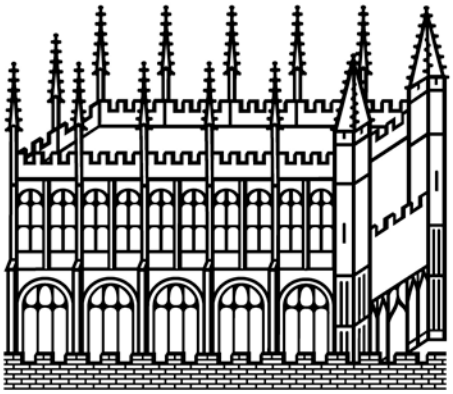

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# THE ART

OF

# Reading Church Music:

FOUNDED ON A

SIMPLE EXPLANATION OF THE FIRST PRINCIPLES OF MUSIC,

AND DESIGNED WITH

SPECIAL REFERENCE TO FACILITATING THE PRACTICE OF

## Choral Psalmody.

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BY

WILLIAM MARSHALL, Mus. Doc. Oxon.

ORGANIST OF CHRIST CHURCH CATHEDRAL,
ST. JOHN'S COLLEGE CHAPEL, AND ALL SAINTS CHURCH,
OXFORD.



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## Preface.

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TO

THE REV. THE VICE-CHANCELLOR

OF

THE UNIVERSITY OF OXFORD,

This Manual

IS BY PERMISSION MOST RESPECTFULLY

DEDICATED

BY HIS OBEDIENT SERVANT,

WILLIAM MARSHALL.

# Contents.



## Appendix.

# Preface.

THE present work was called forth at the desire, and is intended for the use, of those members of the University of Oxford who are desirous of themselves joining, or instructing others how to join, in the psalmody or choral services of the Church. Its object is, as its title sets forth, to teach *The Art of Reading Church Music:* that is, the understanding of all that meets the eye on a printed sheet of Church music; avoiding, on the one hand, any discussion of the rules by which it is placed there; on the other hand, explaining fundamentally all that is there, and shewing its object and use, and the right modes of performing it. This it is attempted to effect in the very simplest manner consistent with omitting nothing by which the learner may really understand what he sees.

The primary object of music, when rightly cultivated, being the united and congregational worship and praise of God, with those reverent and yet elevated feelings which sacred music is so well calculated to aid in exciting, it appears pre-eminently necessary that it should form a portion of clerical education, and that the clergy generally should be capable of giving to their schoolmasters or flocks sufficient instruction to enable them to take their part in that portion of divine worship.

At the present moment great interest is felt anew in music generally, and more especially in choral sacred music. It appears, then, desirable to use the opportunity for reviving, at least in this place, where so many of the clergy are educated, a knowledge of those fundamental principles on which the art of music is really based; a knowledge of them being at once the *readiest* mode to acquire its practice, and the only safe stepping-stone to its theoretical and higher branches.

The choral music of the Church, her chants and services, and earlier hymns, especially those adapted to Latin words, are all written, in the standard authors of our Church music, upon the supposition that the fundamental principles on which musical notation was devised were known by all who professed to have learned music; while, in truth, they have been for many years neglected. A taste for mechanical and instrumental execution, or for a display of the flexibility of the vocal powers (for which that knowledge is unnecessary), has become the substitute for a well-grounded understanding of the symbols and notation employed in music, which is easy to be acquired if made the groundwork of instruction, and indispensably necessary for the due performance of choral music. Hence Church music has, except in our larger collegiate or cathedral establishments, fallen into disuse and neglect; or where used has been re-arranged, for the convenience of those who have been defectively instructed, on principles essentially faulty and incorrect. Instruction-books, for the most part, have ceased to take notice of some of the most elementary symbols in musical notation, or to enforce a knowledge of its simplest laws; while they have retained an equal amount of technical terms difficult to be remembered, only because their uses and objects are unexplained.

The present work does not pretend to novelty; nor does it attempt to revive, for the sake of their ancient origin, obsolete and useless matter. Nothing will be found in it which is not necessary to be known by every person who would wish to be able to take part in concerted music, whether vocal or instrumental; nor is any one symbol employed, or explained, which is not to be found in most pages of cathedral or orchestral music. Whatever appearance of novelty there may be about the work arises only from the leading and most important features of elementary music being put forward in such a way as to draw marked attention to them.

The Editor is confident that they have not been so put forth

of late, nor is he aware that they ever have been in any actual manual of instruction. The leading features of them were stated in a series of letters in the *Educational Magazine* of February and the succeeding months of last year (1841), by his friend and former pupil, ARTHUR H. DYKE ACLAND, Esq.; with whose views on the subject he fully concurs, and whose co-operation he has willingly accepted in the production of this work.

The point put forth most prominently is the central position of the note C in the range of the human voice (see chap. iii.), and its central position on the middle line of the *entire* staff; involving as this does not only the absolute necessity, but the great facility of a thorough acquaintance with the use of the C-clef, and the relation of the G- and F-clefs to it. Very little inquiry will satisfy any one that the C-clef is necessary for all concerted music, unless the middle parts are henceforward to be written in their wrong octaves. So little attention has been given to choral or concerted music in late years, and so much to ballad-singing and instrumental execution, that vocalists have been contented with the use of the G- or Treble-clef; and pianoforte players, wishing to give more scope to the movements of each hand, have rent asunder the Treble and Bass staffs, which are really united by the middle C-line, and, by the use of ledger-lines, have given to the Treble-staff lines belonging to the Bass, and to the Bass-staff lines belonging to the Treble (see page 7). In the mean time, as a matter of course, the C-clef has been neglected, the C-line excluded from the staff, and standard Church music, of which by far the greater part is written with that Clef,* has been abandoned to a great extent; and except to musicians professionally educated for the organ, or for the direction of orchestral bodies, the scores in which music is written for both are wholly unintelligible.

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* Not only is the music of the Church so written, but that of some of the most valuable instruments; such as the Tenor violin, &c. &c.

Again; the mutual relation of keys to each other, *i. e.* their being constructed of two tetrachords (see page 3, and Appendix "Table of Keys"), each of which belongs also to some cognate or attendant key, a full knowledge of the intervals of the Natural* or Major scale, and other important points, have been greatly neglected. Accordingly, the present work makes a knowledge of these very points the groundwork and means of teaching even to read music. For no one can be said to understand even the mode of reading music, unless he knows the nature of the sounds which he sees on the page; that is, unless he understands its *musical* meaning. Technical terms have been throughout avoided, until after the learner has been made acquainted with the nature and objects of the terms so employed.

It may be thought that some of the subjects which are omitted ought to have been inserted. Of these, the leading points are: the more remote ledger-lines—the cultivation of the voice—the Minor scale—and the subject of modulation. It must be remembered, that the present work only aims at teaching to read, *not all music, but* such music as is calculated for the varieties of the human voice in its least cultivated state—not for display, but for grave and solemn worship; though there can be but little doubt, that a clear understanding of the contents of the book will enable the pupil to read Handel, Haydn, Mozart, Beethoven, and the greatest masters, with perfect facility.

In this view nothing is done to aid in the formation of a *good voice*, or in promoting great execution or flexibility:† the exercises are confined to such passages as might occur in Church music. So, again, excepting in the Appendix, nothing is said of

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* Natural is not here intended to refer to the Natural key of C, but to the natural harmonic division of sounds according to the laws of vibration.

