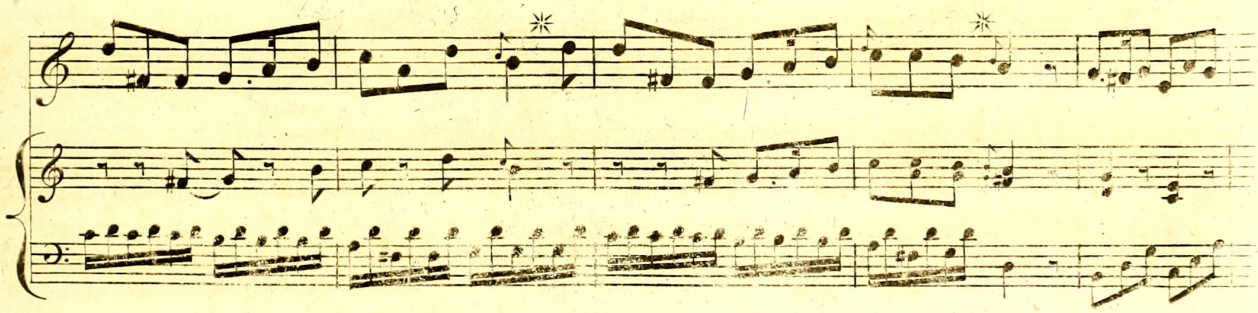
SOLFEGGIO VI.

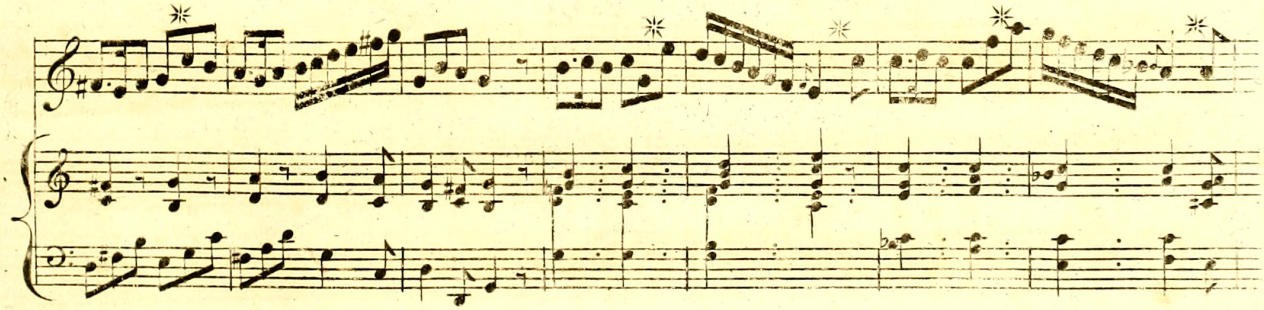
Larghetto Pastorale

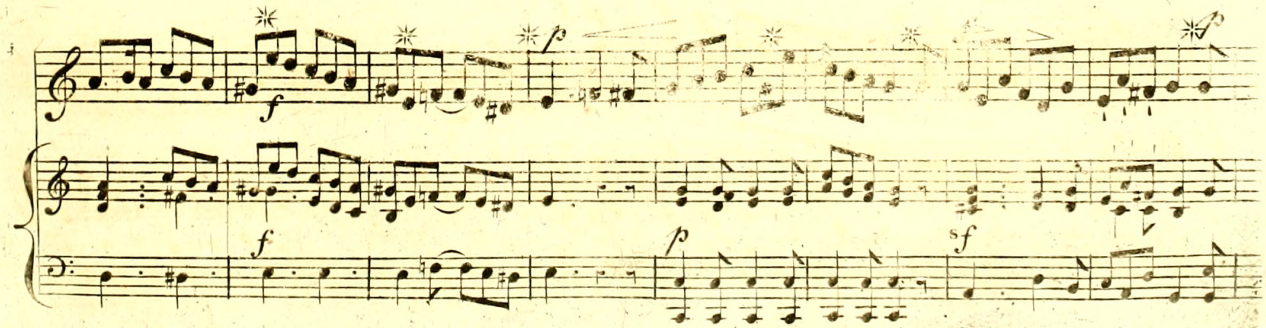
Corri

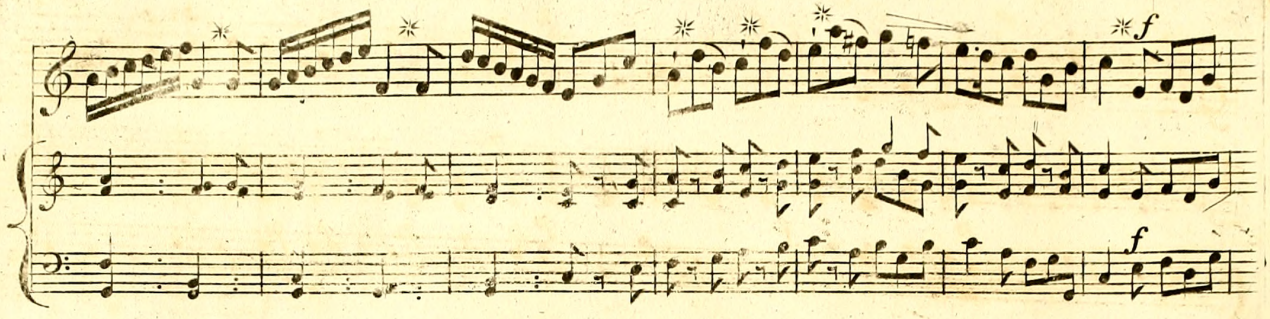
Sol Sol &c

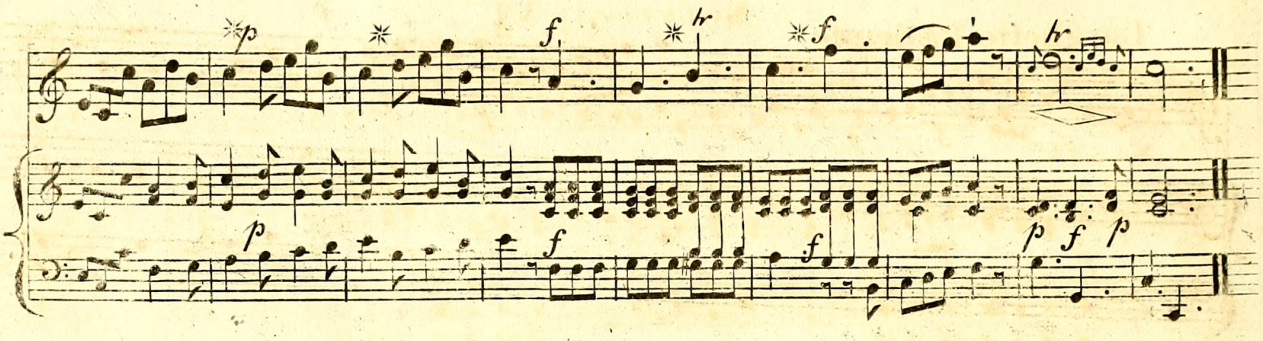










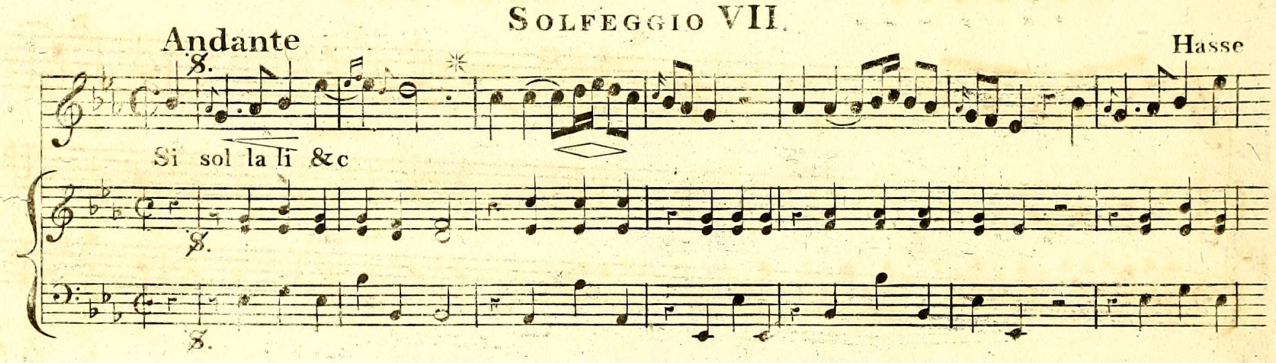


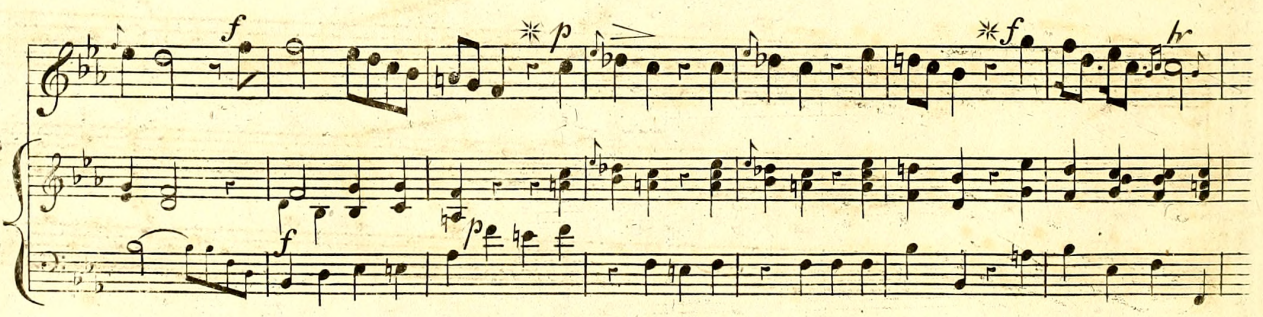
Solfeggio VII.

