



Bodleian Libraries

UNIVERSITY OF OXFORD

This book is part of the collection held by the Bodleian Libraries and scanned by Google, Inc. for the Google Books Library Project.

For more information see:

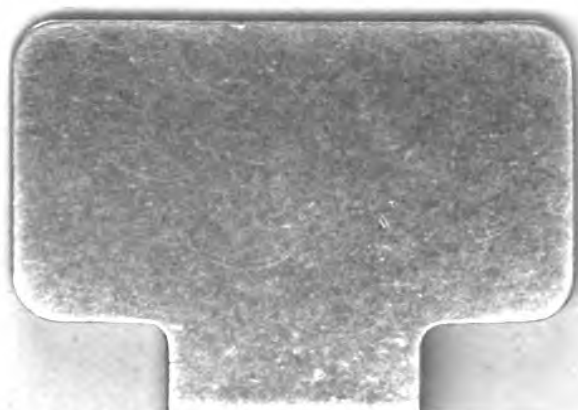
<http://www.bodleian.ox.ac.uk/dbooks>

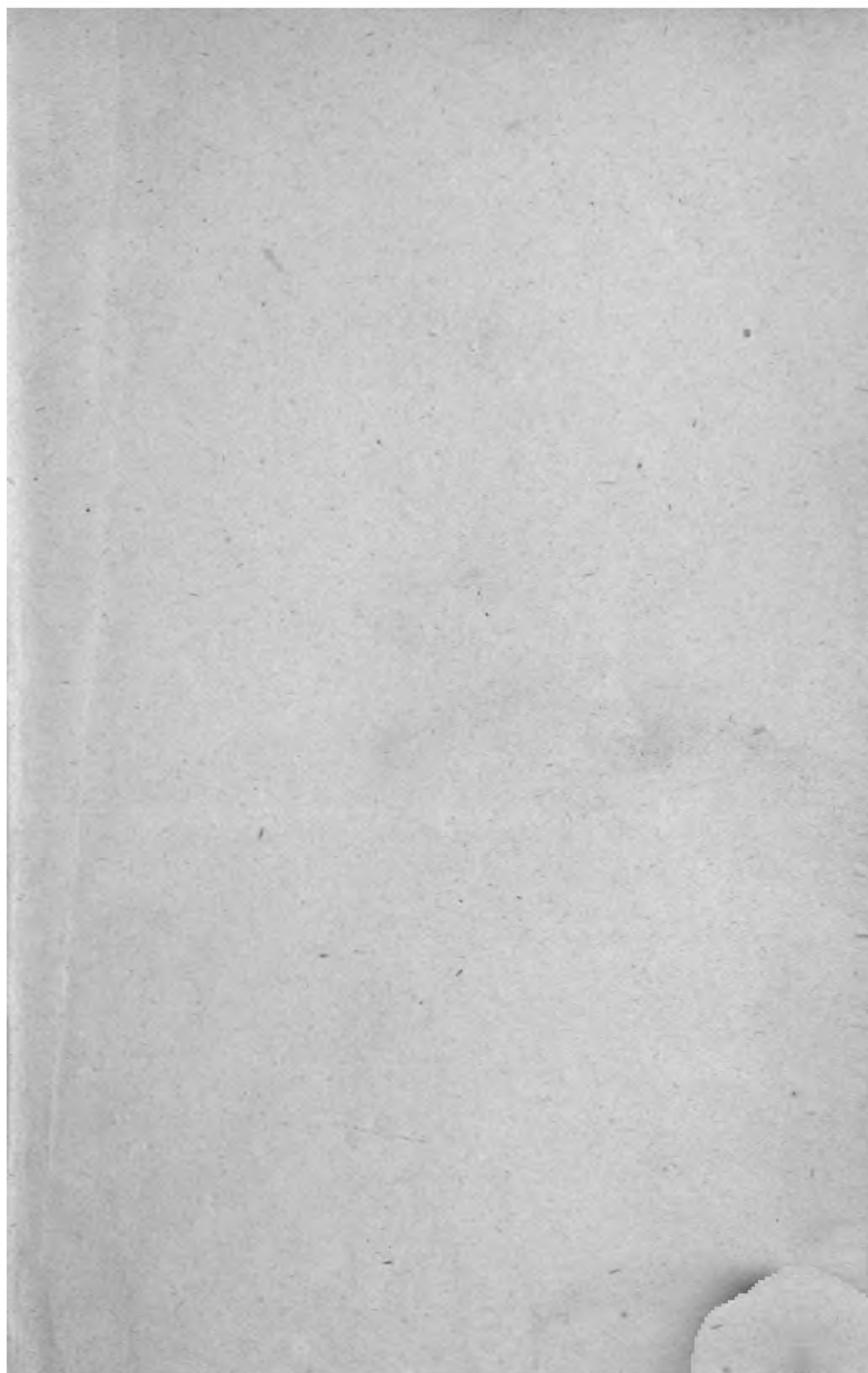


This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 2.0 UK: England & Wales (CC BY-NC-SA 2.0) licence.

130

37-150





FAMILIAR DIALOGUES ON THOROUGH BASS AND HARMONY,

In which the Rudiments of the Science are clearly developed and illustrated by numerous Examples and Exercises, by J. JOUSSE..... 6 0

MUSIC EPITOMIZED,

A work in which the whole Science of Music is completely explained, from the simplest Rudiments to the most complex principles of Harmony, even to Composition and the Doctrine of writing down Ideas; the whole expounded by way of question and answer, and illustrated by Plates containing all necessary Tables. The Tenth Edition, by J. JOUSSE..... 6 0

A CATECHISM OF MUSIC,

In which the Rudiments of that Science and the Art of Fingering with propriety are clearly explained and illustrated by numerous Examples, calculated to improve young students on the Pianoforte, and to assist Teachers. The Third Edition, by J. JOUSSE.... 1 0

A CATECHISM OF THOROUGH BASS,

In which the Science is fully developed and illustrated with a variety of Examples and Exercises, adapted to the capacity of juvenile Students, by J. JOUSSE... 1 0

A CATECHISM OF COUNTERPOINT, MELODY, AND COMPOSITION,

By G. HERBERT RODWELL..... 1 0

A CATECHISM OF THE ART OF WRITING FOR AN ORCHESTRA AND OF PLAYING FROM A SCORE,

By G. HERBERT RODWELL..... 1 0

A
CATECHISM OF SINGING,
IN WHICH
THE RUDIMENTS

OF THAT DELIGHTFUL ART ARE CLEARLY EXPLAINED
AND ILLUSTRATED BY

EXAMPLES,

ADAPTED TO THE CAPACITY OF

YOUNG STUDENTS

BY J. JOUSSE,

PROFESSOR OF MUSIC,

Author of the Catechisms of Music and Thorough Bass,
the Standard Pianoforte Tutor, Music made easy,
the celebrated Instruction Book, &c.