† This cannot be attained without long cultivation, and the aid of an experienced master. It requires also a separate treatise,—such as may be found in the works of Crevelli, Crescentini, Carulli, Lablache, and others.

the Minor scale, nor of the subject of modulation. The work is (as has been before said) intended to teach how to read music, for the purposes of choral music and psalmody. Unless we enter into the question of its harmonies, there is no difference between the actual intervals of the Minor scale and its relative Major, excepting in the occasional introduction of accidental notes, which might at any time be introduced into a melody in the Major key; and they are invariably marked. It is by no means a fixed rule that a melody should begin or end on the key-note; nor is it necessary that every part should have in it those notes by which its character is decided. The harmony, sometimes perhaps the rhythm, decides whether it be Major or Minor. Otherwise, every one of the intervals, excepting the accidentals, occur in the relative Major scale. Thus, also, with regard to modulation; a knowledge of its elementary rules, and of the component notes of concords and discords, may *aid* in singing, but they are not necessary to enable any one to read and express musical sounds with accuracy, provided the intervals of the scale and staff are thoroughly known. The *Table of Keys* in the Appendix will, however, if duly studied, give a considerable knowledge of the first principles of modulation.

The beautiful provision of the C-, G-, and F-clefs makes an extended notice of the ledger-lines very needless; and although it is not for a moment intended to deny that art can considerably extend the compass of the voice, the staff of five lines, with its adjacent notes, if the right staff is selected, contains the average extent of the best natural part of each singer's voice.

An arrangement of the Time-table has been made, by which the name of "*Compound* Common" and "*Compound* Triple" is avoided; there being, in truth, but two genera of time, if we may so speak—*even* and *uneven*.

The three Clefs, comprehending different portions of the staff, have been purposely used, to habituate the learner to the use of any of them. In some illustrations three lines only are used,

being sufficient for the object, and shewing that neither lines nor spaces have any definite meaning, until that meaning is affixed to them by one or other of the three Clefs. Those exercises have been especially avoided to which the ear or memory is the best guide; and such intervals chosen as are likely to occur in choral and other Church music.

Wherever the longer intervals are introduced, they are so placed in contrast with the preceding melody that the eye may easily judge of and remember them. A thorough acquaintance with all the notes of the scale in their several places, with reference to the key-note, appears to be the fittest mode of learning to recognise and sing any interval accurately. Hence long series of intervals of similar names, such as thirds, fourths, fifths, &c., have been avoided: first of all, because they are not similar in sound in different parts of the scale; and secondly, because the notes are best known by their distance from the key-note. Besides these reasons, upwards of twenty years' experience, of which eighteen have been in part spent in instructions having special reference to choral and sacred music, sufficiently prove that they are needless for the purposes of such instruction as will enable even children to read every kind of Church music with facility.

The Editor hopes that the explanation of the terms in use in ordinary music are placed in the Appendix in such a manner as to be more practically useful than is in general the case with mere glossaries of terms; and the suggestion of the *simple* pendulum for keeping time, and the arrangement of the Table of Keys by the friend mentioned in the earlier part of the Preface, he hopes will be found valuable.

The objects of the work are simple and unpretending. The Editor's great desire is, to see music once more taught by distinct reference to its own beautifully adapted principles, and not by rote or by ear. The mechanism of the human voice and ear, created alike well fitted for their purpose and for His glory by the Author of all, are, like all other His gifts, only useless when

neglected or misused. Neither is a good voice, or a refined ear, the least necessary for a decent participation in the psalmody which has ever formed part of His worship.

Early instruction and attention to the subject in childhood would soon prove, that so far from a capability for correctness in vocal music being the exception to the general rule, it would be difficult to find cases of incapability. Experience has sufficiently proved this in bodies separated from the Church; and it is a lasting disgrace to the Church that her psalmody is so grievously neglected—many of her parochial choirs filled with self-sufficient and ignorant performers—her services disgraced by light and ill-adapted melodies—and her congregations silent when the praises of their Maker and Lord should be loudly resounded. To begin to remedy these evils in that place which of all others is the fittest to give the matter serious attention, is the great object of this Manual. If it succeeds, it will be probably followed up by further portions of the subject; and the Editor will be thankful to have added in any way to so good a cause.

W. M.

OXFORD, *October* 1842.

# Notice.

It is not to be expected that this or any other system of musical instruction can be well communicated without a teacher. In the use of this Manual it is strongly recommended that but a very small portion should be taught at a time; and every exercise connected with that portion, or others similar to them, suggested during the lessons, be thoroughly mastered and correctly performed. It will be necessary also to guard against the great deception of all simultaneous teaching of large classes, by taking care at the same time that each member of the class is separately tested as to his knowledge of that in which the whole united class appear to be perfect.

The master will find it advantageous to have a large black board with lines upon it similar to the staff, for the purpose of making any illustrations not actually in the book, so as to be visible to the whole class.

In teaching the notes and scales, it will be very desirable to exercise the pupils by question and answer; not in the *names* of the notes only, but in their intervals (both by tones and semitones) from each other and from the key-note; and to call their particular attention to any temporary change of the key, produced by the introduction of accidentals, as soon as they are sufficiently advanced to understand it.

If the master has no instrument by which to sound the notes, and shew their relative height and depth, he must do so with his voice.

THE

# Art of Reading Church Music.

## CHAPTER I.

### OF THE SEVEN MUSICAL SOUNDS, OR NOTES, AND OF THE OCTAVE.

Music is composed of sounds of different pitch, that is to say, of different degrees of height or depth, which as they ascend become more acute or sharp, and as they descend become more grave or full.

Any sound may be taken as a starting-point; but from it all the other sounds must be measured by fixed degrees, which are called *notes*.

The distance or interval between any two notes, that is to say, the difference of pitch, is called a *tone* or a *semitone*,* according to the degree of the distance.

There are SEVEN principal sounds, or notes. The first of these is the lower one, or note from which we start. It is called the fundamental note, or *key-note*. The others are called the 2d, 3d, 4th, and so on, as they ascend.

The distance or interval between two adjoining notes, such as the 1st and 2d, or the 2d and 3d, is called *a second*. The distance between alternate notes, such as the 1st and 3d, or the 2d and 4th, is called *a third*. So the interval from the 1st to the 4th, or from the 2d to the 5th, &c., is called *a fourth*; and so on of the rest.

The 7th note is followed by the 8th, which is so like the 1st in sound, that, though it is seven notes higher in pitch, it blends perfectly with the 1st, and forms a termination to the whole.

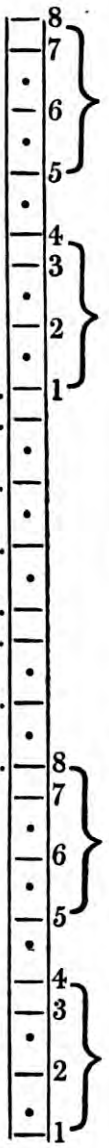
The 8th also becomes a fresh starting-point for a second set of seven sounds, of which it (*i.e.* the 8th of the first set) is the 1st, or fundamental note. Thus also the 1st, or fundamental note, may, in its turn, be the 8th of a set of sounds below its own.