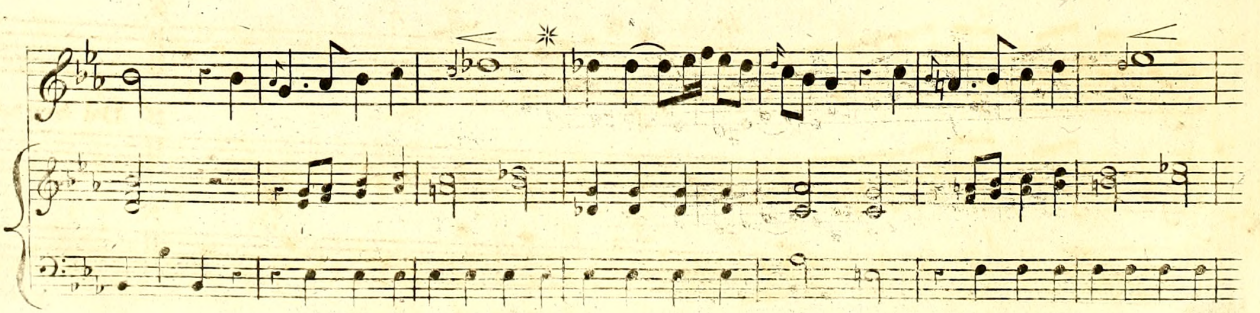
Andante

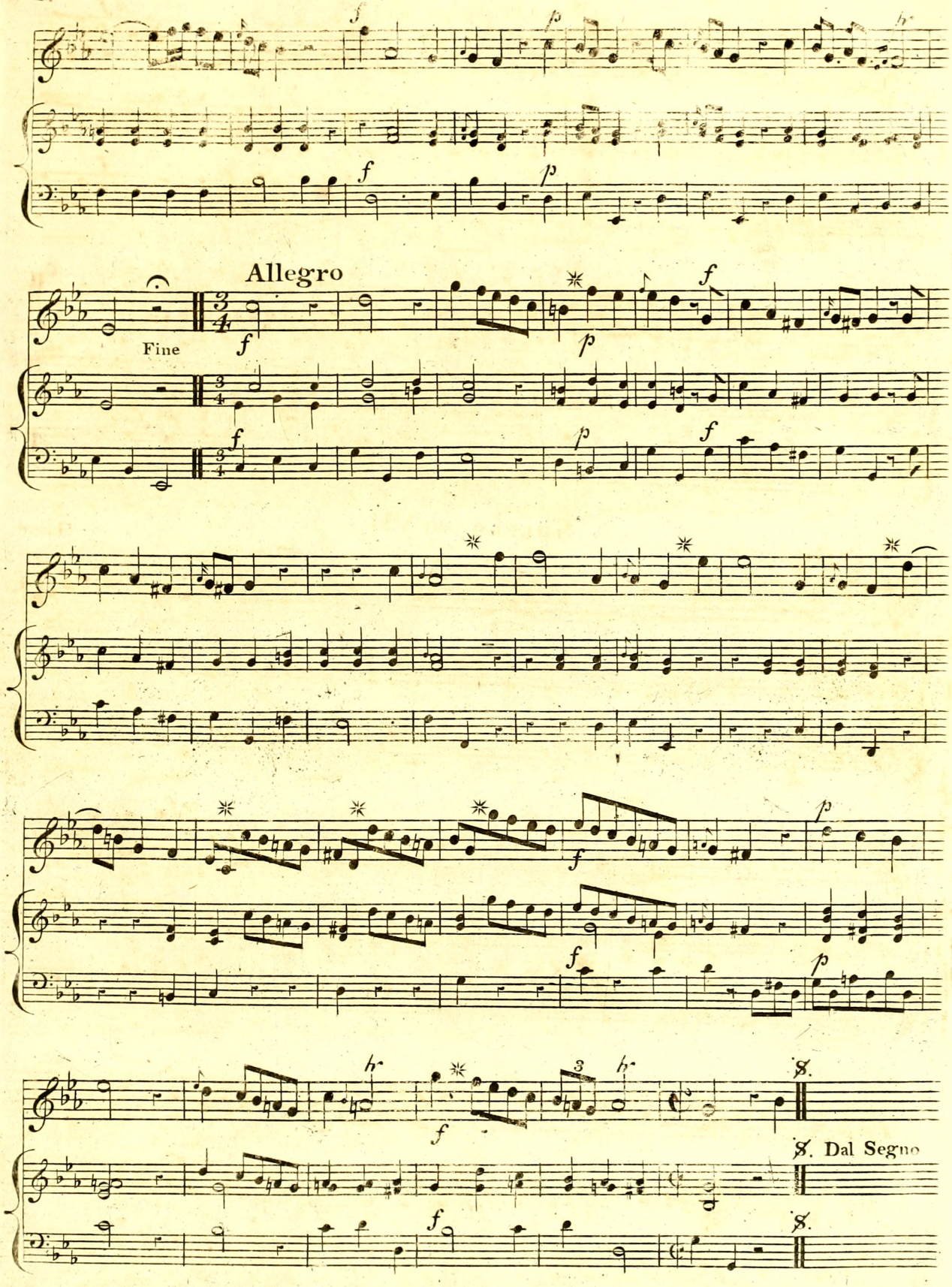
Hasse

Si sol la li &c





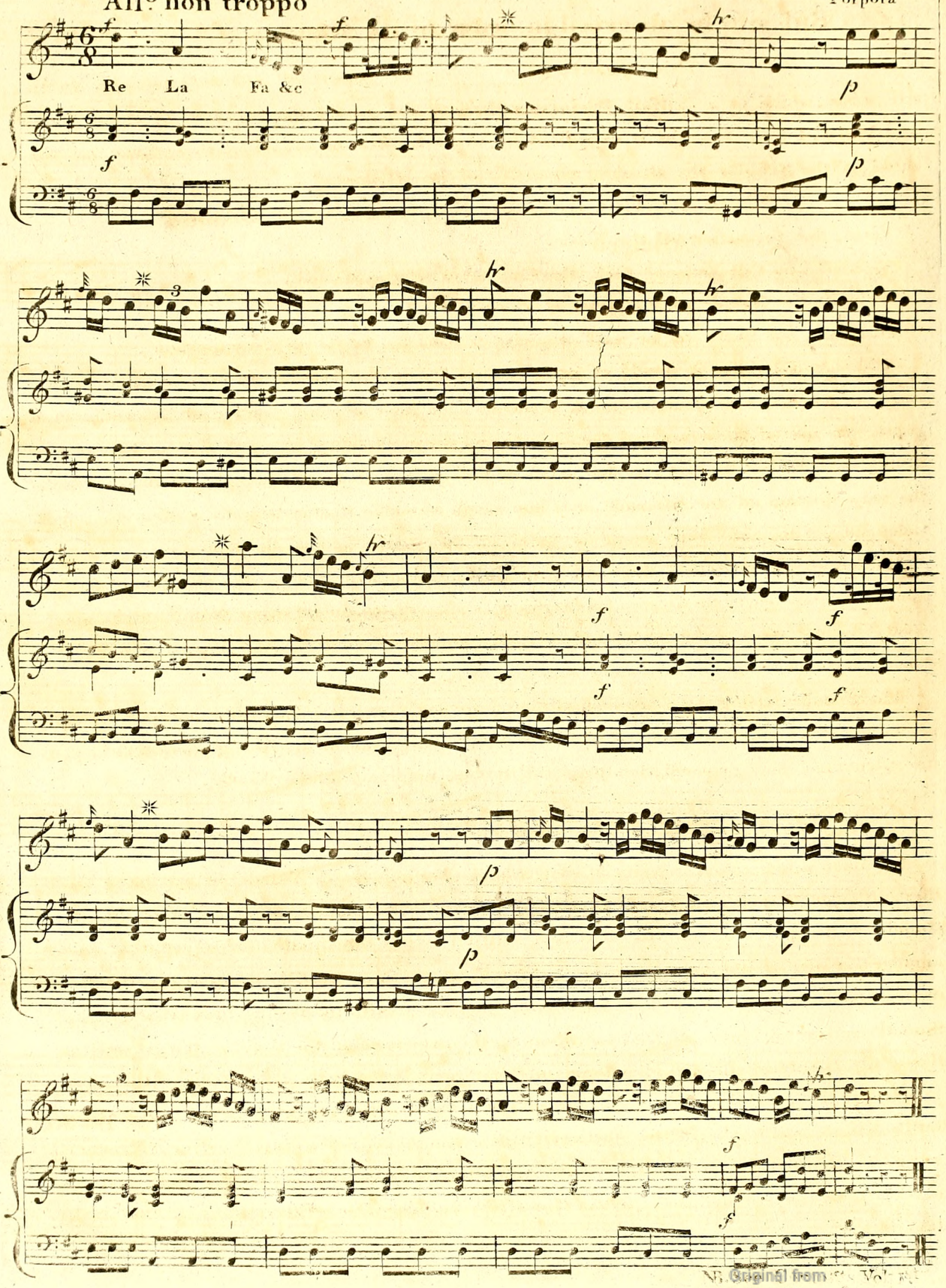




Solfeggio VIII.

All.o non troppo

Porpora



Rules to be observed in order to it's attainment.

This Qualification being so important and indispensable to Vocal Music, which in a skilfull Performer directs and guides the utterance of every Tone and Word, I have thought it expedient by some farther observations to enforce on the mind of the Scholar the absolute necessity of its attainment.

There are four distinct Requisites, to be obtained.

First, the formation of the Voice.

Secondly, to Comprehend fully the Character of the Words.

Thirdly, the Nature of the musical Phrase.

Fourthly, and lastly to be well acquainted with the Style of Composition.

Added to all these it would of great advantage to the Scholar to possess some knowledge of the Rules of Composition, & he should also have a good portion of Discretion to regulate the use of these several Qualifications; always holding in mind that as too much Honey will be apt to cloy, so too much of the Italian Taste of dragging Notes as if from the very bottom of the Stomach, may too much resemble that retrogade motion it is sometimes subject to, and which would be indelicate to express in broader terms.

Singers are of too sorts, those of Taste, and those of Knowledge; the attention of the former is entirely given to Graces, as dragging, shakes, turns, &c. at every Note, (a Rock where most Singers are wrecked;) the latter chiefly attends to the Character, Phrase, and Style, leaving Ornaments as a secondary consideration.

The Scholar having fully attained all the above and foregoing Requisites, and Qualifications, as the Architect who has collected Materials for the execution of his Design, before he begins the Structure, may proceed, thus prepared, to the completion of the Work.

SINGING.