1837.
LONDON:

PUBLISHED BY

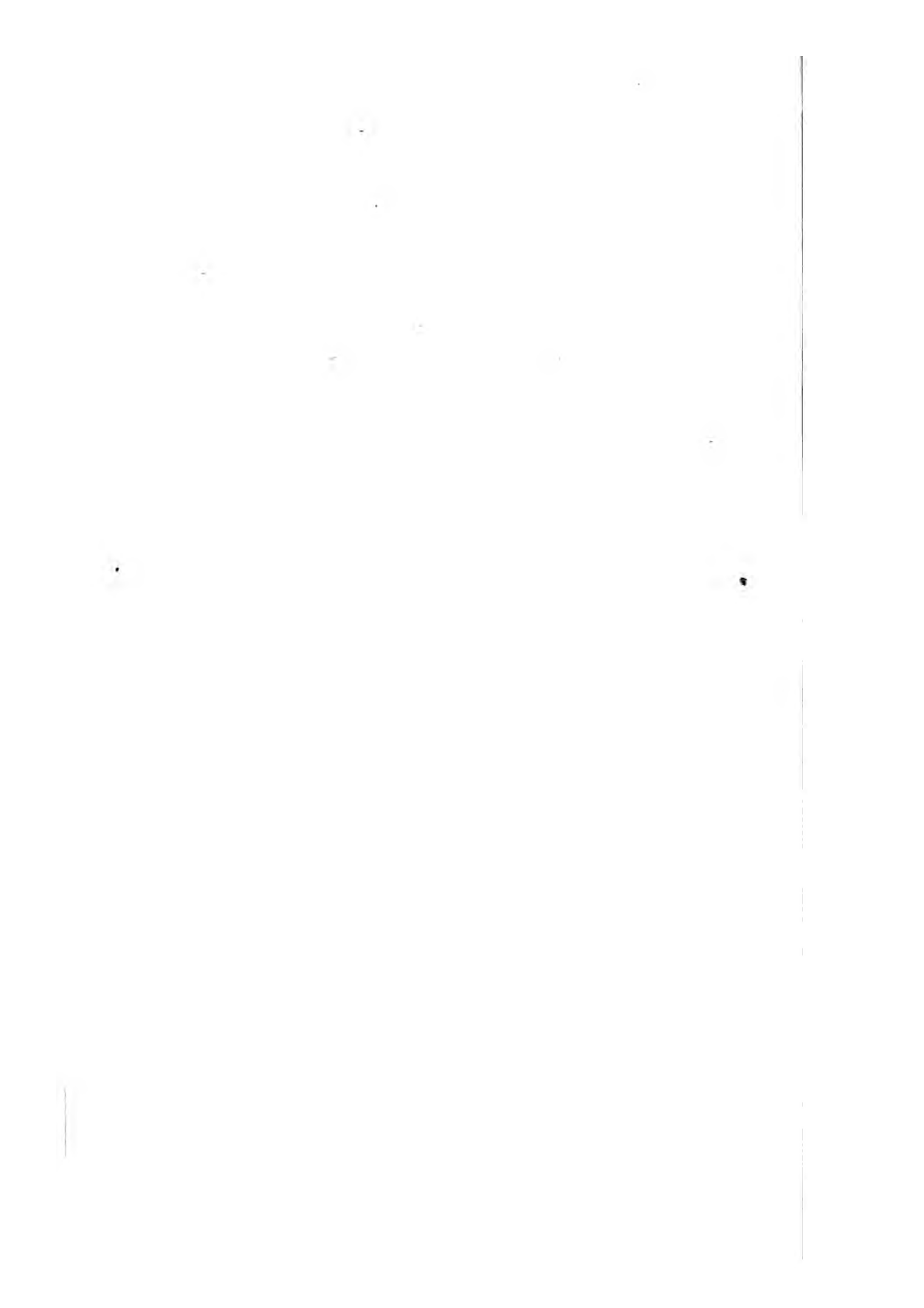
D'ALMAINE AND CO. 20 SOHO SQUARE;

AND TO BE HAD OF ALL MUSIC AND BOOK SELLERS.

PRICE ONE SHILLING.

150.





INDEX.

INTRODUCTION.

SECTION.	PAGE
1.—Singing defined.....	6
2.—On the different Species of Voices and their Compass.....	7
3.—On the peculiar Qualities of Voices and the Defects in singing.....	10
4.—Directions for singing with propriety..	13

PART I.—ON INTONATION.

LESSON.	
1.—On the Notes and Staff.....	13
2.—On the Clefs.....	17
3.—On the Names of the Notes on the Lines and Spaces of the Staff.....	18
4.—On the Formation of the Voice....	20
Exercises on ditto.....	21
5.—On the Scale.....	24
6.—On Intervals.....	26
Exercises on ditto.....	27
7.—On Sharps and Flats.....	29
8.—On the Minor Scale.....	30
9.—On the Chromatic Scale.....	33
10.—On the Keys and Modes.....	34

PART II.—ON TIME.

LESSON.

11.—On the various sorts of Notes.	38
12.—On the single and double Dot.	40
13.—On Rests.	41
14.—On the various sorts of Time.	42
15.—On the Italian Words relating to Time	46

PART III.—ON EXECUTION AND GRACES.

16.—On the Appoggiatura.	49
On the Grace-note.	52
17.—On the Turn.	52
18.—On the Shake.	54
19.—On the Portamento.	57
20.—On the Volata.	58
21.—On the Cadenza.	60

PART IV.—ON EXPRESSION.

22.—On Accent.	62
On Emphasis.	64
23.—On Syncopation.	65
24.—On the Legato and Staccato.	68
25.—On the Modification of the Sounds. . .	70
Advice to young Singers	71

INTRODUCTION.

SECTION I.

Singing defined.

Q. WHAT is singing ?

A. *Singing* is the art of producing with the voice the sounds of any melody, together with the words to which that melody is set.

Q. What are the chief requisites to perform this with propriety ?

A. A voice perfectly in tune, a correct ear, judgment, taste, and a sufficient knowledge of music.

Q. What is solfaing ?

A. This word is applied to the exercise of calling the notes by the syllables invented by Guido (see page 16) : it is the only way of forming a correct mode of voicing.

Q. What are the indispensable requisites for a good singer ?

A. A pure tone, correct intonation, a strict observance of time, a clear pronunciation, and a distinct execution.

SECTION II.

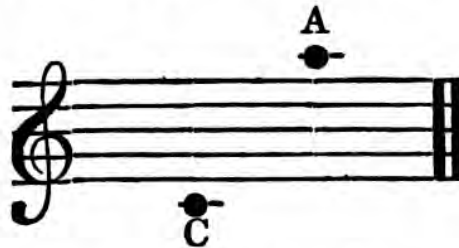
Of the different Voices and their Compass.

Q. In respect of classification, how many distinct species of the voice are there?

A. Four principal; viz. the soprano, contralto, tenor, and bass*.

Q. What is the *soprano*?

A. The soprano is the highest female voice; its natural compass is from C below the treble staff to A above; but, by practice, it may be extended to B, C, or D. The soprano is an octave above the voice of men.

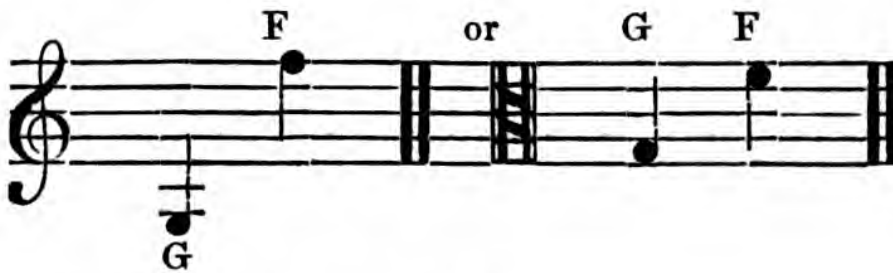


Q. What is the *contralto*?

A. The contralto is a female voice of very low compass, extending from G below the treble staff, to F or G above. This part is

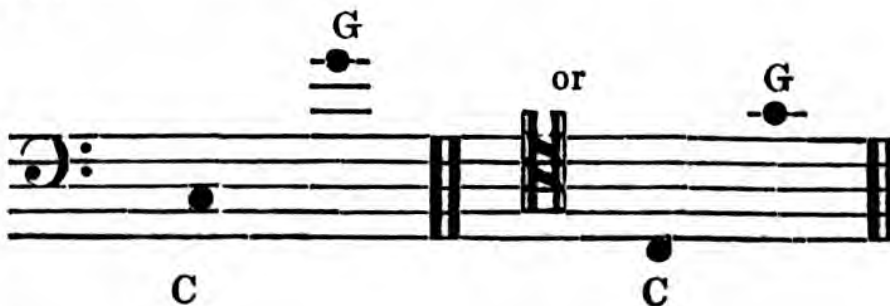
* The *mezzo soprano* and the *baritono* are not used in modern operas; the parts being sung by the soprano and by the bass. The former is a soprano of low compass, and the other is between the tenor and bass.

sometimes sung in *falsetto* by adults ; it is then termed *counter-tenor*.