Hence the 9th is similar to the 2d, the 10th to the 3d, and so on,

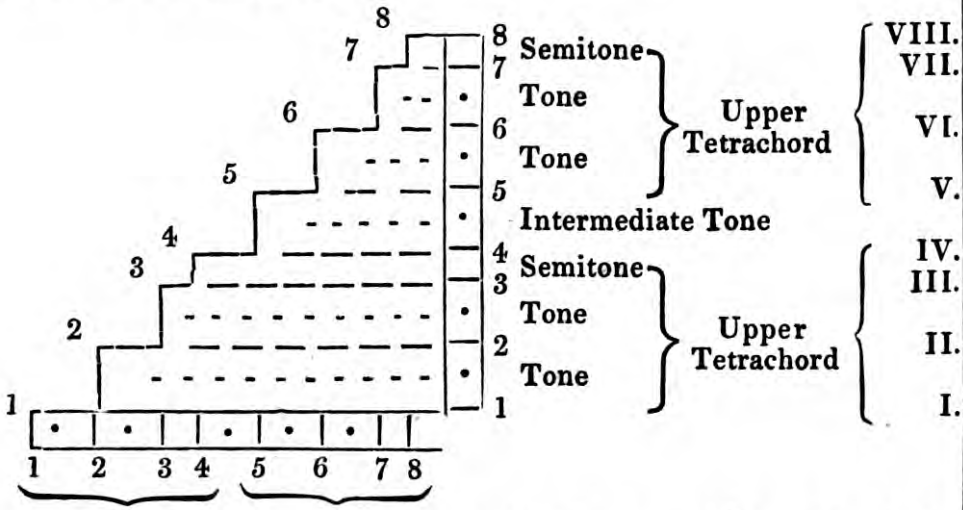
* There are in theory also quarter-tones, but they need not be considered here.

and being all an 8th from each other, they are called *octaves* (or 8$^{ves}$) to one another; *i.e.* the 8th and 1st are octaves to each other, so are the 9th and 2d; and so are the 10th and 3d.

Now the eight notes, that is, from the 1st to the 8th, form a *scale*, as it is called, from the Italian word *scala* (a staircase, or ladder). They are not all at equal distances from each other, as will be seen by the following illustration.* The intervals between the 3d and 4th, and between the 7th and 8th, are only half as great as the intervals between the other notes. Hence the former intervals, that is, the intervals from the 3d to the 4th, and from the 7th to the 8th, are called *semitones*, that is, half-tones. The other intervals are called *tones*.



The following figure will be found to explain and illustrate the order of the intervals:




In this figure it will be seen that the ascent from the 3d step to the 4th, and from the 7th step to the 8th, is only half the height of the others.†

It also appears that we may descend downwards from 1, as if it were the 8th or top note of a lower scale, or ascend upwards from 8, as if it were the 1st or bottom note of an upper scale.

* Taken from an old Italian work on the Gregorian tones.

† The distances from right to left are also drawn in the same proportion, as it will facilitate a reference to the notes of the organ or pianoforte, if it is wished to know the sound of the notes. Other similar figures are, in most cases, printed horizontally in this work.

Another very important fact is pointed out by the figure; *i. e.* that a scale of eight notes contains two divisions, the four notes of each of which contain an equal number of intervals; *i. e.* the notes 1, 2, 3, 4, are at the same distances from each other as the notes 5, 6, 7, 8, are from each other. These sets of four notes are called *tetrachords*, from the four notes which compose each. The two tetrachords are separated from each other by an intermediate tone (called the tone of disjunction); and each tetrachord contains two whole tones and one semitone, following each other in the same order. Thus,—

| | | | | | |
|---|---|---|---|---|---|
| 1 to 2 . . | tone | | | 5 to 6 . . | tone |
| 2 to 3 . . | tone | 4 to 5, intermediate | tone | 6 to 7 . . | tone |
| 3 to 4 . . | semitone | | | 7 to 8 . . | semitone |

**The whole octave, therefore, contains twelve semitones.**

The five longer intervals of the scale or tones are each capable of being divided into two semitones, and the notes or sounds which would be so produced are illustrated by the dots in the figure. More particular mention of them is made in succeeding chapters.

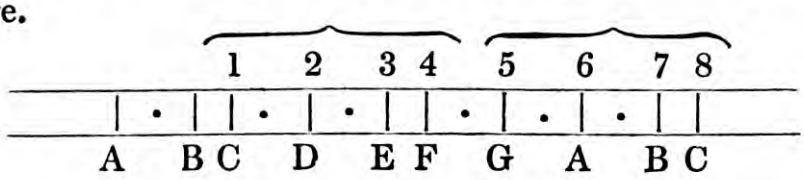
*** See Appendix, "*Of the Minor Scale.*"

## CHAPTER II.

### OF THE NAMES OF THE SEVEN NOTES, AND OF C AS THE CHIEF, OR PRIME.

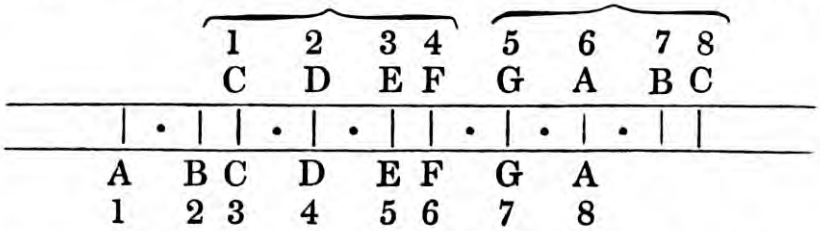
To the seven principal notes are given the names of the first seven letters of the alphabet, of which the note C is the prime, or chief, for two especial reasons:—

If we count upwards from C as the first of the seven notes, until we come to the 8th, or octave, that is, to the C next above the note we begun with, all the long and short intervals, or, as they are called, tones and semitones, being whole and half intervals, come in the same places, as shewn by the figure in the last chapter, without using any of the intermediate sounds last spoken of, and marked by the dots in that figure.




Here it is seen that the intervals from C to D (*i. e.* 1 to 2), and from D to E (*i. e.* 2 to 3), are tones, or whole intervals; so also from F to G (*i. e.* 4 to 5), from G to A (*i. e.* 5 to 6), and from A to B (*i. e.* 6 to 7), are also tones, or whole intervals; but from E to F (*i. e.* 3 to 4), and from B to C (*i. e.* 7 to 8), are only semitones, that is, short or half intervals, which is in accordance with the rule laid down in the first chapter.

But if we had begun with any other note, as, for instance, A,




and counted A as 1, the intervals would then come in different places from those in that rule, as may be seen by the above figure, where the interval between B and C (*i. e.* 2 to 3, if A is 1) is only a semitone, but according to that rule it should be a tone; while the interval from C to

D is a tone, but being 3 to 4, it should be only a semitone, to correspond with that rule. The same remark applies to F and G.

It is readily seen, that if C had stood where the dot is between C and D, the intervals of the first or lower tetrachord, A, B, C, D, would have corresponded with that rule; and, in like manner, by moving F to the dot between it and G, and G to the dot between it and A, the tones and semitone of the upper tetrachord, E, F, G, A, would also be in their respective positions, according to that rule.*

C being the only note† with which this order can be preserved without shifting some one or more of the notes to the places of the intermediate dots, its scale is called by musicians the *natural* scale. And C itself is, in this work, called the prime, or chief; but there is another reason why it is so called, and that brings us to the next subject, namely, MUSICAL NOTATION, or, *how musical sounds are expressed in writing*.

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* See the *Table of Keys* in the Appendix. The subject is also pursued in the 5th chapter.

† See ibid.

## CHAPTER III.

### OF NOTATION.

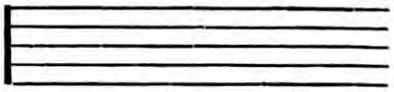
Notes in music are expressed by marks of different shapes, such as  , which vary according to the length of time that the note is to be sustained; but for the present a dot will be sufficient for illustration, as our attention is to be confined in this and the two next chapters to the position of these marks.