By which is understood a Voice uttering Sounds conjoined with Words. it may be observed, that although Sounds and Words separately produce effect and meaning, yet, when happily combined, the power of both is encreased; but unless the combination be so just that each appears created by the same impulse; that the Mind, the Heart, and Features of the Countenance, which is the Index of the Passions, be impressed with the feeling, those Words and Sounds convey no correspondent sensation can be produced on the Auditor; for a smiling Face accompanying the plaintive tones of Grief, or a melancholy one uttering the gay sounds of Joy, could not effect the aim of the Singer, which ought to be not only to please, but to delight and to charm; for Mediocrity in a Singer, as well as in a Poet or a Painter is not to be admitted, but a Scholar should endeavour to proceed towards that perfection which touches the Heart so delicately, as the finest Pen is incapable of describing to the understanding.

FIRST REQUISITE.

The formation of the Voice, and also the different acquirements in the preceding Exercises.

SECOND REQUISITE.

To ascertain the Character of the Poetry, whether Sacred, Heroic, Plaintive, Joyful, Comic, &c. and accordingly endeavour to assimilate your imagination to those ideas.

To elucidate the true expression of the different characters of Words it may be of use to divide them into Classes thus

FIRST CLASS.

WORDS SACRED AS

God, Jehovah, Lord, Redeemer, Holy, Mercy, &c.

These should be sung with a chaste dignified simplicity; every Note taken with softness observing the Crescendo and Diminuendo with moderation, not to the full extent of the Voice, and free from all Graces or Ornaments.

SECOND CLASS.

WORDS OF GRANDEUR AS

Valour, Victory, Fame, Glory, Honour, Triumph, &c.

These Words are to be sung with a full firm tone of Voice, taking the Note strong at once, and dying it away as the Rules of Diminuendo direct; sometimes the introduction of the anticipation Grace may produce good effect, but be cautious in the use thereof.

THIRD CLASS.

WORDS OF ANGER AS

Scorn, Disdain, Hatred, Rancour, Malice, Revenge, &c.

These Words are to be uttered similar to Recitative, (See Recitative Page 70) for the effect is chiefly produced by the Words, not the Music; it is also a general Rule to be invariably observed, that Words accented on Consonants ending in st, th, gh, ght, ph, or ss'd, must be express'd at once, short and distinct, taking care that the Consonants are heard at the ending of the Note.

FOURTH CLASS.

WORDS OF SENTIMENT AS

Love, Tender, Amiable, Dear, Fair, Charming, &c.

On these Words, as containing many Vowels, and on which the accent is long and sonorous, the whole scope of the Voice may be exerted to its full extent, for on such Words only, Singers may with Propriety display their Fancy, Taste, and Knowledge, by the introduction of Ornaments Cadences Graces &c. &c. The letters A and E are particularly favourable for the Singer, and it is their frequent occurrence in the Italian which renders that Language so preferably calculated for Music.

FIFTH CLASS.

WORDS OF GAITY AS

Mirth, Pleasure, Joy, Laughing, Jovial, Sprightly, &c

These Words ought to be sung playfully, (Sherzando) with clear, smart articulation, introducing a less degree of ornament than the former Class, Turns excepted, as they give sprightliness to the style of singing.

SIXTH CLASS.

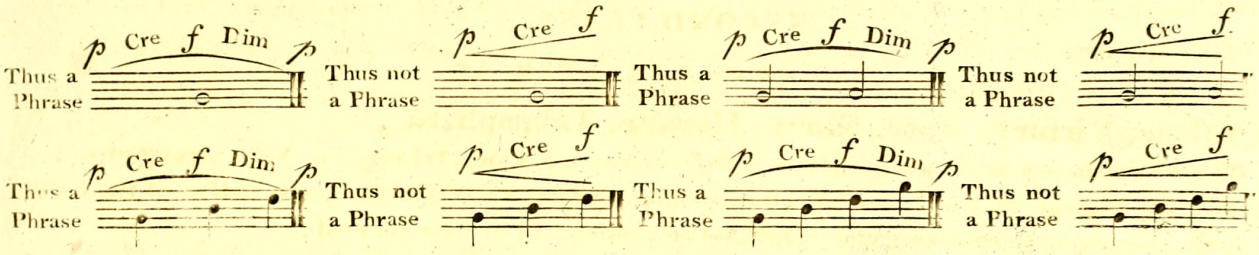
WORDS OF GRIEF AS

Ah me!, Alas!, Crying, Dying, Sighing, Sorrow, &c.

These words are to be broken by a suspiration introduced between the two syllables thus, Sigh-(suspiration)-ing &c but unless the Singer feels the distress, it rather produces mockery, than Expression, for the just and true effect can only be dictated by the heart, "the heart: that first and best Master which corrects the defects of Nature, softens a Voice that is harsh, ameliorates an indifferent one; and perfects a good one; when the heart sings you cannot dissemble, nor has truth a greater power of persuading."

THIRD REQUISITE.

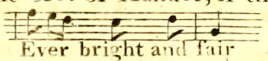
A Phrase in Music is like a sentence in Language, with this difference, that one word will not form a sentence, but one Note can form a Phrase in Music.

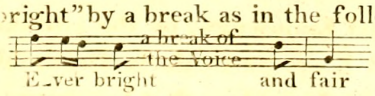


and so on of any number of Notes that form a passage, wherever the Voice falls by a diminuendo.

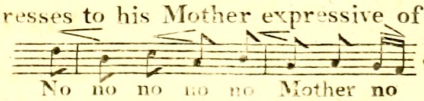
Some sentences containing many words may be uttered in one breath; indeed a sentence is seldom or ever broke in the midst by taking breath; whereas, in a musical Phrase you are frequently compelled to do so, from the length of some Notes, and the slow movement of the Music; but when the Singer finds it necessary to take breath, he should always contrive to do so by a dying or diminuendo of the Voice, because the break will then be less perceived; this does not produce any defect in Vocal Music, on the contrary it is sometimes productive of happy effect, as it serves to separate words which when conjoined might lose their true and precise meaning.

Example

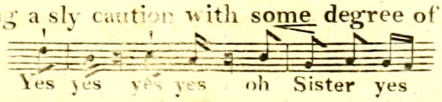
The following Song "Angels ever bright" &c. of Handel, if the first sentence is sung without any separation of the words as written, thus, 

the effect would be the same to the Ear as if these two words "bright and" were joined together thus "brightand" whereas, if the word "and" was separated from "bright" by a break as in the following Example, it would preserve the true accent of the words, thus, 

all words in repetition as "Sad sad is my breast" Gone gone is my rest" &c should be divided.

My Song "Beware of love" affords another instance to prove that the separating words greatly conduces to effect, in the first Verse, which Koyan addresses to his Mother expressive of gratitude, the repetitions of the word "no" are sung, thus, 

&c

In the second Verse, which he addresses to his Sister, conveying a sly caution with some degree of irony, the repetitions of the word "Yes" should be sung, thus, 

and the difference of effect demonstrates the advantage produced by separation of words as above remarked; also, when the letters K, th, gh, &c or any harsh sounding Consonants end a word immediately followed by one begining with similar letters, great care should be taken to [illegible] words.

Rules for the management of the Voice.

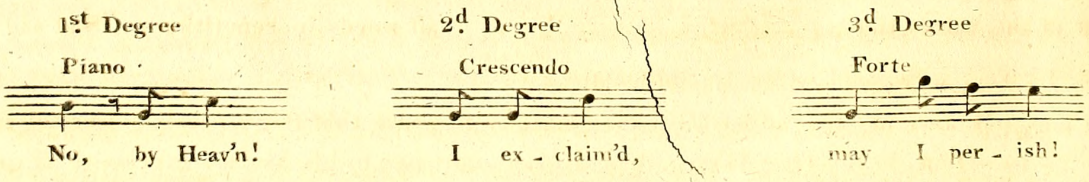
There are four sorts of Voices, Basso, Tenore, Contralto, and Soprano (see page 81) the extent of the Natural Voice of either denomination, is in general no more than one Octave and 2 3 or 4 Notes beyond; altho' the Voice may contain above four Octaves the part of the Voice below the Natural is in general indistinct, inexpressive and destitute of power, that part above the Natural is called the feigned or falsetto Voice, with which some effect of Pathos may be produced, but is not capable of energy: therefore the attention and practise of the Scholar ought to be chiefly directed to the attainment of as much of the Natural Voice as he can possibly acquire, and this practice ought to be made with great care and prudence; extending a compass of Voice may be compared to the stretching a piece of Leather, which if done violently at once, will break, but if by gentle degrees, daily increasing the force and distance, it may be brought to stretch very far: The Scholar ought to begin the Exercises of the Voice from that Note which he thinks the first of his Natural Voice, and from thence proceed to its last Note, every time if after several trials, he should not succeed, he ought to give up the attempt, contenting himself with what nature has given, on the contrary, if he should obtain this additional semitone, make the same experiment with the next, and so on.

After the Scholar has ascertained the compass of the Natural Voice, his great study should be to contrive to unite the Natural to the first Note of the Falsetto, to blend them with such nicety, that the union may be imperceptible.

A great defect in most Singers is the imperfect Manner of joining the Natural to the Feigned Voice, the sudden transition of which, frequently gives a shock to the Ear, abrupt, as the squeak of a little Boy, which is unbecoming the dignity of manhood to utter, or produces a similar effect, as playing at the same time with one hand on a Small, and with the other on a Grand Piano Forte.

Examples of the bad effect produced, when the Natural and Feigned Voice is not properly united.

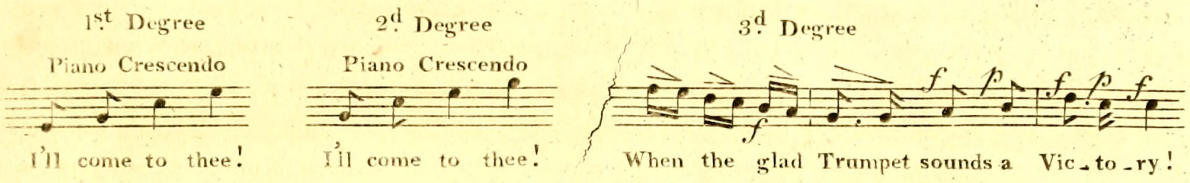
In Mr Shield's celebrated Song "The Thorn" this passage
"No, by Heav'n! I exclaim'd, may I perish!" requires three different degrees of energetic Expression.