Q. What is the *tenor* ?

A. The tenor is the natural voice of men ; its compass is from C on the bass staff to G above.



Q. What is the *bass* ?

A. The bass (basso) is the lowest male voice ; its compass extends from F below the bass staff to E above.



Q. Which is the easiest mode of trying the compass of any voice ?

A. 'To begin from the clef-note and to ascend or descend gradually.

EX.—FOR FEMALE VOICES.



FOR MALE VOICES.



Obs. The natural voice of children from ten to fourteen years of age seldom extends beyond an octave. The extension of the compass must be made by slow degrees and proper exercises.

SECTION III.

On the peculiar Qualities of Voices and their Defects.

Q. What are the peculiarities of each voice ?

A. Each voice has two distinct registers or parts : the lower register is termed, in Italian, the *voce di petto* (voice from the chest); the

higher register is called the *voce di testa* (voice from the head), or *falsetto*.

Q. Which of these two registers is the best ?

A. The *voce di petto* is the best, and should be cultivated with assiduous attention, as it is capable of great expression ; in which particular the *voce di testa* is deficient.

Q. How is this accomplished ?

A. By giving to each note of the compass of the voice an open sound, according to the syllable and its degree in the scale.

Q. Where does the junction of the two registers take place ?

A. In *soprano* voices, on C, D, or E, on the treble staff ; in *tenor* voices, on G, A, or B. Counter-tenor voices evade the break by using the *falsetto* entirely from C upwards.

Obs. The perfect and imperceptible union of the two registers forms an essential part in the art of singing. In passing from one to the other, the student must, by art, strengthen that extremity which happens to be the weakest. To unite the chest voice with the *falsetto*, practise frequently those notes where the break takes place, so as to be able to pass from one

register to the other without any perceptible breach.

Q. What are the defects to be guarded against in singing ?

A. The first is in bringing the voice from the throat, which gives the sound a thick, guttural tone. The second defect is, when the sound comes in contact with the teeth, which causes an unpleasant hissing. This defect is easily remedied by keeping the mouth sufficiently open, and parting the two rows of teeth from each other. The third defect is in forcing the voice through the nose, which renders the tone *nasal*. This defect is worse than any other, and should be carefully avoided.

Q. What are the qualities peculiar to each voice ?

A. The soprano is remarkable for brilliancy and agility ; the contralto for richness of tone. The tenor is the most sonorous of male voices ; it is less pathetic, but it has more volubility than the contralto. The bass is remarkable for dignity and fulness of tone ; but it is not calculated to execute rapid divisions.

SECTION IV.

Directions for Singing.

Q. What are the principal directions for singing with propriety ?

A. 1. The pupil should never practise when seated ; a standing, erect posture being preferable for the action of the chest. He must keep his head and body upright, that the voice may have a free passage.

2. The mouth should be moderately open, and in an oblong form, the lips being drawn so as to shew both rows of teeth. This the Italians term *bocca ridente*. The tongue must never touch the teeth or the roof of the mouth : its position, after the articulation of any syllable, must remain unchanged.

3. The position of the mouth must be suited to each syllable, and kept so ; for the least change will alter the articulation*.

4. The breath must be quickly, but fully in-

* By observing this, the tone becomes equal and steady.

haled, as in sighing; and it must be emitted very slowly. Taking the breath in a hurry must be carefully avoided, as it causes a painful noise and an uneven sound.

5. The instant the air is inhaled into the chest, the note must be sounded. Taking the breath in proper places is essentially necessary.

6. In order to produce a pure, full, and sonorous tone, the sound must come freely from the chest, not deteriorated by the nose or the throat, nor impeded by the teeth.

7. All distortion of the features must be carefully guarded against.

PART I.

ON INTONATION.

INTONATION is the art of sounding every note exactly in tune. A correct ear is the best judge of this point ; instruments being more or less imperfect. A just and correct intonation is the most indispensable requisite in singing ; and, as nothing can supply its deficiency the greatest attention of the master, and the most persevering exertions on the part of the student, are necessary to its attainment. The acquisition of graces, time, &c. must be postponed until a mechanical precision in intonation be completely acquired.

LESSON I.

ON THE NOTES AND STAFF.

Q. How many notes are there in vocal music ?

A. Seven.

Q. How are they denominated ?

B 2

A. By the following monosyllables : *do, re, mi, fa, sol, la, si**.

Q. What term is applied to this mode of calling each note by a syllable ?

A. *Solfaing* or *solmization*.

Q. Who was the inventor of this mode of notation ?

A. Guido, a Benedictine monk of Arezzo in Italy, in the year 1120. Before his time, letters were applied to the notes ; and practitioners had no other guide than habit and the ear.

Q. What are the advantages derived from solfaing ?

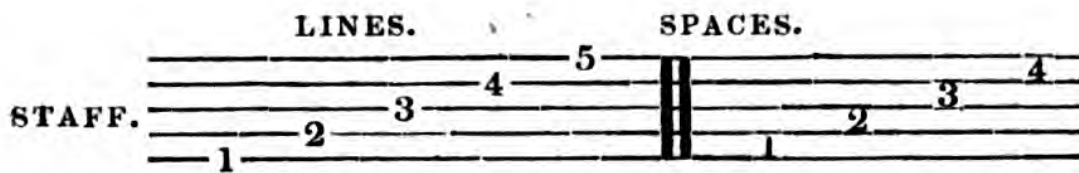
A. The peculiar sound of each note is impressed on the mind of the learner, as also its particular degree in the scale. Besides, these monosyllables facilitate a clear and expressive pronunciation.

Q. How are the notes expressed in writing ?

A. By various characters placed on five parallel lines and in the four spaces, to which the word *staff* is applied.

* These monosyllables must be pronounced nearly in the following manner : doe, rae, me, fah, sol, lah, see.

They answer the letters C, D, E, F, G, A, B.



N.B. The lines and spaces are named according to the clef placed at the beginning of the staff.

LESSON II.

ON THE CLEFS.

Q. What are the clefs ?

A. Certain marks placed at the beginning of the staff, to fix the names of the notes and their pitch (the gravity or acuteness of their sounds).

Q. How many clefs are there ?

A. Three ; viz. the treble or G clef, the tenor or C clef, and the bass or F clef.

Q. On what line of the staff are these clefs placed ?

A. The treble clef is placed on the second line ; the C clef may be placed on the first, third, and fourth line of the staff ; and the bass clef is placed on the fourth line.

TREBLE CLEF. C CLEF. BASS CLEF.

G or sol. C or do. C C F or fa.

Obs. Not to confuse the young student with a multiplicity of clefs, all the exercises in this primer are written with the treble clef.

LESSON III.

ON THE NAMES OF THE NOTES.

Q. What are the names of the notes on the five lines of the treble staff?

A. On the first line, *mi*; on the second line, *sol*; on the third, *si*; on the fourth, *re*; on the fifth, *fa*.

NOTES ON THE LINES.

mi sol si re fa fa re si sol mi

N.B. The student need only, at present, name the notes without singing them.

Q. What are the names of the notes in the four spaces of the treble ?

A. The first space is *fa*: the second *la*; the third *do*; the fourth *mi*.

NOTES IN THE SPACES.