These marks are placed alternately upon and between a set of lines; that is to say, one note is placed upon a line, the next above that in a space, the next upon another line, the next in another space, and so on, thus:—

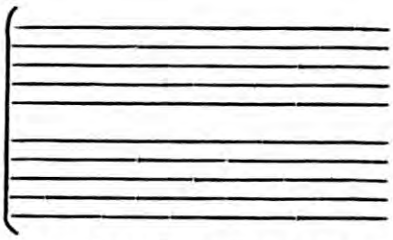
To the eye they rise upon the lines and spaces by equal intervals, but in singing each succeeding note, the positions of the tones and semitones must be carefully borne in mind.

Of these lines there are *eleven* in use in Church music, containing all the notes of the *ordinary* human voice, that is, from the lower notes of the male to the upper notes of the female voice.

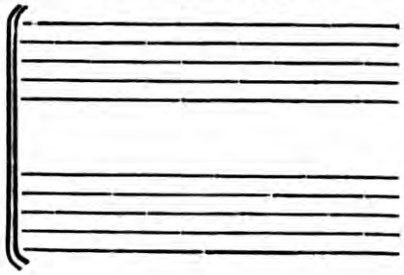
When several of these lines are bracketed together thus, they are called a *staff*.



For organ or pianoforte music, all eleven are used, excepting the middle line, thus:—



It is, however, the ordinary custom to print the five upper and the five lower lines much more widely apart, thus:—

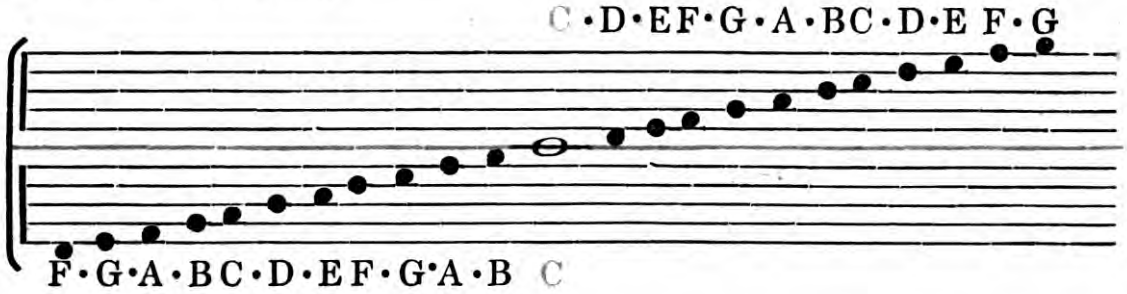


But it must not be forgotten that there is only one line really between them; that is to say, there are only three notes between the two sets of five lines, *viz.* the note below

the upper five, the note above the lower five, and the note on that middle line; and that note is middle C.*

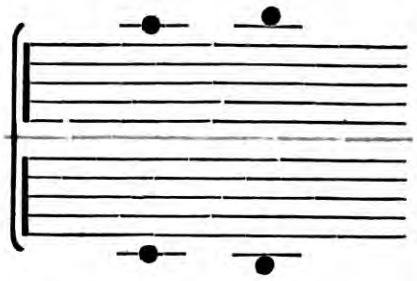
The middle line is, for distinction, printed in red wherever it occurs in this work.

The note C standing upon that central line, the notes B, A, G, &c., of course stand successively below it, and the notes D, E, F, follow in their order above it.†




This note C, which we call the chief or prime, is nearly at the top of a man's voice, and at the bottom of a woman's or boy's voice. The staff, or set of five lines, below it contains the notes most common to men's voices; and the staff, or set of five lines, above it contains the notes most common to women's or boys' voices.

Above and below these eleven lines there may be more added. When added, they are called ledger-lines; but they are not needed for ordinary vocal Church music, and are never drawn at more length than is sufficient to contain the notes which stand upon them.



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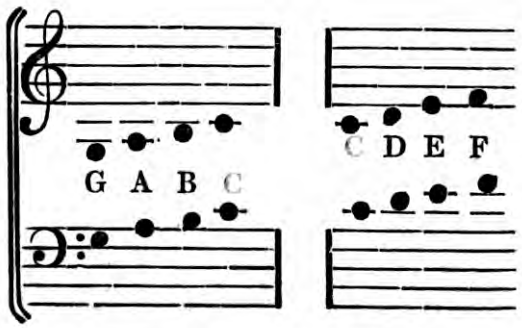
* Sometimes called Tenor C.

† When the two staves are printed widely apart, the effect of it is to make more ledger-lines necessary. The notes written upon them, in truth, belong either to the staff above or below, as may be seen by the accompanying figure, in which, however inconsistent it may appear, the notes written above one another are the *identically same notes*.



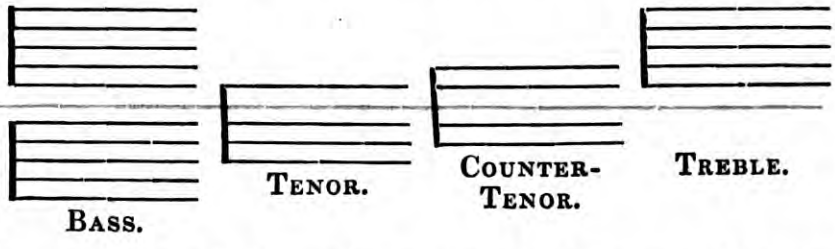
## CHAPTER IV.

### OF THE CLEFS.

THERE are several kinds of men's, women's, and boys' voices, that is, some can sing higher, and some can sing lower, notes than others. Harmonised music, to be complete, generally requires four parts, though it may have more. The four kinds of voices most commonly used for Church music, for which staves are provided, are called,—

1. The *Bass*, which is the lowest part.
2. The *Tenor*.
3. *Contralto*, or what is called *Counter-Tenor*. } Which are intermediate parts.
4. Either the *Treble* or *Soprano*, which usually contain the melody.*

In these or any other cases, FIVE out of the eleven lines are sufficient to contain the notes which ought to be given to the voice of one person in Church music. Thus, the five lines below the C-line are the set given to *Bass* voices. The five lines above the C-line are the set given to *Treble* voices. The C-line, with one line above it and three below it, are the set given to *Tenor* voices. The C-line, with two lines above and two below it, are the set given to *Counter-Tenor* voices.




When any five of these lines are placed together, it is easily known which lines of the eleven they are, by certain marks called *Clefs* (from the French *clef*, or key). Of these marks there are three:—

 called the C-clef.

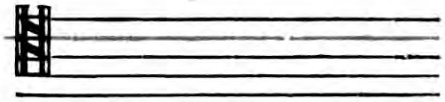
 called the F-clef.

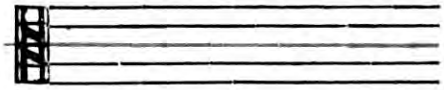
 called the G-clef.

* Of these two latter the Treble is most common in modern, and the Soprano in old Cathedral music. In some ancient Psalm-tunes the melody is given to the Tenor voices.

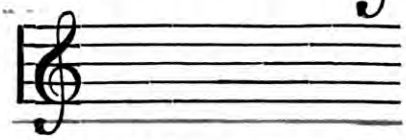
They are placed on the lines on which the note C (*i. e.* middle C), the note F, a fifth below middle C, and the note G, a fifth above middle C, respectively stand.

When the middle or C-line is one of the five,* the C-clef  is placed across the staff at the beginning of it, so that the C-line runs between the two thick cross bars of the Clef.

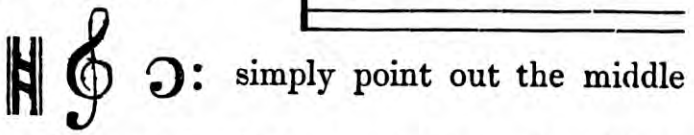
Thus in the staff for *Tenor* voices:— 

And thus in the staff for *Contralto* voices:— 

When the C-line is not one of the five, as in the Treble or Bass staff, then either the G-clef or the F-clef is used, and points out which staff it is.