But Singers from want of skill in not measuring their Compass of Voice, are often obliged to Sing the third degree (may I perish) in the Feigned Voice, instead of the manly energy requir'd the effect of which is, that supposing one's Eyes had been shut, one might have mistaken it for a Duet, the Tenor Voice singing "No, by Heav'n!" and the Soprano answering "may I perish!" at the same time, I do not mean to exclude the introduction of the Feigned Voice, which some -

times may be used to great advantage, for example in the words of the second Verse to the abovementioned Song, "Yes, I'll consent, if you'll promise" &c. which should be expressed in manner exactly the opposite of the former Line, for in uttering these words conveying the Lady's answer to her Lover, energy should rather give place to delicacy and softness of expression.

My Song "Victory in the Opera of the Travellers" affords another instance of this unskilful execution; the following passage requiring also three different degrees of Expression.



Unless the words of "Glad, sounds, and "Victory" are Sung with great energy and in the same Natural Voice as the rest, the meaning and effect must be destroyed.

Singers ought therefore to measure the extent of the Song, with the extent of the Voice, and pitch the Key accordingly, for every Composition is not calculated for every one's abilities, but should they have a particular wish or fancy for those pieces that are unsuitable to their extent of Voice, by which some part must be sacrificed, either the lower or higher Notes, in this case, I advise them rather to sacrifice the lower part of the Voice than risk the break of the Natural Voice with the Feigned; should this transposition be ineffective, let the whole of these passages be taken in the Feigned Voice.

A circumstance also productive of bad effect in Singing, frequently occurs among Amateurs, Viz: Soprano Voices singing Tenor Songs, which is in my opinion extremely absurd, first, because the words are seldom adapted for a Female to Sing, being intended to express the sentiments and passions of Men; secondly, the Composition in general requiring more energy than a Soprano can give, and thirdly, a Soprano Voice sings an Octave higher than the Tenor, consequently the same Key which is easy to the latter Voice, would often be squeaking and displeasing Sung by a Woman.

I feel it here incumbent on me to recommend a caution to the Parents of those Youths employed as Choristers or otherwise, whose Voices in point of compass are at that early period of life equal in pitch to the Soprano of Female Singers, that as soon as any alteration in the quality of the Tone of Voice, which sometimes very suddenly takes place, is perceived, they should immediately be forbidden to Sing and avoid all practice whatever, for the Voice generally remains for some time in an unsettled state, and even when it begins to form either into Tenor or Bass, the practise at first should be very short and moderate, endeavouring to cultivate that Voice to which Nature seems to incline.

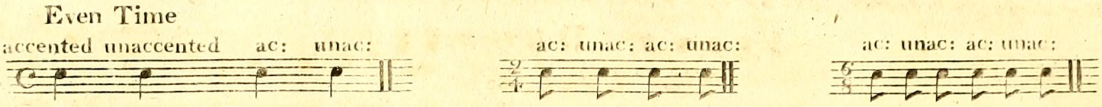
MUSICAL ACCENT

To this study the Performer should particularly apply, for without Accent there can be no expression, it is this knowledge that directs the Singer to moderate the Voice to that exquisite degree of tone adapted to the spirit and meaning of every Note.

The accented Note or Notes of a Bar, are those on which the Emphasis falls; in Even Time there are two Accents in the Bar, in Tripple Time, there is only one Accent in a Bar.

Example

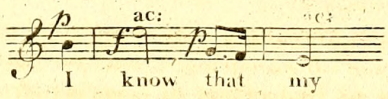
Even Time

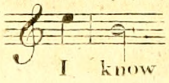


Triple Time

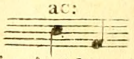
It may be observed in all Vocal Music, that a Composer to express energy will place the accented syllable to the accented part of the Bar, and also use distant Intervals, whereas to express Pathos, he will employ gradual Intervals; but although the Composer has thus arranged them according to the meaning of the words, the Singer either careless, or unskillful, often destroys their intended effect.

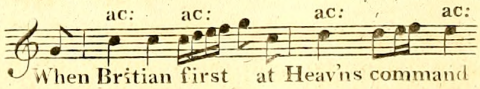
Example, in the Song "I know that my Redeemer liveth" the great Handel intended the Accent to fall on the word "know" and accordingly employed a distant ascending Interval,

Thus 

Had he expressed it by a descending Interval, thus, 

(which in point of Melody might have produced as good effect) he must have destroyed the Energy required to that word.

A contrary effect from the above Example was intended by the Composer in the Song of "Angels ever bright and fair" the Accent here resting on the first Syllable thus 

Also in the National Song "Rule Britannia" 

Singers ought rigourously to adhere to the meaning of the subject, and this, if guided by common sense, they may easily do, by first reading the words with attention and marking the most important in each sentence, which word will be always found to correspond with the accented Note of the Music; the Voice can then be regulated in the manner that will best enable the Singer to give to the passage the degree of Energy or Pathos its subject demands, and without such appropriate execution no effect can ever be produced.

STYLES.

All Styles in Music are regulated by the Rythm of Time, the measure of which gives the character of the Melody; every Melody has some peculiar predominant accent which distin--guishes its Style, whether Slow, Moderate, Quick, Pointed, Majestic, Legato, Staccato, &c:&c: which is expressed by the different denomination of the Time

I shall divide all Styles into three degrees of Time, namely,

The Cantabile. The Andante. The Allegro.

Slow. Moderate. Quick.

By the addition of other words to these degrees viz: Piu Lento, Piu Presto, Non Tanto, Con Moto, Maestoso, Scherzando, &c: we can effect innumerable changes of Character.

FIRST DEGREE.

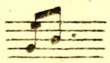
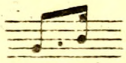
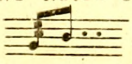
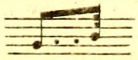
The Cantabile.

Which term is derived from the Italian verb Cantare (to sing) this may justly be called the superlative of all Styles, and is the source of every other, like a River furnishing various streams; the elegance of taste in Singing originates from the touching and beautiful effect of this Style, from, as the Bard expresses; its "Notes of linked sweetness long drawn out" The Cantabile compre--hends all soft, slow movements, where all the charms of Vocal Music may be combined — the Messa di Voce, the Portamento, Tempo Rubato, &c: here are used to their full extent, united with an elegant and noble delivery of the words.

The Grand Cantabile is that Style, where the Singing part is left alone and the Piano Forte or other accompaniment, only gently touching a part of the Harmony, and seldom in unison with the principal Melody.

The Pastorale or Siciliana, may be included in this degree, but does not possess equal gran--deur of Style. The Time of this National Air consists of Six Quavers thus $(\frac{6}{8})$ and unless the last of these Quavers is retarded or dragged, a very small almost imperceptible degree, its peculiar character will be lost, and also, if the Singer is not very cautious, the Time of this Air will be apt to steal into a Jig of dancing measure.

The Scotch, Irish, and Welch, Slow Airs, may also come under the degree of Cantabile, but with this distinction, that the manner of executing them partakes more of the familiar than the grand; or (to exemplify the manner meant) as in conversing with a Superior or an Inferior a difference of tone and manner is assumed, thus, in Singing, the former refers to the Cantabile Style, the latter to the National Air.

In these Styles any passage of the following description thus  or  the shortest of the two notes ought to be made still shorter, and a smart accent given to the se--cond note thus  or 

SECOND DEGREE.

The Andante.

This term being the medium of the two other degrees, although of itself it has little sig--nification, yet with the additional words annexed to it as mentioned above, affords various Styles.

Characteristic Songs — The principal and chief attention, should be given to the energy and pathos of the words, and accordingly to vary the Time, as they require. (See Page 67.)

Rondo and Ballad — This Style is of various degrees more or less Slow or Quick, and in ge--neral comes under this denomination; this Style is simple, easy, and uniform in the Time.

Polacca — These Polish Airs are of peculiar construction; the Time is triple thus $(\frac{3}{4})$ but instead of beating it as three Crotchets, it ought to be divided as six Quavers, and place the ac--cent always on the second Quaver of the Bar.

Romanella, Barcarola, Ritornello, and other Italian National Airs, are sung in a flowing careless Style (if such an epithet as the latter may be admitted) dropping the sound of the notes, as soon as the Syllable is articulated.

Third Degree.

The Allegro.

This Style embraces every thing Spirited, Lively, Gay, Animated, Agitated, &c:

The Bravura — The execution of this Style requires firmness of Time, and distinct articulation, and whenever any holding notes occur, the Messa di Voce must be used in its fullest extent.

The Allegro Agitato (of distress) affords little Singing, but should be uttered nearly as speaking in musical notes, similar to Recitative, the introduction of the Tempo Rubato in this Style produces good effect.

Musica Buffa.

Comic Music.

This Style is susceptible of the greatest variety, and may be said to include every other, for its range is unlimited; Sentiment as well as Humour is occasionally introduced, and the manner of uttering the words must accordingly change, therefore, a Singer of this species of Music, should not only know the peculiarities of the Musica Buffa, but be acquainted with those of all other Styles to be fully complete in his own.

This Style is not properly understood, and is by many slighted, yet, is certainly the most comprehensive and expressive; it does not permit the adapting words to Melody, which is often the case in serious Music, but Melody must be created to words, consequently, truth of expression belongs particularly to this Style of Music: it approaches very nearly to speaking, and its delivery should be free, natural, and animated.

It is best cultivated in Italy, but even among the Italians, capital Singers in this Style are very rare.

The Vocal Music of all the other European Nations bears no distinguishing peculiarity of Style; their Melodies in general appear to have been derived from the Italian School.

Recitative.

The Recitative is well known to be a Style of Music peculiar to the Italians — the true and correct expression of which like the Idiom of a language is best learnt from oral communication, indeed it is almost impossible to convey in writing any idea of its peculiar character.