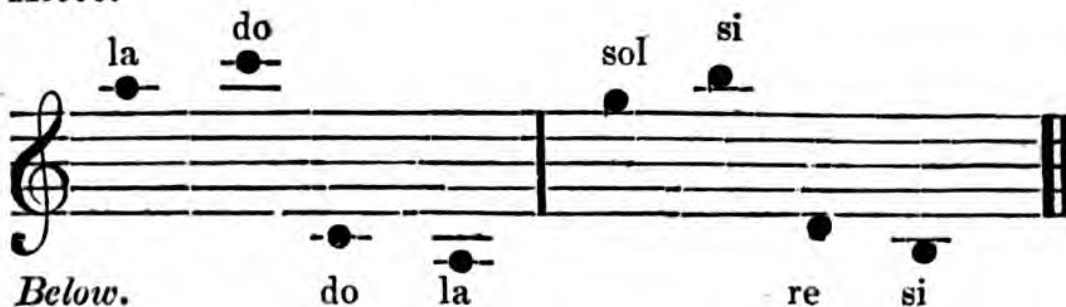
Obs. The names of the notes are the same in descending as in ascending.

Q. Are the notes always confined to the five lines and four spaces of the staff ?

A. No; they sometimes exceed the limits of the staff, according to the fancy of the composer: then additional lines are drawn above or below the staff, and the notes are placed on these lines or in their spaces.

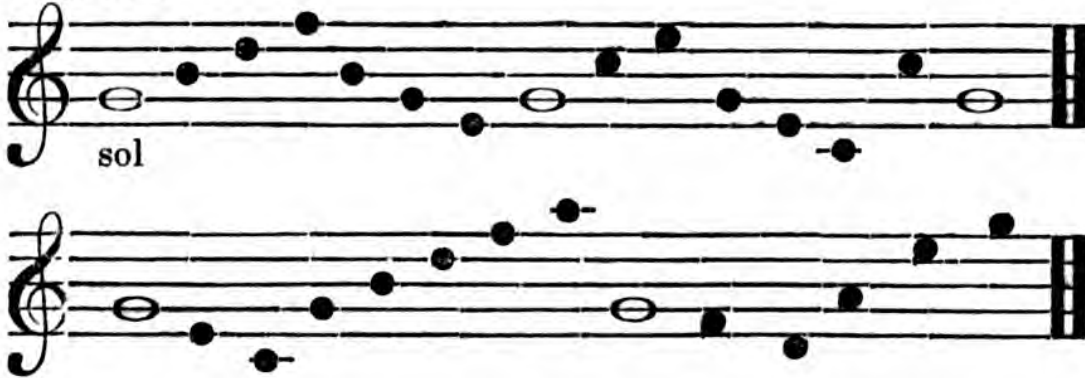
ADDITIONAL LINES AND SPACES.

Above.



Below.

EXERCISE ON THE NAMES OF THE NOTES.

Clef-note.

The student must be perfectly acquainted with the names of all the notes before he attempts their intonation.

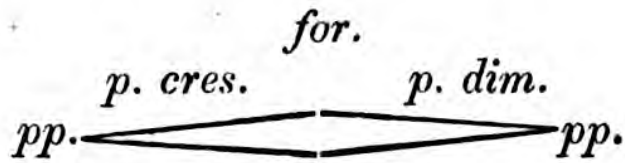
 LESSON IV.

ON THE FORMATION OF THE VOICE.

The chief object of the student and his master must be to obtain the natural tone of the voice in its purest state.

Q. Which is the best mode of forming the voice.

A. To emit a sound, to sustain it without tremulousness, to swell it by degrees to the full power of the voice, and to diminish it in the same proportion, according to the following *rhomboïd*.



Q. Which is the best manner of attaining this ?

A. The best way is to apply to each note the vowel *a*, pronounced as in the word *father*.

Q. What is this exercise called by the Italian masters ?

A. *Messa di voce**, or placing the voice.

Q. What are the principal points to be attended to ?

A. The formation of the mouth and the management of the breath. The form of the mouth must not be altered, and the breath must be emitted by slow degrees.

EXERCISE I.

For the Messa di Voce.

COMMON CHORD. ah. ah. ah. &c.

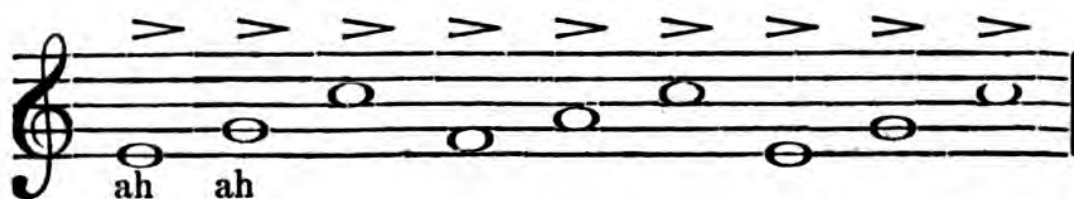
* The *messa di voce* consists in combining perfectly the breath with the emission of the sound, and in developing the

The pitch of these notes may be taken from the pianoforte ; each note is to be sustained the period of four slow crotchets, and the breath is to be taken at the beginning of each note.

In order to accomplish this exercise properly, the nicest attention must be paid to the accuracy of the intonation, as well as to the quality of the tone. Should the pupil take a note too flat or too sharp, or should he vary from the pitch in increasing or diminishing the sound, he must not proceed, but recommence.

EXERCISE II.

Beginning the note forte and gradually diminishing the sound. (Voce vibrata.)



In the foregoing exercises, the quality of the tone, more than the quantity, should be the

voice as much as the power of the chest will allow, without degenerating into a scream.

chief consideration of the master and pupil. A judicious singer with a weak voice will often, by good management, produce more effect than another gifted with a powerful voice, but destitute of taste.

Obs. 1. As, in the erection of a building, the greatest care is paid to the foundation, so, in forming the voice, the low notes of the scale should at first be practised until the tone be pure, round, and full; then one or two more notes may be added until the scale be completed.

2. A smooth, even, and easy delivery of the voice is one of the greatest excellencies in singing, and must be carefully studied.

Above all things, it is important to preserve the power of sustaining an equal tone without the slightest tremulousness.

In swelling a note, be cautious that the voice does not get too sharp, and, in diminishing a note, that it does not get flat.

When the student is perfect in the *messa di voce* on one note, he may practise taking two notes in one breath; then four, &c.

3. There is more difficulty in sustaining the

higher notes than the lower, the voice being apt to tremble and flutter. The sound must be emitted without any effort: it must have all its fulness and roundness.

The student, having acquired by practice the habit of producing a pure and uniform tone as to quality, as well as the power of increasing and diminishing the quantity, from the softest to the loudest degree of which the voice is capable, he must proceed to articulate the syllables *do, re, &c.* with the notes of the scale.

LESSON V.

ON THE SCALE.

Q. What is the scale or gamut ?

A. The scale is formed of a gradual succession of sounds, ascending or descending diatonically from any note to its octave.

Q. How many sorts of scales are there ?

A. Two ; the diatonic and the chromatic.

Q. How is the diatonic scale formed ?

A. Of five tones and two semitones.

Q. Where are the semitones placed ?

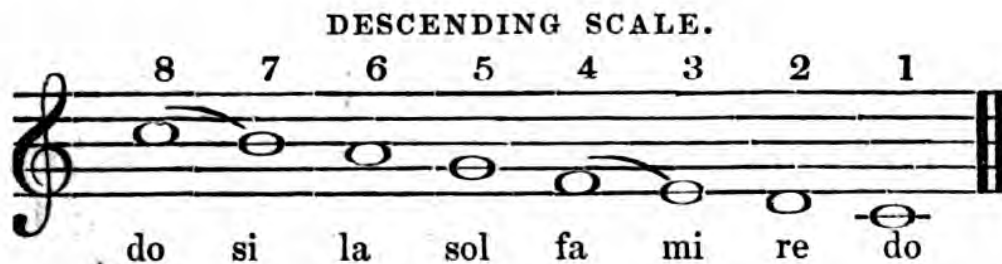
A. Differently, according as the scale is major or minor.