Thus, in the staff for *Treble* voices, the curled part of the G-clef  is placed on the 2d line above the middle C-line, on which G, a 5th above middle C, stands. 

While in the staff for *Bass* voices, the F-clef  is placed on the 2d line below the middle C-line, on which F, a 5th below middle C, stands. 

These Clefs, therefore,  simply point out the middle C-line, the G-line next above it, and the F-line next below it. Their

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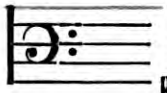
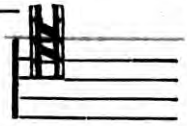
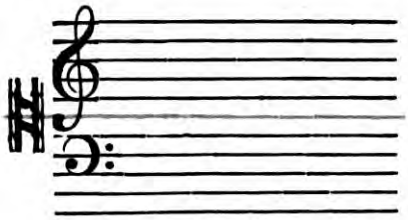
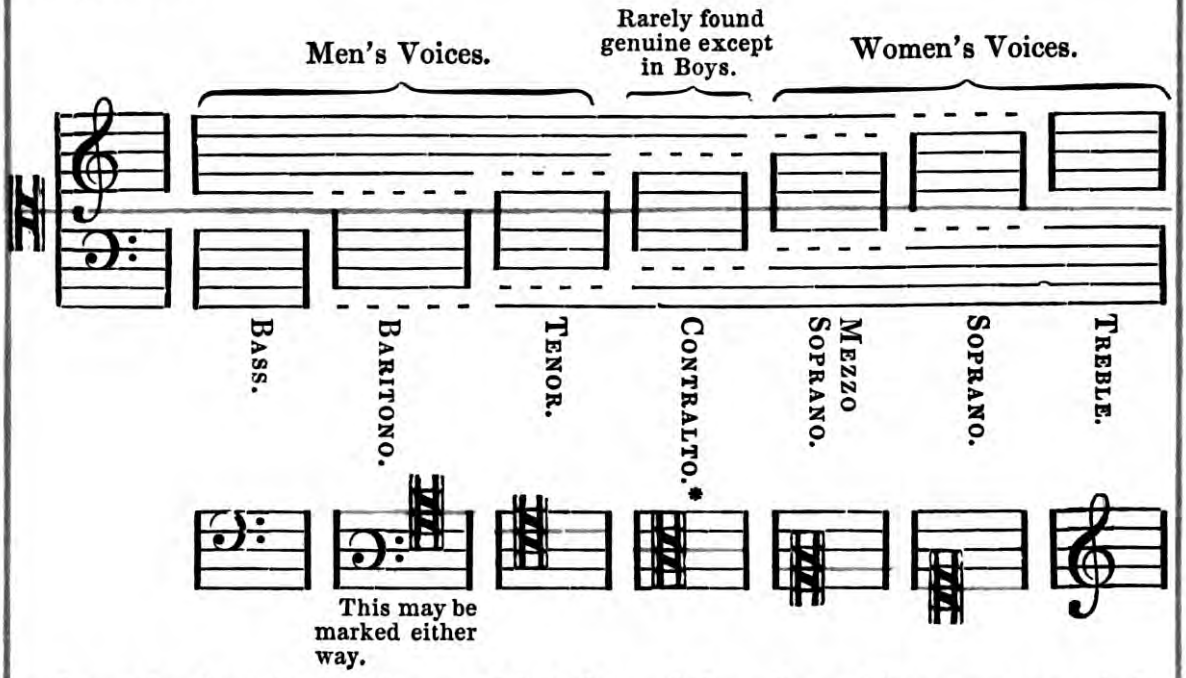
* The Baritono, as it is usually written,  is an exception to this. But it may with equal accuracy be written thus:—  and would be more analogous to the Soprano staff, which is written thus:—  and more in accordance with the whole system of notation.

relative position and that of the several lines may be seen by this figure :—



The adaptation of this system to the different descriptions of men's, women's, and boys' voices, is shewn in the following illustrations :—




where the first figure shews which five of the eleven lines are occupied by the staff belonging to each of seven descriptions of voices, of which, as has been before observed, the Bass, Tenor, Contralto, and either Treble or Soprano, are most ordinarily in use. The second figure shews the several staffs, side by side, as they are commonly written, excepting only the use of the red line, to indicate the middle C-line or prime.

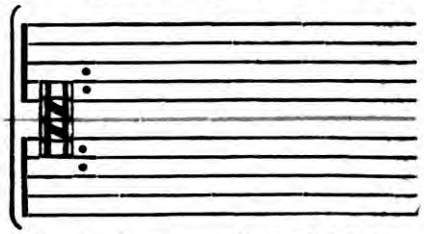
---

When the ten or eleven lines are all printed and placed in their right relative positions, there is no necessity for the use of the G- or F-clefs—  and  The C-clef  is so formed, that while it permits the C-line to run between its cross bars, it touches with its upper and lower extremities the two lines

---

* The Contralto, which is usually assigned to men, is rarely found in its natural state, but is an important staff, because it is almost invariably one of four parts wherever there are four; it is also the staff used for all music written for the Viola, or Tenor Violin, commonly called the Tenor.

G and F, which may be more forcibly marked, if required, by dots, through which those respectively pass; and although this mode of notation might not be convenient for all instrumental music, it is adopted in many of the Exercises in this book, as being at once the most simple, the most fundamental, and the most likely to impart a facility in reading any staff to which the C-clef  is attached, a practice which has been of late so generally neglected.



## CHAPTER V.

### OF THE ACCIDENTALS.

It was stated in the first chapter, that the intervals between the eight notes of a scale are not all equal, the interval between the 3d and the 4th and the interval between the 7th and the 8th being only semitones, while all the other intervals are tones, as in the first of these figures :—

*Fig.* 1.

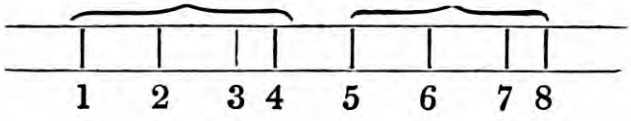
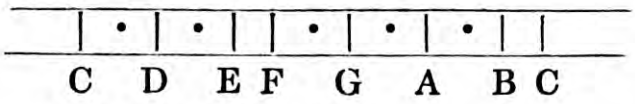



*Fig.* 2.




It was also stated that the longer intervals or tones are capable of being divided into two semitones. The notes or sounds produced by such division are called half-notes. They stand in the position of the dots in fig. 2. Whenever either of these half-notes are intended to be played or sung, they are known by one or other of two marks. The first (♯) is called a *sharp*. It raises any note to which it is prefixed* half an interval, or a semitone, and removes that note from its natural place to the half-note or dot next above it. Thus if the sign ♯ were prefixed to the second note D, it would raise that note to the place shewn in fig. 4.

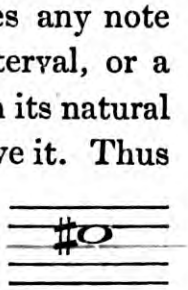


*Fig.* 3.