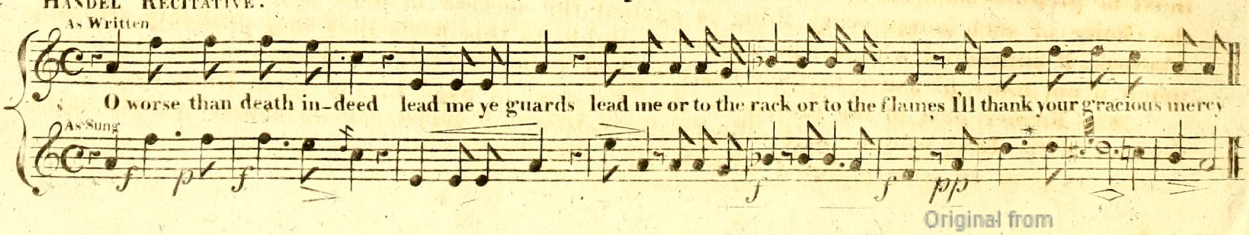
Recto resembles speaking in Musical notes — but mere description cannot fix the exact measure of that inflexion of tone necessary to be used, which should be a medium of sound between speaking and singing; the only certain way by which a Scholar can obtain any accurate knowledge of this Style, is from opportunities of hearing it executed by skillful Performers; besides the peculiar mode of delivery belonging to this Style, the manner in which it is written is not always sufficient to direct its performance, nor will the various changes to which it is subject, admit of those general rules that might apply on every occasion; therefore the ear must be the first Instructor, and judgement, taste, and experience, the subsequent guides.

No particular degree of Time is marked to Recitative, but it is left to the Singer to prolong or shorten notes, which he ought to do agreeable to the passion and accent of the words; also —

When a Bar, or the half of a Bar begins with two similar notes, the first of the two is often sung a note higher.

And particular care must be taken in the utterance of the last note, concluding a Passage, Phrase or Period, which note must always be made longer than it is written, giving to it a sudden Cres: or Dim: (See Example)

Example.



The Sacred

A noble simplicity should govern throughout corresponding with the sublime character of the words, in Church Music, ornaments ought not to be used; every note should begin softly, and swell into a fine, well supported sound, decreasing it again in the same proportion.

The Theatrical.

This Style is chiefly narration, and of two Characters, the Serious and the Comic.

The Serious.

This should be a graceful, dignified, imitation of speaking, delivered with emphatic expression, and accompanied with appropriate action; ornament very sparingly used, for narrative should always be perspicuous, and such Recitative ought to be supported with strength and precision: in a Soliloquy, or Instrumented Recitative, or where the words are intended to move the passions, a Performer should remember that the whole combination of gesture, look, and inflexion of voice, must contribute their various powers to convey the sentiment or feeling he would express.

The Comic.

This differs from the the Serious only by requiring a more free, familiar delivery approaching still more nearly to speaking; yet in Compositions of this Character there often occur passages that require energy and pathos of expression, equally as the Serious.

The Concert.

This includes all other descriptions of Recitative, and admits of more ornament than either of the preceding, as not being so narrative, or requiring the accompanyment of action.

Advice to those Persons who sing by Ear only.

They who are entirely ignorant of the science of Music and the Vocal Art, and can sing by Ear only, are no doubt as fully possessed of the desire of pleasing as the most scientific Performer, and display their Vocal powers equally in the hope of applause – perhaps, of yet farther triumph, – to fascinate hearts: instances of the powerful effects of unassisted Melody are recorded in History, and our own Theatres have given examples of the impression produced by a simple Air sung with the genuine tones of an untutored melodious voice.

This manner of singing having in general no accompaniment, is destitute of the support of harmony, but affords the advantage of enabling the Singer to give to every word its proper accent, meaning, and expression.

Singing by Ear is held in slight estimation by those who possess a knowledge of Music, yet no doubt is capable of creating much interest and pleasure, when the person gifted with a musical voice is also endowed with sense and feeling to supply and direct the true and proper expression of the subject; but such are perhaps rare, in comparison with the number of those whose powers of pleasing, unfortunately, extend no farther than themselves. To those Persons who sing by Ear I recommend to chuse such songs only as are calculated for this degree of singing, which requires simplicity and truth of expression; they should consider the words of their song as the principal object, nor trouble themselves in attempting to imitate the great Singers of the day, in their songs and also in the ornaments they have used. – a Theatrical song composed for a full Band to which a Singer adds every decoration the Vocal Art can supply; when sung by an uncultivated voice at a Table (for instance) must fail of success, for, in the first place, the voice cannot be allowed that scope such a song most probably requires; Secondly, to execute ornaments will in general be found extremly difficult, and unless done with nicety are always better omitted; Thirdly, the opinions of the auditors must be prepossessed in favour of the original Singer; therefore we may truly assert that in the choice of such songs every thing is against the success of those who sing by Ear only – whereas, if contented with songs that are suitable to this Style they may probably afford as much, if not more, pleasure to their hearers than many scientific Singers.

The former part of the preface to this Treatise to page 15 and again from page 63 to the end of the first Volume, will afford information and assistance on several points useful to Singers who are unacquainted with Music.

Recapitulation and Remarks.

Rules and Systems can be of little avail, unless a Singer possesses perfect Intonation, a knowledge of Time, and the Messa di Voce; without these qualifications, the sounds uttered will be mere uncouth clamour, not the melodious expression of sentiment or passion, therefore the following advice may be useful to the Singer, and serve to recall to memory the various heads of instruction contained in the several Lessons given in this Treatise.

1. When requested to sing, comply with modest grace, not wait for entreaty.

2. Banish from your thoughts all idea of what may be the opinion of your Auditors on your singing, your figure &c, &c: fix your whole attention on the subject of the Music, and your manner of performance.

3. If near the Instrument, do not hold the Piano Forte, or the chair of the person playing, but stand easy and unembarrassed.

4. Conquer any alarm which may seize you on going to sing, by recollecting the general good will of society, and the kind reception which the Public always bestows on merit; remembering also, that every hearer is not a judge.

5. [illegible] the cast of countenance adapted to the subject of the composition or character in which you sing.

6. According to the size of the Place whether a small or large room, or a Theatre, proportion the degree of power you give your voice, and this circumstance should also regulate the degree of expression in the countenance.

7. If you sing in a small place, do not take songs of high pitch.

8. If you hold a book, do not let it be so near the face as to impede sound.

9. Do not shew any motion of beating Time, either with the head, fingers, or foot.

10. You should not delay till the Symphony is over, to clear your throat from any little roughness or husk on the voice, which frequently the agitation attending performance will occasion—but prepare yourself during the Symphony.

11. Do not wait the striking of the Instrument to anticipate your notes—you are to sing, and the Instrument to accompany.

12. If you miss any note or passage, commit any inaccuracy in the Time &c. (and such accidents may happen to the best Singer) do not be alarmed, and look about to discover who may have observed it, which only serves to betray your error; reccollect I repeat, how few among even a great number of persons are Connoisseurs.

13. If you accompany yourself, remember that the voice is principal, the accompaniment should only be subservient, and instead of playing Octaves or Chords with the left hand (as some persons frequently do) content yourself with what Handel, Haydn, or other eminent Composers may have assigned, the most pardonable fault is the playing less than is written, rather than the adding to a Composition.

14. In any passage where the notes of the Melody are in Unison with the Bass, if you possess knowledge of Thorough Bass, do not use it here by putting Chords—for, it must be supposed it was the intention of the Composer to have the Unison, and it would be presuming to make any alteration.

15. It is not judicious to play accompaniments to Songs which differ widely from the Melody, unless you are perfect in Intonation; many Singers are led into this error by the desire of appearing possessed of greater skill, but it may sometimes betray defects.

16. Words should not be divided or disjointed so as to injure their meaning.

17. Be attentive to the proper accent of the words, and articulate the last letters of those ending with consonants, otherwise, particularly in a Theatre, they would be indistinct to the Audience.

18 If you execute any ornaments, graces, turns, shake &c. never play them, for unless you can execute them with the voice alone, it is better to omit them entirely.

19 In Cadences, keep the character of the Composition, and do not by frequently and obviously taking breath, separate them, as it were, from the subject, giving them the appearance of a piece of Solfeggio intended for the practice of the voice.

20 If you have a fine shake, do not forget that the Audience may wish to return home when the Concert is over.

21 If you sing Second or Third in a concerted piece, remember that precedence has here, as in society, its established rules, and the first in rank must take the lead.

22 Chuse Songs that are suitable not only to your ability of execution, but of which the words are suitable, either to Male or Female utterance — for how can a young Lady ex= =press with propriety the requisite energy for Songs of bold or warlike character, or descriptive of the sentiments or situation of Men — as the Polacca "No more by sorrow &c. "Love and Glory &c. — or how could a manly voice express with delicate softness "My Mother bids me bind my hair &c. or "How blest the maid &. even should they give the peculiar ex= =pression proper to each, it is disgusting, for it is unnatural.

23 Singing out of tune, either too sharp or too flat is equally bad; the method to be ob= =served in order to avoid either extreme, is, in all ascending passages, to press out the voice with force, and the more as the distance is greater; in descending passages, on the contrary be careful the voice does not fall too much, which it is apt to do, parti= =cularly on semitones.

24 The Time may also suffer, by hurrying too much or dragging, both are improper, yet the latter is more pardonable, for dragging will sometimes produce expression, but the former generally creates confusion: to forbear hurrying the Time requires great attention, for physical causes concur to produce this effect, — in playing, the reiterated action of the fingers will propel the circulation of the blood thither with encreased rapidity, and thus, almost imperceptibly, accelerate their motion, thus also, will fear and agita= =tion quicken the progress of the voice in singing.

25 Where Rests are marked, take particular care to stop accordingly; Singers are too apt to neglect the rests in Music, which is no doubt a palpable error as being a part of the Composition, and frequently of great importance to relieve the ear from a mo= =notony, and are always productive of effect.

26 Singing requires exertion, and on days of performance Singers ought not to fatigue themselves by exercise, or exhaust their voice by much practice — only for a few mi= =nutes the Cres: and Dim: the Shake, and once over the pieces intended to be sung: a light diet on those days is also recommended.

27 The well known Proverb of the Jesuits affords good advice to the learner of singing.

"Chi voul far presto, vada adagio"

"What you wish to do quickly, set about it slowly.

If Scholars read over this Treatise as carelessly as if it were a Newspaper or a Novel, they cannot expect to derive any advantage from its Instructions.

28 Whatever we wish and resolve to execute with skill and precision requires unceas=ing application in the method and practice assigned for its attainment.