Q. Where do the semitones occur in the major scale?

A. Between the third and fourth degrees, and between the seventh and eighth degrees, ascending and descending.



Obs. The semitones are between *mi, fa*, and *si, do*. All the other notes are at the distance of a tone from each other.



The *mi* and the *si* are the two semitones, and must be attacked with more force than the other degrees. The scale is the exercise the most conducive to good singing, and cannot be practised with too much care.

LESSON VI.

ON INTERVALS.

Q. What is an interval ?

A. The distance between one note of the scale and another.

Q. How many intervals are there in the scale ?

A. As many as there are notes, viz. seven.

Q. What are they ?

A. The second, third, fourth, fifth, sixth, seventh, and the octave.

Q. How are the intervals divided ?

A. Into consonant or concords, and dissonant or discords.

Q. What are the consonant intervals ?

A. The third, fifth, sixth, and the octave, which are pleasing to the ear and easy of intonation.

Q. What are the dissonant intervals or discords ?

A. The second and the seventh, which displease the ear, and must consequently be prepared and resolved into a concord.

Obs. Intervals present more difficulty to the singer than to the pianoforte-player, the latter being assisted in finding them by the key-board—a mechanical aid of which the singer cannot avail himself. Practice, and the insertion of the intermediate notes, will supply this deficiency, and enable him to discover any interval with certainty.

EXERCISE I.

On Intervals, with the Intermediate Notes.

SECOND. THIRD. FOURTH.



do re do re mi do mi do re mi fa do fa

FIFTH. SIXTH.



do re mi fa sol do sol do re mi fa sol la do la

SEVENTH.



do re mi fa sol la si do si

OCTAVE.



EXERCISE II.

On Intervals without the Intermediate Notes.



N.B. The octave is the most perfect interval, and consequently not difficult of intonation, although the skip be distant.

Obs. Should the learner sing any of the foregoing intervals too sharp or too flat, he must not proceed, but begin anew until he be perfect in them. The master may assist him now and then by striking the note on the piano-forte.

LESSON VII.

ON SHARPS AND FLATS.

Hitherto the student has practised on the natural notes. Previous to his being taught the minor scale, he must know that the pitch of the notes may be elevated or depressed by placing before them certain characters called sharps and flats.

Q. What is a sharp ?

A. A sharp (#) indicates that the note before which it is placed must be raised half a tone.

Q. What is a flat ?

A. The flat (b) indicates that the note must be lowered half a tone.

EXAMPLE.

The example shows a treble clef staff with four notes. The first note is F (fa), the second is F sharp (fa dièze), the third is B (si), and the fourth is B flat (si bémol). The notes are separated by bar lines.

Obs. The note elevated by a sharp or depressed by a flat still retains its name, with the addition of the word sharp or flat.

Q. What is a natural ?

A. The *natural* (♮) restores to its former state the note raised by a sharp or depressed by a flat.

EXAMPLE.

fa fa dièze F natural si si bémol si natural

Obs. The sharps or flats placed after the clef affect all the notes of the same name throughout the piece: they form the signature of the key, and are *essential*. A sharp or flat introduced in the course of the piece is termed *accidental*: its effect does not extend beyond the bar in which it is introduced. The progression of the sharps is by fifths ascending, and of the flats by fourths.

LESSON VIII.

ON THE MINOR SCALE.

Q. How is the minor scale formed ?

A. It consists, as the major scale, of five

tones and two semitones ; but these are differently placed.

Q. Where are the places of the two semitones.

A. In the descending scale, they occur between the sixth and fifth degrees and between the third and second.



Q. Are the semitones in the same places in the ascending scale ?

A. No ; the first semitone remains between the second and third degrees ; but the other semitone occurs between the seventh and eighth degrees. To preserve the diatonic order, the sixth degree ascending is generally raised a semitone, and the scale ascends—thus :

ASCENDING SCALE.



Q. What is the essential difference between the major and minor scales?

A. In the major scale, the third, the sixth, and the seventh, are major; and, in the minor scale, these intervals are minor. The minor scale requires for its signature three flats more or three sharps less than the major scale.

EXERCISE ON THE MAJOR AND MINOR SCALES.

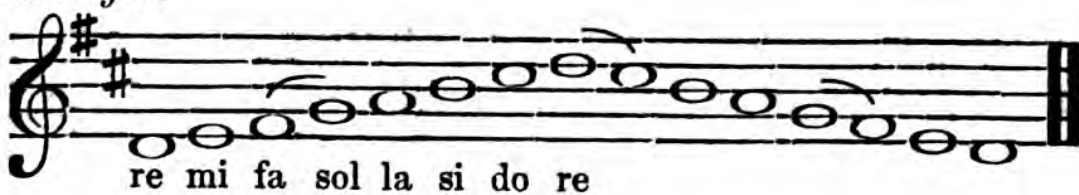
G major.



G minor.



D major.



D minor.



LESSON IX.

ON THE CHROMATIC SCALE.

Q. What is the *chromatic* scale ?

A. It consists of a succession of twelve semitones, alternately minor and major.

Q. What is a minor semitone ?

A. The minor or *chromatic* semitone exists between two notes of the same name, the second of which is altered by a sharp or a flat ; as E, E \flat , or F, F \sharp .

Q. What is a major semitone ?

A. The major or *diatonic* semitone occurs between two notes of different name and place on the staff ; as E, F, or F \sharp , G, &c.

Q. How is the chromatic scale formed ?

A. By dividing the five tones of the diatonic scale into ten semitones : these, added to the two natural semitones, form a series of twelve semitones, or thirteen sounds.

ASCENDING BY SHARPS.

Min. Maj.

1 2 3 4 5 6 7 8 9 10 11 12 13

do.... re.... mi fa.... sol... la... si do

DESCENDING BY FLATS.

do si.... la.... sol.... fa mi.... re.... do

This scale must be practised very slowly at first.

LESSON X.

ON THE KEYS AND MODES.

Q. What is the signification of the word *tonic* or *key-note* ?

A. These words are applied to the fundamental note of a piece, on which the melody rests, and by which note the piece must end, especially in the bass.

Q. How many keys are there in music ?

A. There are but two natural keys, the key

of C and that of A. The former is in the major and the latter in the minor *mode*.

Q. How do you know when a key is in the major mode ?

A. By its having a major third at the beginning of its scale.

Q. What constitutes a major third ?

A. A major third consists of four semitones ; on the pianoforte five keys ; thus :



Q. What constitutes a minor mode ?

A. Its having a *minor* third ?

Q. How many semitones are there in a minor third ?

A. Three semitones ; on the pianoforte, four keys.

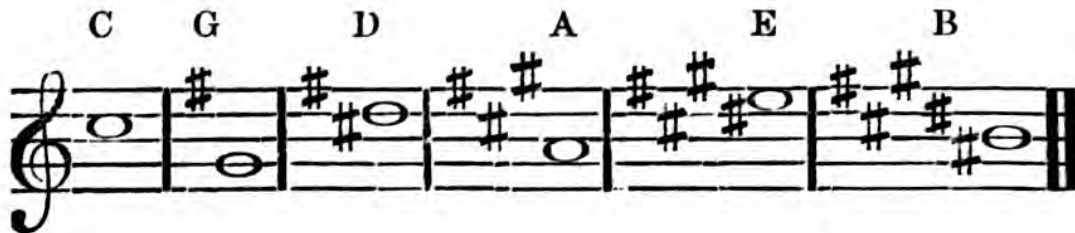


Q. How many transposed keys are there ?

A. Twenty-four; namely, twelve in the major mode, and twelve in the minor mode.

Q. Which are the twelve keys of the major mode?

A. The keys of C, G, D, A, E, B, F#, which have sharps at the signatures, and F, Bb, Eb, Ab, Db, and Gb, with flats at the signature.



Q. Which are the twelve minor keys?

A. The keys of A, E, B, F#, C#, and G#, with sharps at the signature, and D, G, C, F, Bb, and Eb, with flats at the signature.