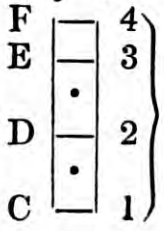
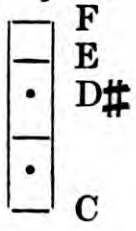
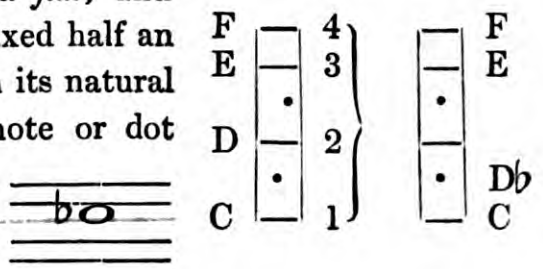



*Fig.* 4.



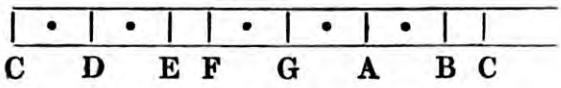

* In common language we speak of "D sharp," not of "sharp D." This must be remembered, lest any confusion arise from finding, in printed music, the signs *pre*ceding the notes, and not following them as in ordinary language.

The second mark ♭ is called a *flat*, and lowers any note to which it is prefixed half an interval, and removes that note from its natural place to the position of the half-note or dot immediately below it, as shewn again in the instance of the note D.






It will be easily perceived, that if the *sharp* mark ♯ is prefixed to E or B, it will bring E up to the position of F, and B up to the position of C. So also if the *flat* mark ♭ is prefixed to C or F, it will lower them respectively to the position of B and E.




There is a third mark ♮, called, from its use, a natural. It replaces in its natural position any sharp or flat note to which it is prefixed.

*Fig.* 6.

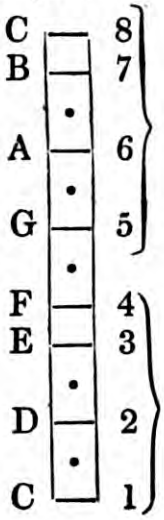



*Fig.* 7.

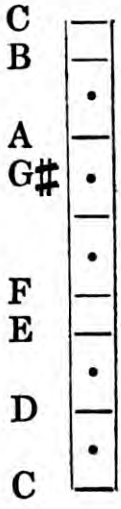



*Fig.* 8.

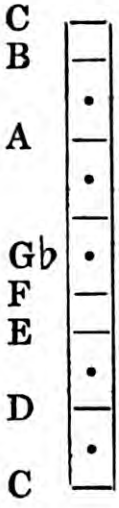


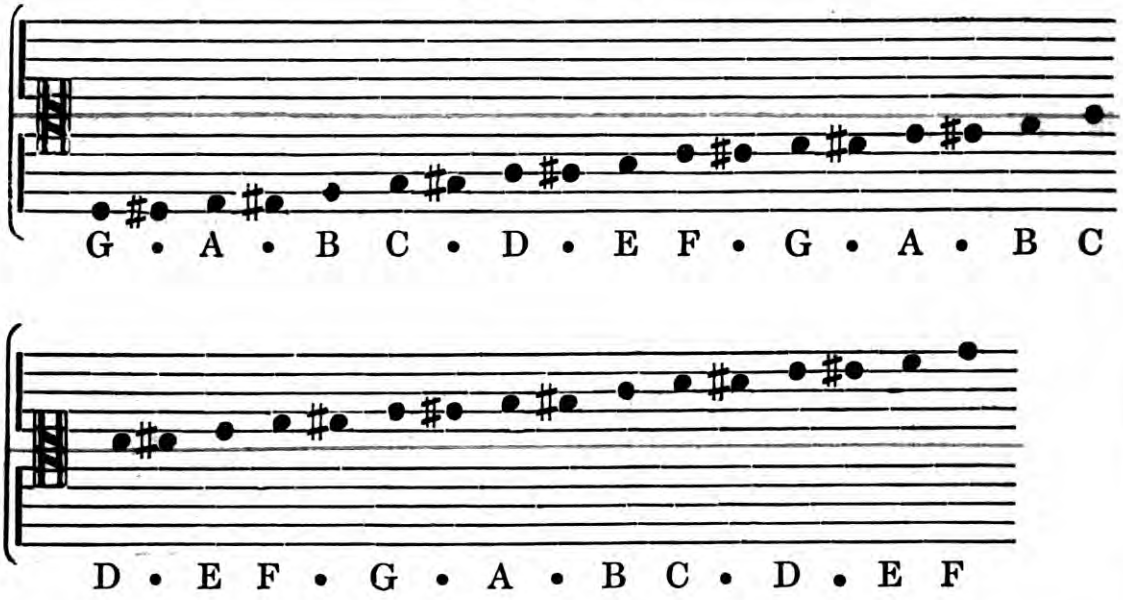

*Fig.* 9.


Thus, in the above examples, fig. 6 shews the natural position of the notes; fig. 7 shews the position of G *sharp;* fig. 8 shews the position of G *flat;* and fig. 9 shews the three positions of G *sharp*, G *flat*, and G *natural*.

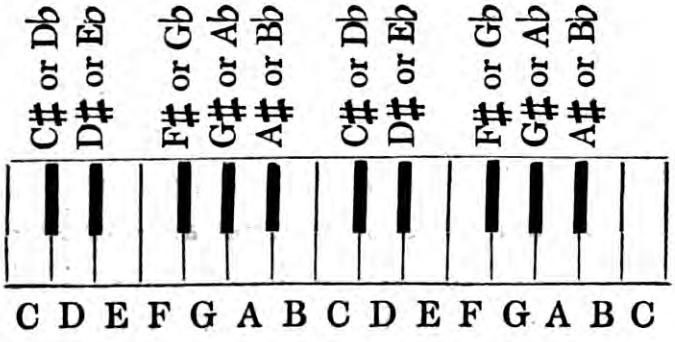
Upon the staff on which the notes are written, the lines and spaces, and also the notes written successively upon and between them, appear to be at equal intervals. But it will be remembered that with some of them this is not the case. Between the notes B, C, and between

the notes E, F, in each succession of eight notes there is but the shorter interval of a semitone, there being no half-note between them; while between all the other notes there is a tone or whole interval, and one of the half-notes is placed there.* These half-notes are called *sharp* or *flat*, according as they are connected with the notes above them, as in the first of the following examples, or with the notes below them, as in the second example; for instance, the half-note between G and A is called either G sharp or A flat.

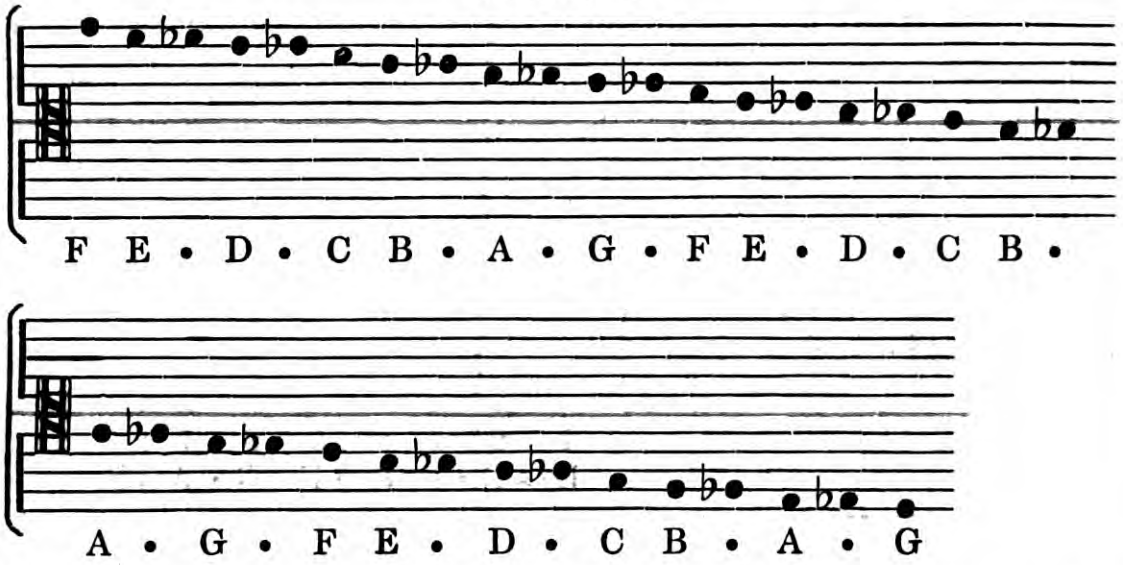
EXAMPLE I.