"To strike while the Iron is hot" is an old adage not unapplicable to our purpose. for if in your progress you relax or desist from the repetition of your efforts before their particular object is attained, all the preceding toil will prove entirely fruitless.

29 To sing well, both the gifts of Nature and of Art are necessary as explained in Page 11.

The Cultivation of the former and the acquirement of the latter must in each re=quisite be a separate Practice, for the practice of the Crescendo and Diminuendo will not give any improvement of Intonation of Articulation or of any other re=quisite.

30 Each requisite requires a different exertion, and flying off from one Practice to another without sufficient application to either, is only a waste of breath and of Time.

31 The Scholar should divide the time intended each day to be devoted to Practice, into so many portions, allotting each to a separate requisite, and strictly adhere to such regulation.

Conclusion

To express the solicitude with which I have endeavoured to form a work that may be of utility in the Vocal Art, would not check the triumph of malignant critisicism which in seeking errors generally contrives to be successful — but in writing these the last lines of my book I will grace it with the following passage from a celebrated Author,* whose energetic words will best convey the sentiments of my mind.

"I cannot hope to satisfy those, who are not perhaps inclined to be pleased, since "I have not always satisfied myself.

"To have attempted much is always laudable even when the enterprize is above the "strength that undertakes it.

Should this Treatise prove beneficial (which I hope and trust it may) in faciliating the studies of those to whom it is addressed, my hours and toil will not have been uselessly employed, and

"animated with this wish I deliver my book to the world with the spirit of a Man who "has endeavoured well".

NB, Altho' I have in this Treatise given my opinion in favour of a change in the mode of studying Vocal Music, and recommended the method of beginning with the Semitones as in my judgement most beneficial to the Pupil; yet it does not preclude the utility of this Work to those who differ in the above opinion, as in that case, they have only to pass over the Lessons which exemplify the mode I suggest, and select those which are arranged in the usual progression of Practice.

* Dr Johnson.

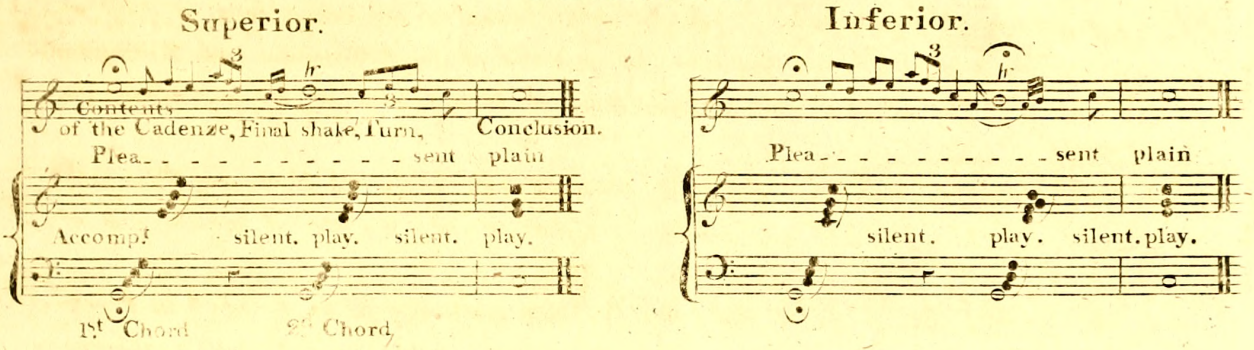
THE NATURE OF CADENZES

Cadenzes are an extempory Fancy, or, as it were a spontaneou Melody, not limited to any number of notes, Should be consonant with the Style of the Air to which they belong, also, of whatever combination those notes may consist, They must be regulated by the Rule of Modulation.

INSTRUCTION

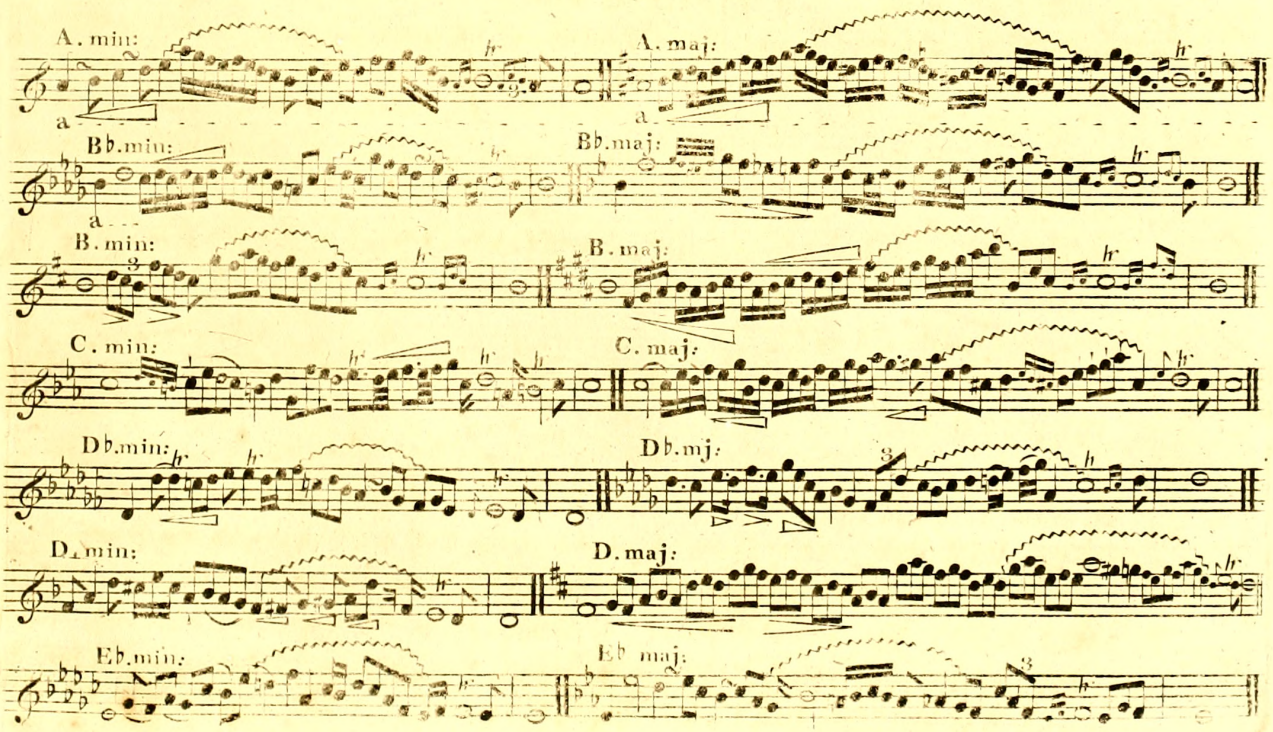
On the first note of the Cadenze, (as in the following Example) the extemporary fancies are to be introduced, The Instruments are then Silent, and after the uttering of the final Shake Note, The Piano Forte must strike the 2d Chord, the Turn is then executed, falling on the concluding Note together with all the other Parts.