Q. Are all these keys in use ?

A. The keys with many sharps or flats at the signature are seldom used.

PART II.

ON TIME.

TIME in music consists in giving exactly to each note its respective duration, according to the character or figures indicative of the time, placed after the clef at the beginning of the piece. To define this clearly, every composition is divided by perpendicular lines into small portions of equal duration called *measures* or *bars*.

A thorough knowledge of the various sorts of notes and their proportions is absolutely necessary to enable the student to understand time.


LESSON XI.**ON THE VARIOUS SORTS OF NOTES.**


Q. What are the various sorts of notes used in vocal music ?


A. The semibreve, the minim, the crotchet,


the quaver, the semiquaver, and the demisemi-quaver.


Explain these various species and their duration.


1. The *semibreve*  is the longest note in modern music: it is the standard by which the other notes are measured, and its duration is nearly equal to four beats of the pendulum of a clock.

2. The *minim*  is one half of the semibreve: its duration is equal to two beats of the pendulum.

3. The *crotchet*  is half of the minim and a quarter of the semibreve: its duration is equal to one beat.

4. The *quaver*  is half of the crotchet, a quarter of the minim, and an eighth of the semibreve: two quavers must therefore be played to one beat.

5. The *semiquaver*  is one half of the quaver and one fourth of the crotchet, &c.: four semiquavers must therefore be played to one beat.

6. The *demisemi-quaver*  is half of the semiquaver, a quarter of the quaver, and an eighth

of the crotchet: eight demisemi-quavers must therefore be played to one beat.

'The duration of the notes therefore varies according to their form.

LESSON XII.

ON THE DOT AND DOUBLE DOT.

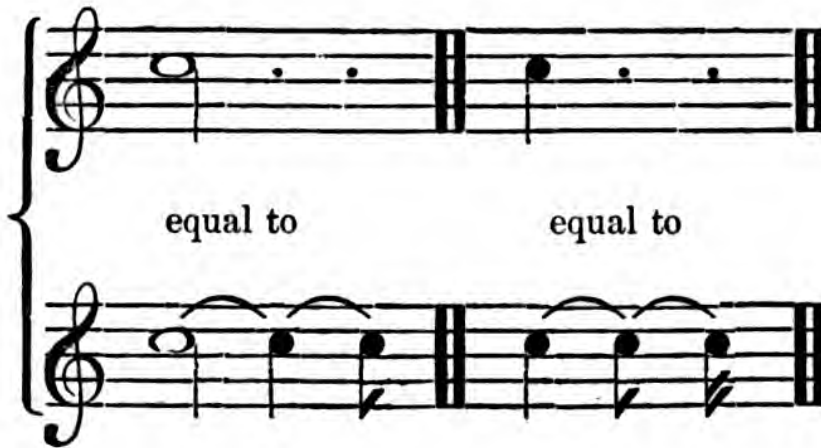
Q. What is the effect of a dot placed after a note?

A. It makes the note half as long again, and saves a repetition of the note. A minim dotted is equal to a minim and a crotchet, or three crotchets; a crotchet dotted is equal to a crotchet and a quaver, or three quavers, &c.

The image shows two staves of music. The top staff has a treble clef and a 3/4 time signature. It contains two measures: the first measure has a dotted half note (minim with a dot), and the second measure has a half note (minim) followed by a quarter note (crotchet). Below the first measure is the text "equal to". The bottom staff has a treble clef and a 4/4 time signature. It contains two measures: the first measure has a half note (minim) followed by a quarter note (crotchet), and the second measure has a dotted half note (minim with a dot). Below the second measure is the text "equal to". A large curly brace on the left side groups the two staves together.

Q. What is the effect of two dots placed after a note ?

A. The note becomes longer by three fourths. A minim with two dots is equal to a minim, a crotchet, and a quaver; a crotchet with two dots is equal to a crotchet, a quaver, and a semiquaver.

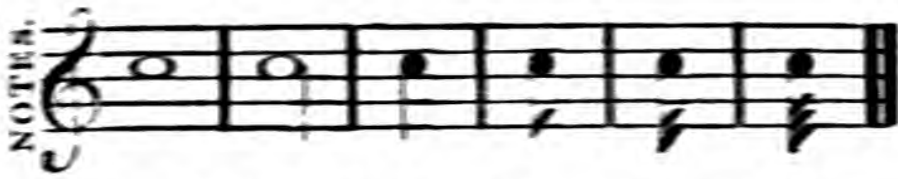


LESSON XIII.

ON RESTS.

Q. What are *rests* ?

A. A rest is a character which denotes a silence equal in duration to the note which it represents. Every note has its corresponding rest.



Semibreve. Minim. Crotchet. Quaver. Semi-quaver. Demisemi-quaver.



When a dot is placed after a rest, it becomes one half longer. A crotchet rest dotted $\text{c} \cdot$ is equal to $\text{c} \text{c}$; and a quaver rest with a dot $\text{q} \cdot$ is equal to $\text{q} \text{q}$.

Rests are introduced in vocal music to give the singer an opportunity of taking breath.

LESSON XIV.

ON THE VARIOUS SORTS OF TIME.

Q. How many sorts of time are there ?

A. Two ; viz. *common* or *equal*, and *triple* or *unequal*.

Q. How are these two species subdivided ?

A. Into simple and compound.

Q. How is *simple common time* expressed ?

A. By a semicircle **C***; also by the figures $\frac{2}{4}$.

Q. What does a measure of common time, expressed by **C**, consist of?

A. Four crotchets, or their equivalent in other notes in each measure.



Q. What does a bar of half common time, marked $\frac{2}{4}$, consist of?

A. It consists of two crotchets, or the length of a minim, in each measure.



Compound Common Time explained.

Q. What is *compound* common time?

A. *Compound common* time consists of two bars of triple time joined into one: thus two bars of $\frac{3}{8}$ make $\frac{6}{8}$.

* When the **C** is barred across thus **C**, the speed is greater.

Q. How many sorts are there ?

A. Two principal, $\frac{6}{8}$ and $\frac{12}{8}$: the other two species, $\frac{6}{4}$ and $\frac{12}{4}$ are seldom used.

Q. What is the meaning of the figures $\frac{6}{8}$?

A. The figure 8 shews that the measure note is a quaver, and the figure 6 that each bar contains six quavers or their equivalent.



Q. What is the meaning of $\frac{12}{8}$?

A. That each measure contains twelve quavers or their equivalent.

On Triple Time.

Q. How many sorts of triple time are there ?

A. Three ; viz. $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$.

Explain the first species, $\frac{3}{2}$.

A. The figure 2 denotes that the measure note is a minim, and the figure 3 that each bar consists of three minims or their equivalent.



Q. What is the meaning of $\frac{3}{4}$;

A. The figure 4 shews that the measure note is a crotchet, and the figure 3 that each bar consists of three crotchets or their equivalent.



Q. What does $\frac{3}{8}$ consist of ?

A. It consists of three quavers in each measure.



Q. How many species of *compound triple* time are there ?

A. Two ; viz. $\frac{9}{8}$ and $\frac{9}{4}$; but the latter is seldom used.

Q. What is the meaning of the figures $\frac{9}{8}$?

A. These figures denote that each bar consists of nine quavers, or their value in other notes.



LESSON XV.

ON THE ITALIAN WORDS RELATING TO THE
SPEED OF A MOVEMENT.

Q. How is the speed of a movement or a piece of music determined ?

A. By some Italian word or words affixed at the beginning.

Q. What are those words ? and what is their meaning ?

A. The following are in general use :

1. *Grave*, a very slow and solemn movement.
2. *Adagio*, a degree faster, but very expressive.
3. *Largo*, slow, and in an extended style.
4. *Larghetto*, a degree faster than *largo*.
5. *Andante*, rather slow and distinct.
6. *Andantino*, a little slower than *andante*.
7. *Maestoso*, in a majestic style.
8. *Allegretto*, rather cheerful and light.
9. *Allegro*, a lively movement.
10. *Vivace*, with spirit.