* This may be immediately seen by referring to the notes upon the pianoforte, if one is at hand. The black marks in this figure represent the black keys on the pianoforte, and are the half-notes represented in the former illustrations by dots.

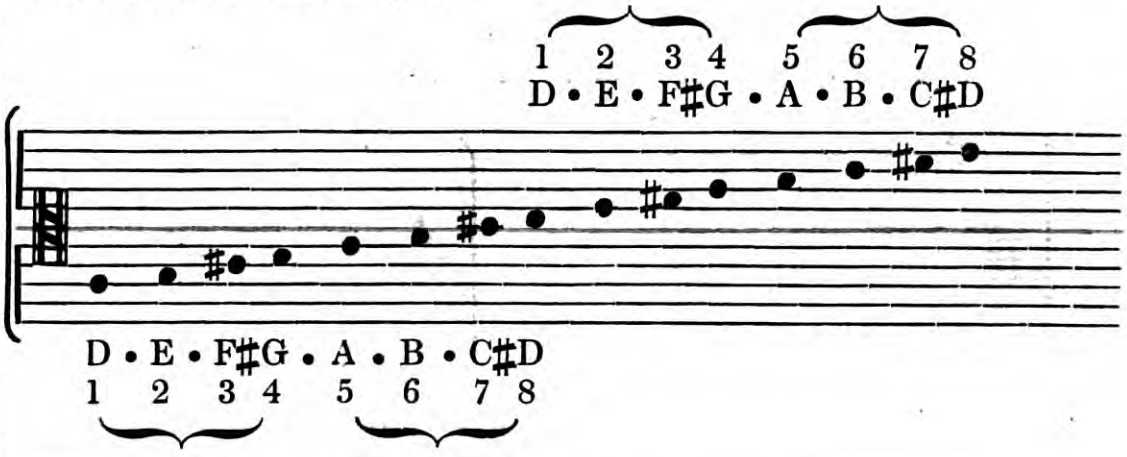


EXAMPLE II.




It was stated in the second chapter, that one reason for calling C the chief or prime was, that in counting upwards from C as 1, the tones and semitones fell into the order laid down in the first chapter without the use of any of the half-notes. It was also shewn, that in counting upwards from any other note this is not the case. But if it is desired to commence on any other note, we may, by the aid of these accidentals, or sharps and flats, change the position of the semitone in such a manner, that the order of the tones and semitones may be in accordance with the rule of the scale laid down in the first chapter.*

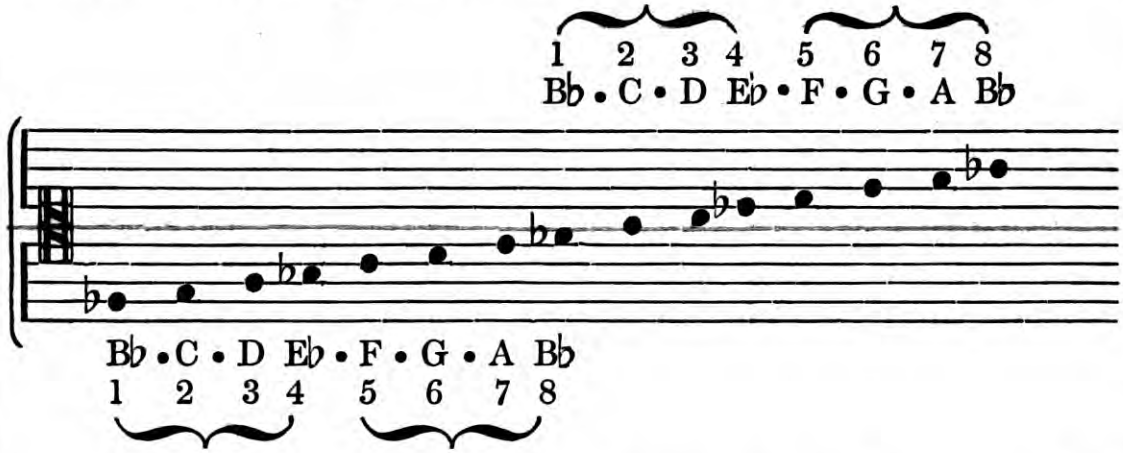
For instance, in counting from D as 1, it will be found necessary to raise F from its natural place



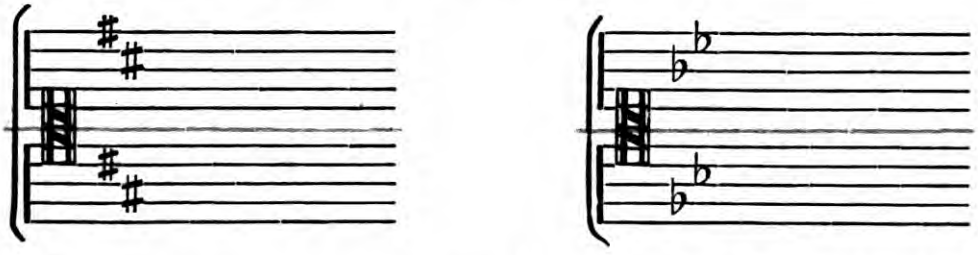

* See the *Table of Keys* in the Appendix.

to the half-note between it and G, and C to the half-note between it and D. By doing so, the interval from E to F♯ (2 to 3) becomes a tone, or whole interval, and the interval from F♯ to G (3 to 4) becomes a semitone, or half-interval. So, again, the interval from B to C♯ (6 to 7) becomes a tone, or a whole interval, and that from C♯ to D (7 to 8) a semitone, or half-interval.

It is very common to take as the first note of the scale one of the half-notes themselves, and still preserve the same order of intervals; as, for instance, beginning with B flat.

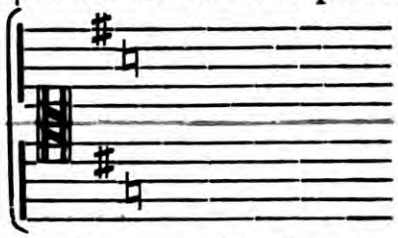



In every scale, except that which commences with C, one or more of the notes have to be made either sharp or flat wherever it occurs throughout the piece of music, as has been shewn. It is not usual in these cases to prefix the ♯ or ♭ mark to each individual note as it occurs; but the mark ♯ or ♭ is placed at the beginning of each staff, upon one of those lines or spaces upon which the notes required to be made sharp or flat respectively stand. Thus,—

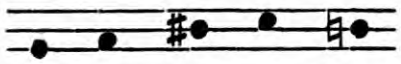


In the first instance, all the notes F and C that occur in the piece would be sharpened, or raised a semitone. In the second instance, all the notes B and E would be flattened, or lowered a semitone.

If, in either of the above cases, a *natural* ♮ were to take the place of either of the *sharps* ♯ or *flats* ♭, it would shew that the notes of that name were to be no longer sharpened or flattened, as in the example, where F only would be sharpened, and C restored to its natural pitch.