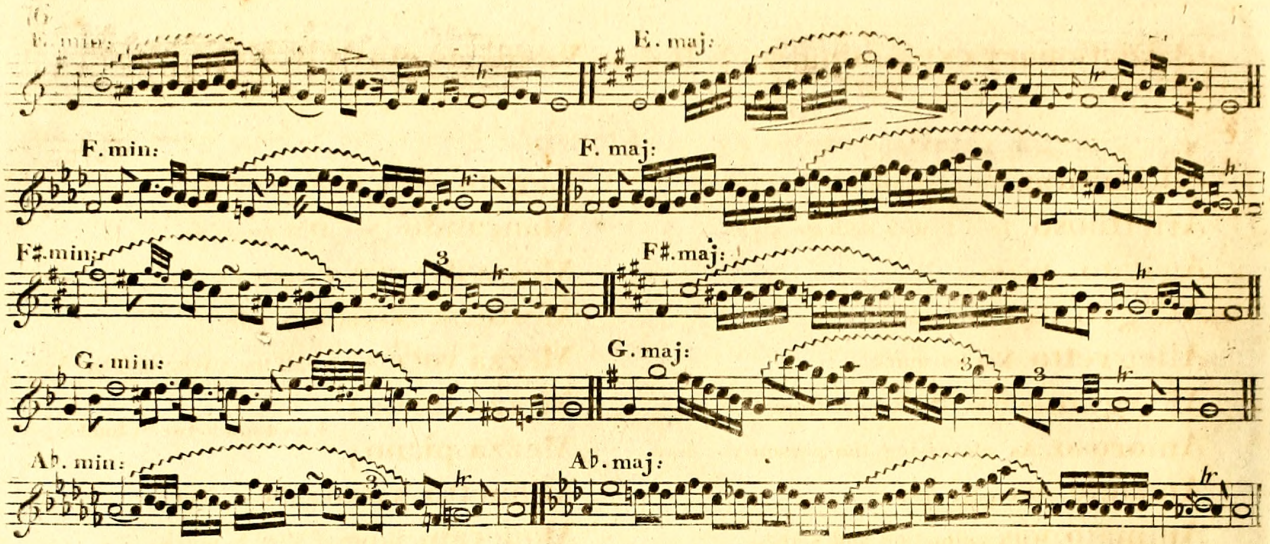
EXAMPLE



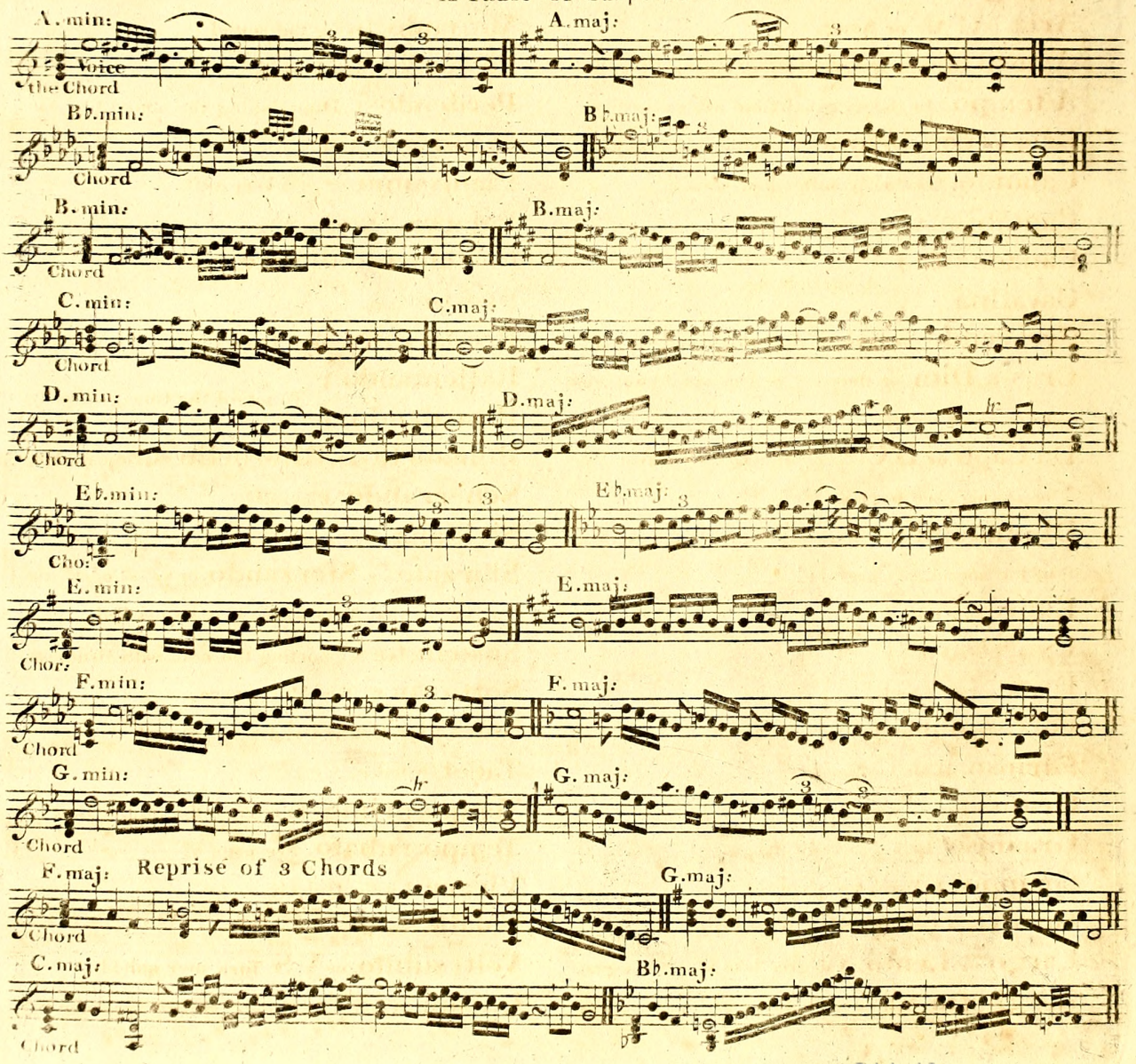
When Cadenzes were first introduced in the practice of Vocal Music, the taking breath in the midst of them was deemed Treason. But our Modern Cadenzes having become so widely excursives, more than human breath can execute with ease, the taking breath before the final Shake may be admissible.

NB. The following Cadenzes may be Shortened by omitting the Notes under this Signe. If they are found too long or too difficult.





REPRISE
A Pause of Suspenstion.



A Dictionary explaining such Italian Words as occur in Vocal Music.

Ad libitum. At pleasure.
Affettuoso. In a tender delicate style.
Agitato. Agitated.
Allegro. Gay, lively, quick.
Allegretto. Not so quick.
Al segno, or thus **S.** Repeat from that mark.
Amoroso. As addressing the person you love.
Andante. See page 69.
Animato. With animation and spirit.
Appogiatura. See page 32.
Aria. An Air or Song.
Arioso. With a free delivery of voice.
A tempo. In the original time after a suspence.
Brio or **con brio.** With spirit & brilliancy.
Calando. Gradually softer and slower.
Cantabile. See page 69.
Canzonetta } A short Song.
Cavatina }
Crescendo or thus < A gradual swell, see page 14.
Cres: & **Dim:** or thus <> A gradual swell and decrease of sound.
Da Capo or **D.C.** To resume the Song from the beginning, see page 3.
Diminuendo or thus > A gradual lessening of the sound, see page 14.
Expressione } With expression, see page 63.
Expressivo }
Forte or *f* Loud.
Fortissimo or *ff* Very loud.
Furioso. With boldness.
Grave. The slowest time.
Grazioso. In a graceful style.
Gruppo. A Turn, see page 33.
Gusto or **con gusto.** With taste.
Largo or **Lento.** A degree less slow than grave.
Larghetto. Not so slow as largo.

Legato. Every Note smooth & flowing.
Mancando. See Diminuendo.
Messa di voce. Prepare the Voice for a swell.
Mesto. In a melancholy style.
Mezza voce. With half the strength of the Voice.
Mezza forte. } A medium between loud & soft.
Mezza piano. }
Minuetto. A dancing Movement.
Moderato. Between slow & quick.
Mordente. See page 31.
Morendo. Dying the sound.
Pastorale. See page 69.
Perdendosi. Diminishing the sound.
Piano or *p.* Soft.
Pianissimo or *pp.* Very soft.
Polacca. See page 70.
Portamento di voce. See page 3.
Presto. Fast.
Prestissimo. Very fast.
Rallentando. } To retard the time gradually.
Ritardando. }
Romanello or **Ritornello.** A Roman Air.
Scherzando. Playfully.
Siciliana. See page 69.
Sforzato, or **Sforzando,** or *sf.* A particular accent to that Note where it is so marked.
Sostenuto. Supporting the note with firmness.
Sotto voce. See Mezza voce.
Staccato. Distinct and pointed.
Tacet. Silence.
Tempo primo. To resume the former time.
Tempo rubato. See page 6.
Vivace. Lively Quickly.
Volata. See page 44.
Volti subito, or **V.S.** Turn over quickly.
Unison. When several parts execute the same Note

INTRODUCTION.

MUSICAL GRAMMAR

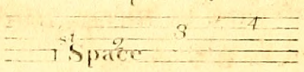
Musical Sounds are expressed by certain Characters, called Notes; their numbers are Seven, and are named from the first seven letters in the Alphabet, viz. A, B, C, D, E, F, and G. Those Notes are placed on a Stave which consists of five lines and four Spaces, and when the Notes go higher or lower than the Stave, additional Lines are used above and below.

EXAMPLE 1.

a Stave.

Lines.

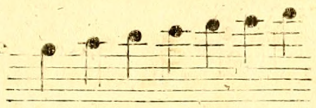
Spaces.



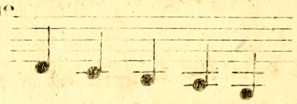
Notes on the Stave.

Notes on the Stave.

Notes above the Stave.



Notes below the Stave.



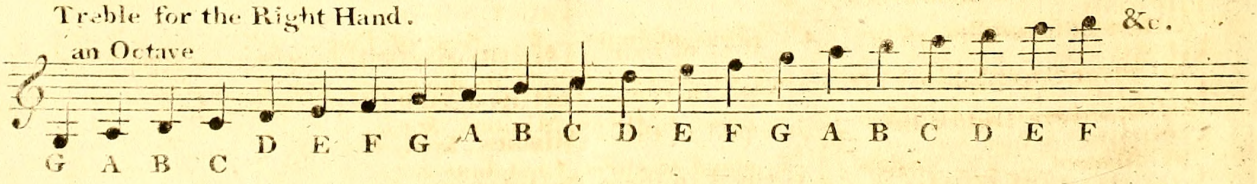
EXAMPLE 2

According to the position which is given to the Notes that are placed either below or above the Stave they are known by one of the Names given in the Introduction, the rest being only a repetition of the same, every succession of eight Notes as from A to A, or B to B, &c. is called a Gamut or the extent of the Octave.

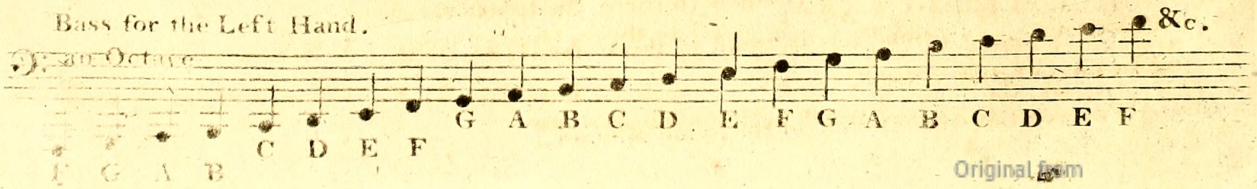
All Modern Music for the Piano Forte, is arranged on two Cliffs, viz. Bass, or F Cliff, placed on the fourth Line thus  and is played with the Left Hand. The Treble or G Cliff on the second Line thus  and is played with the Right Hand. Yet sometimes other Cliffs are introduced, but rarely.

EXAMPLE of the GAMUT or SCALE.

Treble for the Right Hand.



Bass for the Left Hand.



EXAMPLE 3.

The Accidents.

Each Sound may be altered by adding any of the following Signs. Viz.

A Sharp thus ♯ raises the Note a Semi Tone, or Key higher.

A Flat thus ♭ lowers the Note a Semi Tone or Key lower.

A Natural thus ♮ brings the Note to its former place.

A Double or Chromatic Sharp thus 𝄪 raises the Note a Whole Tone, or two Keys higher.

A Double Flat thus 𝄫 lowers the Note a whole Tone or two Keys lower.

The Sharp, or Flat, placed at the Key, that is at the beginning of the Air, affects every Note of the same degree throughout the Air.

Placed before a Note they affect only those within the same Bar, and which continues if the last Note of a Bar is the same as the first Note of the following Bar.

The Notes affected by Sharps, or Flats, still retain their name, with addition of Sharp, or Flat, as F Sharp, or B Flat, &c.

EXAMPLE 4.

Characters and Length of the Notes in Modern Music. its Rests

A Semibreve is the longest Sound and marked thus.

A Minum is half the length of a Semibreve.

A Crotchet is half the length of a Minum and the fourth of a Semibreve - - - - - - - - -

A Quaver is half the length of a Crotchet the fourth of a Minum and the sixteent of a Semebreve.