11. *Presto*, quick.

12. *Prestissimo*, the quickest movement.

Q. What is the meaning of the Italian words *assai*, *molto*, *poco*, *più*, *non troppo*, &c.?

A. These words, when joined to the term fixing the degree of the speed in the movement, serve to extend or modify the meaning; as

Adagio molto, very slow.

Allegro assai, rather quick.

Allegro moderato, moderately quick.

Allegro non tanto, not too quick.

Poco presto, rather quick.

Più presto, quicker.

ON SOME EXCEPTIONS TO THE RULES CONCERNING TIME.

Q. What is the meaning of the figure 3 placed over or under three crotchets, quavers, or semiquavers.

A. It signifies that the three crotchets, quavers, or semiquavers, must be played in the time of two of the same species; of course a little quicker than usual. Each group is termed a *triplet*.

Q. What is the meaning of the figure 6 placed over six quavers or semiquavers?

A. It signifies that the six quavers or semiquavers must be played in the time of four of the same species.

The same rule is applicable to the figures 7, 9, &c. The groups are played in the time of six or eight.

Written



Equal to



—

PART III.

EXECUTION.

Execution signifies a facility of the voice in running through rapid divisions, a power of performing with distinctness the most rapid passages and all the graces in use. This is the most difficult part of the science, and greatly depends on the flexibility of the organs. Whatever appertains to execution will be explained in the following lessons.

LESSON XVI.

ON THE APPOGGIATURA*.

Q. What is the *appoggiatura*?

A. It is a small note added to a principal one, which it is intended to ornament: it is always placed on the accented part of the measure. The *appoggiatura* is one of the greatest ornaments of vocal music.

* This word is derived from the Italian verb *appoggiare* (to lean upon); the small note being always sung with emphasis.

Q. How many sorts of the appoggiatura are there ?

A. Two : the *superior*, which may be a tone or a semitone above the principal note ; and the *inferior*, which is always a semitone below the principal note. The *inferior appoggiatura* is used to express grief and tenderness ; the *superior appoggiatura* is generally employed to express grandeur.

Q. What is the length of the appoggiatura ?

A. Generally half of the principal note.

SUPERIOR APPOGGIATURA.

INFERIOR.

Written.



Sung.



Obs. When the appoggiatura precedes a dotted note, it borrows two thirds of the principal note.

Written.



Q. How is the appoggiatura to be performed?

A. The voice must lean gracefully on the small note, and glide to the principal note in a smooth and close manner.

N.B. The monosyllable by which the note is designated must be applied to the small note.

EXERCISE ON THE APPOGGIATURA.



On the Grace Note or Sliding Note.

When two or more small notes are placed before a principal note, instead of being played as appoggiaturas, they are to be passed quickly to the principal note : such notes are termed sliding or slurred notes.

Written.



Sung



LESSON XVII.

ON THE TURN (GRUPETTO).

Q. What is the *turn* ?

A. This grace consists of four notes : it is the union of the superior and inferior appoggiaturas.

Q. How many sorts of the turn are there ?

A. Two: the *direct* and the *inverted*.

Q. How is the *direct* turn performed ?

A. It begins from the note above, and is expressed thus ~ or #

Written. Sung.

~ # or

ah ah

Q. How is the *inverted* turn performed ?

A. It begins from the semitone below, and ends by the principal note: it is expressed thus ʹ or #.

Written. Sung.

ʹ #

ah ah

N.B. All turns must be distinctly articulated and quickly performed.

When the turn is introduced to a dotted note, the note is sung first, and then the turn is introduced.

Written.



Sung.



LESSON XVIII.

ON THE SHAKE (TRILLO).

Q. What is the shake ?

A. The *shake* is a quick and alternate repetition of two notes, viz. the note on which the shake is made and the note above.

Q. How is the shake expressed ?

A. By the letters *tr.*—an abbreviation of the Italian word *trillo*.

Q. How many sorts of the shake are there ?

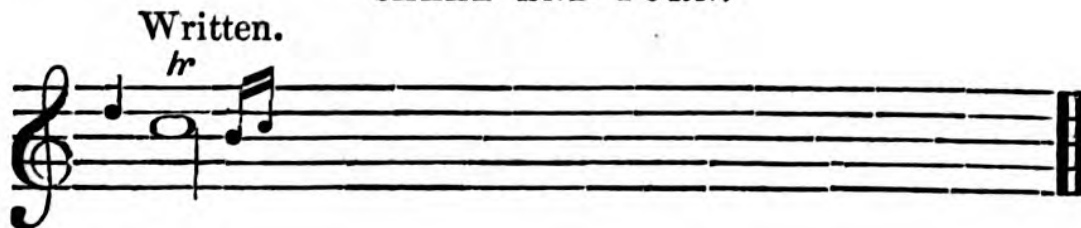
A. Three : the passing or transient, the continued, and the turned shake.

PASSING SHAKE.

CONTINUED SHAKE.



SHAKE AND TURN.



Q. What are the essential qualities of the shake ?

A. It must be perfectly in tune, distinctly articulated, and equal ; the rapidity of the shake must be regulated according to the character of the music.

Q. Where is the shake used ?

A. Chiefly on the last note but one of a musical sentence, and especially at a close.

Obs. This elegant ornament of vocal music, without which melody would often languish, like all other embellishments, when too profusely used, loses its beauty and effect. Modern Italian singers make very little use of the shake.

The student is recommended to practise the shake on every note of the scale ; which will accustom him to shake on all the vowels, as well as on all the notes in the compass of his voice.

EXERCISE ON THE SHAKE.

The exercise consists of two staves of music in treble clef. The first staff contains four measures: do, re, mi, and fa. The second staff contains four measures: sol, la, si, and do. In each measure, the penultimate note (re, mi, si, and la) is marked with a shake ornament (*tr*). The notes are: do (half note), re (quarter note), mi (quarter note), fa (half note) on the first staff; and sol (half note), la (quarter note), si (quarter note), do (half note) on the second staff.

LESSON XIX.

ON THE PORTAMENTO.

Q. What is the *portamento*?

A. The *portamento* is the gliding of the voice from one sound to another.

Q. How is the portamento performed in ascending.

A. The voice must glide quickly from the first to the second note.

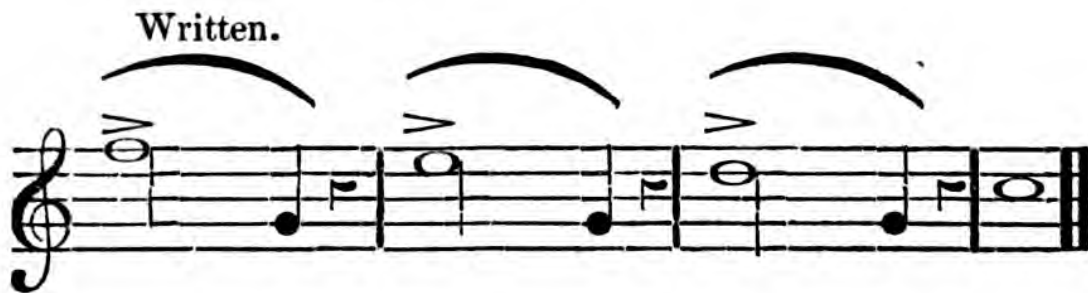


Sung.

The image shows the same musical staff as above, but with a vocal line. The notes are 'so', 'do', 'so', 're', 'so', 'mi', 'do'. The portamento is performed by gliding from the first note to the second. The lyrics 'so.....l do', 'so.....l re', and 'so.....l mi do' are written below the notes. The portamento is indicated by a curved line above the notes, and the first note of each pair is marked with an accent (>).