A Semiquaver is half the length of a Quaver the fourth of a Crotchet the eighth of a Minum and the the sixteenth of a Semibreve. - - - -

A Demisemiquaver is half the length of a Semiquaver the fourth of a Quaver the eighth of a Crothet the sixteenth of a Minum and the thirty second of a Semebreve.

A Rest of two Bars thus  Rest of four  Rest of five 

A Dot, or Speck, placed after a Note, encreases half its duration, for Example.

A Semebreve Dotted thus 𝅝. is equal to three Minums &c.

A Minum - - - - thus 𝅗𝅥. is equal to three Crotchets &c.

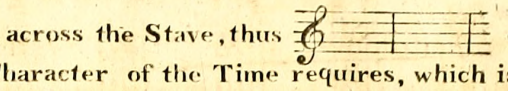
A Crotchet - - - - thus ♩. is equal to three Quavers &c.

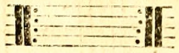
And so on with the others.

The Rests are likewise Dotted in the same manner.

EXAMPLE 5.

Explanation of the Bar.

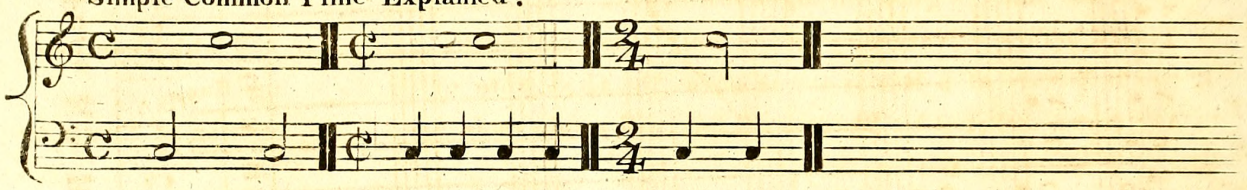
The Measure or Bar, is a perpendicular Line, across the Stave, thus  each of these Bars enclose less or more Notes, as the Character of the Time requires, which is signified at the beginning of the Air, as in the following Example and divides the Time according to

The double Bar is marked thus  and divides the different Strains of a Song, or Piece of Music, and when dotted thus  each Strain between the Dots to be repeated.

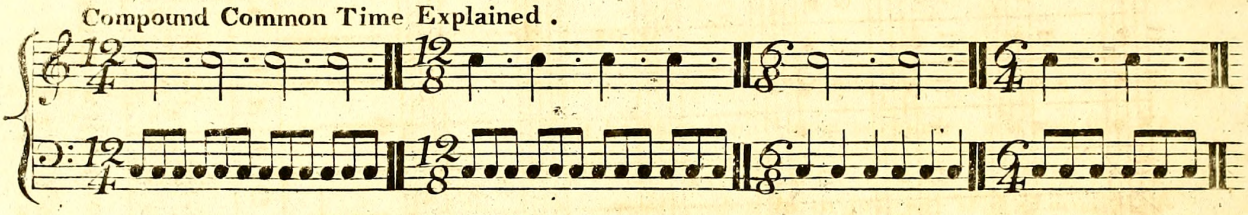
EXAMPLE 6.

The different Degrees of Time Explained.

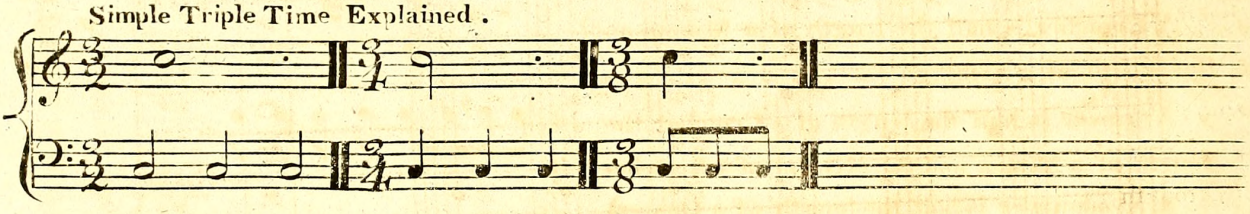
Simple Common Time Explained.



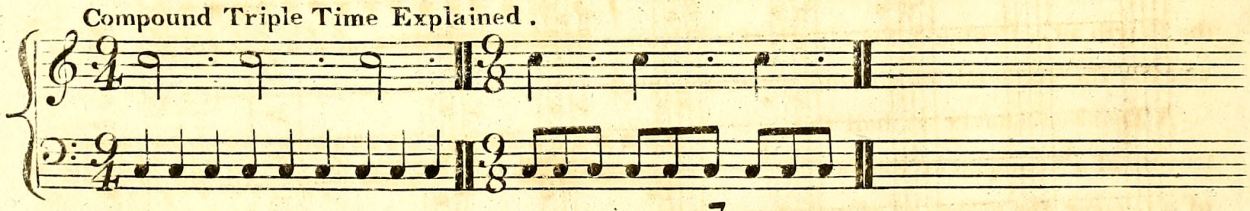
Compound Common Time Explained.



Simple Triple Time Explained.



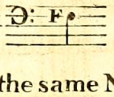
Compound Triple Time Explained.

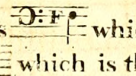


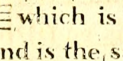
EXAMPLE 7.

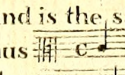
Of the different Cliffs.

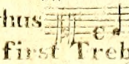
Notes should have a positive Sound, they are guided by certain Characters called Cliffs, which are placed on the Stave at the Commencement of every Piece of Music. The extent of a common Piano Forte is five Octaves. All sorts of Modern Music is arranged for two Cliffs Viz. Treble and Bass.

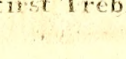
The lowest is called Bass and is that which is designed by this Mark  which Line is the third F, on the Piano Forte, beginning with the lowest.

The second is called Baritona, or Bass Tenor, thus  which is the same Note as the former.

The third is called Tenor, or Voce Umana, thus  which is the third C on the Piano Forte.

The fourth is called Alto, or Contra alto, thus  and is the same Note as the former.

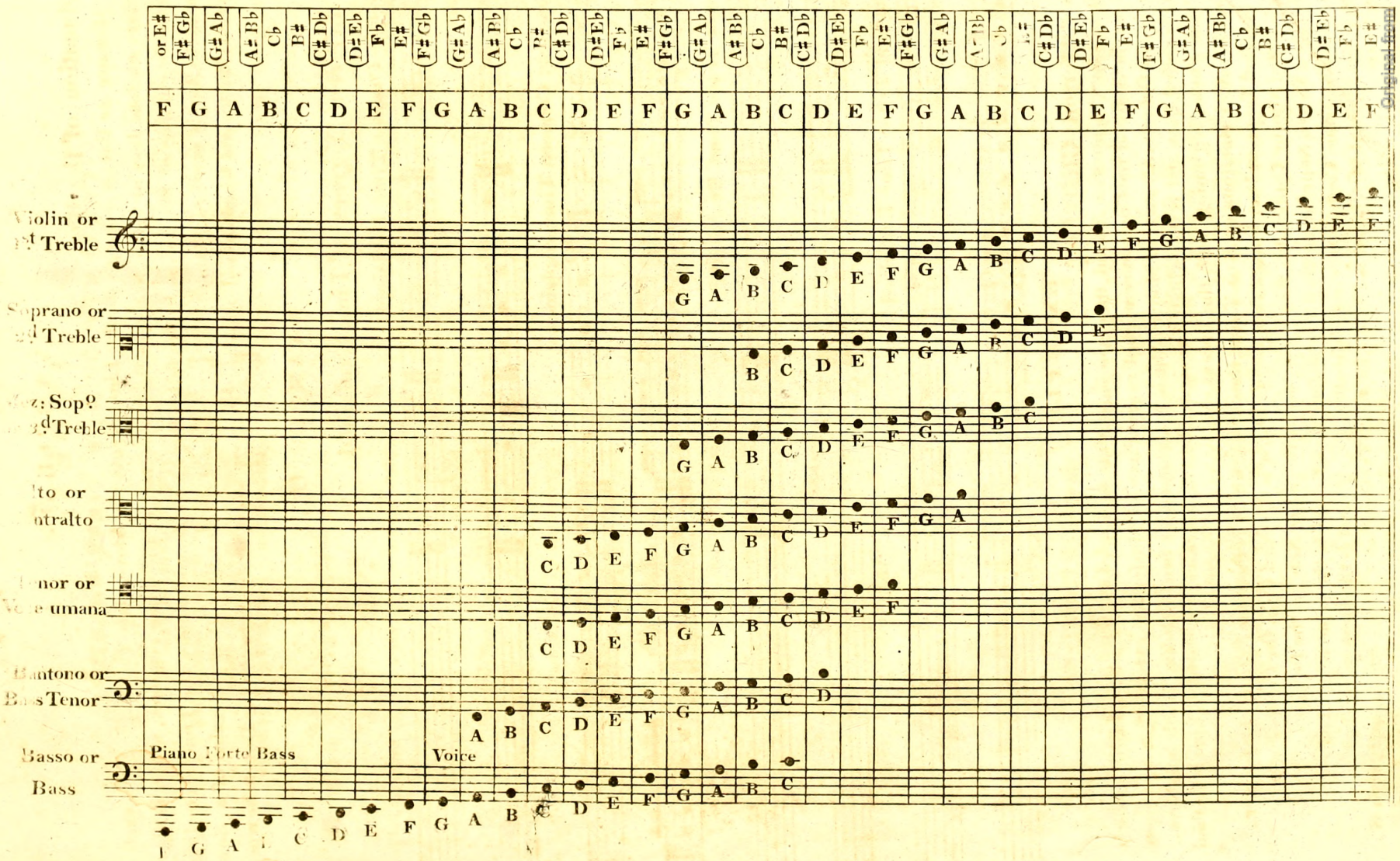
The fifth is called Mezzo Soprano, or third Treble, thus  and is the same as the last.

The sixth is called Soprano Canto, or second Treble, thus  and is the same as the last.

The seventh is the highest of all, and is Violino, or first Treble, thus and is the fourth G, on the Piano Forte.

EXAMPLE.

of the Piano Forte Key Board, with the Names of the Notes in their different Cliffs.



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