Q. How is the portamento performed in descending?

A. The stress must be laid on the first note.



Sung.

fa....a sol mi....i sol re.... sol do

LESSON XX.

ON THE VOLATA (ROULADE).

Q. What is the *volata*?

A. This word is applied to a rapid succession of notes by conjunct degrees, which are sung to one syllable.

Q. What is necessary to a correct performance of the *volata*?

A. The sounds must be connected, and yet marked, without any motion of the tongue or chin.

EXERCISE ON THE VOLATA.

The image displays four staves of musical notation, each representing a different exercise for the *volata*. Each staff begins with a vocal line marked "ah" and a diamond-shaped symbol above the staff, indicating the start of the *volata*. The music is written in treble clef and consists of eighth and sixteenth notes with various rhythmic patterns.

The *volata* must be practised at first slowly : the sound of each note must be distinct, and not doubtful.

LESSON XXI.

ON THE CADENZA, CADENCE.

Q. What is the *cadenza*?

A. It is a graceful extemporaneous embellishment, which a singer introduces in a song, sometimes in the middle, but more generally at the end, previous to the final close. A pause is marked on the first note of the cadence, to signify that the regular time is to be suspended.

Q. Is there any rule by which this embellishment can be regulated.

A. No certain rule can be given, except that the *cadenza* must be suited to the character of the piece, as well as to the harmony of the note on which it is introduced. The *cadenza* must be sung in one breath: it is generally ended by a brilliant shake.

N.B. The first note of a cadenza is played forte, to apprise the accompanying performers of its introduction.

Written. Sung.

Ah men.

Written.

Ah men.

Sung.

Ah men.

PART IV.

ON EXPRESSION.

EXPRESSION in singing is the result of natural feeling, of innate sensibility, and of a high cultivation; which imply a perfect command of the voice, of the various gradations of force and delicacy, forming those happy contrasts that command our rapturous applause. Without expression, the sweetest toned voice, the most brilliant execution, though they may astonish the hearers, can never reach the heart.

Q. What are the means of attaining expression?

A. A proper attention to accent, emphasis, to the *legato* and *staccato*, to the modification of the sounds, and to whatever can give coloring and effect to a piece of vocal music.

LESSON XXII.

ON ACCENT AND EMPHASIS.

Q. What is meant by accent?

A. *Accent*, in singing, is a stress laid on some notes of the measure in preference to others; by which light and shade are partly introduced*.

Q. Where are the accents placed in common time?

A. The first and third parts of the measure are *accented*, the second and fourth unaccented.

a u a u a u a

When Britain first at heav'n's com - mand

Obs. In slow movements, the accents are more frequent; they fall on the first, third, fifth, and seventh quavers; the second, fourth, sixth, and eighth, are unaccented.

Q. How are the accents placed in triple time?

A. The first part of the measure is accented, the two other parts unaccented.

* As, in languages, some particular words in a sentence are spoken with more force than others, so, in music, some notes require a particular force and expression.

a un un a un un a un

God save our gracious Queen, long live &c.

In six-quaver time, $\frac{6}{8}$, the first note of the bar and the middle are accented; the other notes are unaccented.

u a u a u a u &c.

In thee I bear so dear a part

Without accent, melody loses its attraction, and expression is no more.

Obs. To preserve the accents in their proper places, it is sometimes necessary to begin an air with the last part of the bar.

ON EMPHASIS.

When the composer intends that the weak part of the bar or measure should be more marked than the strong, this deviation from the regular accent is termed *emphasis*.

Accent relates to the notes, *emphasis* to the words. *Emphasis* may extend to whole sentences; while *accent* falls on the words or syllables which correspond to the strong parts of the measure.

Emphasis should never be laid on such words as of, to, the, &c.

Q. How is emphasis expressed in music?

A. By the Italian words *rinforzando*, *sforzato*, or the abbreviations *rinf.* *sforz.* written under the notes; and by this mark \gt over or under a note.

The image shows a musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The melody consists of four measures. Above the first two notes of the first measure is an accent 'a'. Above the first two notes of the second measure is an accent 'a'. Above the first note of the third measure is an accent 'a' with a greater-than sign (>) above it. Above the first note of the fourth measure is a dynamic marking 'f.'. Below the staff, the lyrics are: 'Ho - ly, ho - ly Lord God Al - migh - ty'. A horizontal line is drawn below the lyrics.

LESSON XXIII.

ON SYNCOPATION.

Q. What is *Syncopation*?

A. *Syncopation* takes place when the un-

accented part of the measure is joined with the next accented part: this happens—first, when long notes are placed between others of shorter duration; for instance, crotchets between quavers; secondly, when two notes on the same line or space are connected by a tie.

Ex. 1.

sol la si do re mi

Ex. 2.

do mi re do si do

The value of the syncopated note is divided by the accent.

do re..... mi..... fa..... sol..



Q. What is the result of syncopation ?

A. Every syncopated note is against time ; and a succession of syncopating notes forms a movement contrary to the natural order of the time of the piece.

Q. How is the singer to express syncopated notes ?

A. By using more force at the beginning of each note, and sustaining the sound without naming the second of the notes under the tie.



LESSON XXIV.

ON THE LEGATO AND STACCATO.

Q. How is the *legato* expressed ?

A. By a curved line placed over or under the notes.

Q. What does this line imply ?

A. That the notes are to be sung in a smooth, connected style, blending the sounds into each other, and giving more force to the first note of the group.

When the notes are grouped two by two, the first is sung with more force than the second, which is made short, as if a rest occurred.



*On the Staccato** (detached sounds).

Q. What do small dashes placed over some notes signify ?

A. They shew that the notes must be sung short and distinct, giving to each note about one fourth of its usual length, as if a rest intervened.



Q. When dots are placed over the notes, have they the same signification ?

A. Partly ; only the notes must not be so short as the foregoing ; they should have about one half of their usual length.

* The *staccato*, which is the reverse of *legato*, is occasionally used to form a contrast and to give a particular effect to some passages.

Written. Sung.

sol la si do re mi

LESSON XXV.

ON THE MODIFICATION OF THE SOUNDS.

As in painting, the *chiaro-oscuro*, or light and shade, produces that fine effect which delights our eyes, so, in vocal music, the contrast from soft to loud and from loud to soft, managed with art, delights the ear and elicits our applause. It is by swelling and diminishing the sound that a singer is enabled to produce the expressive effects of music.

Q. What are the Italian words relating to the modification of the sounds ?

A. The following words are in general use.

Piano, or *p.* in a soft tone.

Pianissimo, or *pp.* as soft as possible.

Crescendo, increasing the force of the sound

Forte, or *f.* in a loud tone.

Fortissimo, or *ff.* very loud.

Diminuendo, diminishing the force of the sound \rightrightarrows

Rinforzando, swelling the sound \leftarrow

Sotto voce, with half the force of the voice.

Q. Is there any rule to regulate the modification of sounds ?

A. Yes ; the *crescendo* is generally applied to ascending passages, and the *diminuendo* to descending passages. Long notes in a sentence should be attacked with more force ; also syn-copated notes.

ADVICE TO YOUNG SINGERS.

THE pupil, having studied attentively the precepts and examples laid down in this primer, may try some pieces of vocal music suited to his voice and powers of execution.

He should, at first, study the works of Handel. In the compositions of this great master, every species of voice, *soprano*, *counter-tenor*, or *bass*, will find the most useful and the best exercises for its powers. The Italian music should be reserved for the last stage of his practice. The

numerous divisions and fioritures with which modern Italian compositions abound require a great power of execution and a high finish.

Previous to his singing a song, the pupil should solfa the notes of it, to ascertain the intervals; he should next vocalize the passages; and then he may associate the words with the music; observing to take breath in proper places.

Lastly, whatever progress the student may have made, he must not relax in his exertions, but follow his point with vigour, if he wish to attain practical excellence and gain celebrity.

FINIS.