These accidentals, or sharps, flats, and naturals, may also be prefixed to any individual note on the staff; but when so, they only affect that one note itself, or, at most, the notes of the same name, within a division called a bar, which will be explained in the seventh chapter.



There are also marks called *double sharps* × and *double flats* 𝄫, which raise or depress the note to which they are prefixed two semitones, or a tone. They are rarely, if ever, found in standard Church music.

## CHAPTER VI.

### OF THE LENGTH OF NOTES AND RESTS.

In order to enable several persons to sing the parts assigned to them simultaneously, notes are written in different forms, according to the length of time which each note is to be sustained.

Fig. 1. *Notes.* Fig. 2. *Rests.*

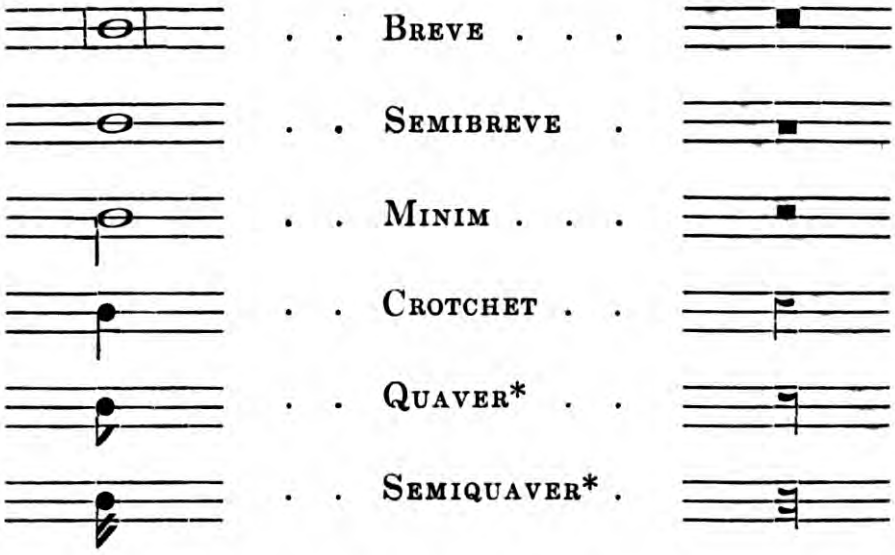
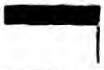



Fig. 1 shews the *Notes* in most general use.† They are each double the length of the succeeding one, that is, they are sustained twice as long.

---

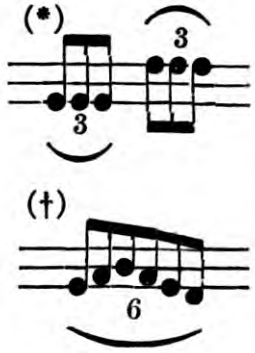
* When two or more Quavers, Semiquavers, or lesser notes, follow each other, they are usually joined together by the tails that come from their stems. Thus four Semiquavers  are usually written thus:— 

† There are also two notes of longer duration than the Breve:  called a Large, and  called a Long. Their corresponding Rests are respectively—  and  . They are rarely found except in very ancient music.

The Semibreve is equal to $\frac{1}{2}$ a Breve.
It is also equal to 2 Minims,
,, or 4 Crotchets,
,, or 8 Quavers,
,, or 16 Semiquavers.

There is an exception to this rule when the figure 3 is placed over or under three notes; they then are to be sung in the time occupied otherwise by two, and called a triplet. Thus the above notes (*) should occupy the same time as these:—

When the figure of 6 is placed over or under six notes, they are sung in the time of four. Thus the above notes (†) should occupy the same time as these:—




It is sometimes necessary to lengthen a note one-half. This is expressed in writing by a dot placed after the note. Thus this note is equal to a Semibreve and a half, or 3 Minims.

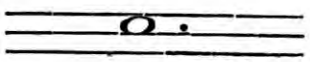
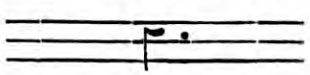


Fig. 2 shews a set of marks called *Rests*, corresponding to the notes just explained. They denote that there is to be a rest or period of silence equal in length to the time that would have been occupied by a note of equal or corresponding length.

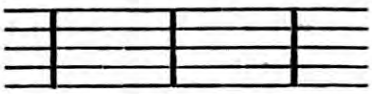
The Dot may also be affixed to Rests as well as to Notes, and affects them in the same way. Thus, in this instance silence is to be kept during the time for which one crotchet and a half would be sustained.



## CHAPTER VII.

### OF COMMON AND TRIPLE TIME.

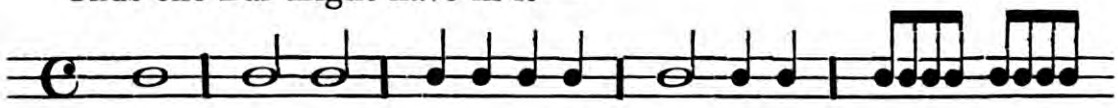
In order also to secure simultaneous performance, all music is divided into portions called Bars, which are known by thin lines or bars drawn across the staff thus :—



Between every two of them are contained such a number of Notes or Rests, or Notes and Rests, as would occupy the same time.

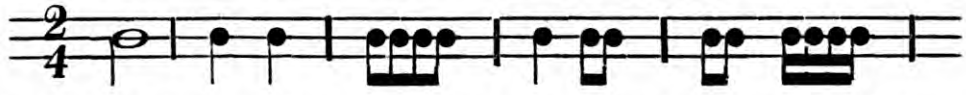
That is to say, three Crotchets and one Crotchet rest would be reckoned the same thing as four Crotchets.

Thus one Bar might have in it—



one Semibreve, or two Minims, or four Crotchets, or a Minim and two Crotchets, or eight Quavers, or any other set of notes which, like those mentioned, are equal in duration. It would then be called Common Time, and marked at the beginning of the *piece* (*not at the beginning of every line*) C or ¢. When marked ¢, it is to be sung rather faster than when marked C.

Or it might have in it *one* Minim only, or what would be equal to it,



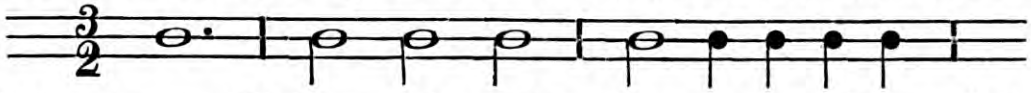
viz. two Crotchets, or four Quavers, or a Crotchet and two Quavers, or two Quavers and four Semiquavers, or any other notes or rests equal in duration; and it is then called $\frac{2}{4}$ Time.

Or, again, it might have two Dotted Crotchets in a Bar, or one Crotchet

and one Quaver alternately, or six Quavers; and is then called $\frac{6}{8}$ Time.

In all these cases the Time is a species of Common Time, the Bar being naturally divided into an even number of portions, *i. e.* either two, four, or eight.

2. *Triple Time.*—Again, a Bar might contain in it one Dotted Semibreve, which would be equal to one Semibreve and one Minim, or three

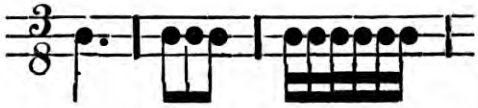


Minims, or one Minim and four Crotchets, or any other equivalent number of notes; and is then called $\frac{3}{2}$ Time.

Or it might have a Dotted Minim, or three Crotchets, or six

Quavers, or one Minim and one Crotchet, &c. &c.; and is then called $\frac{3}{4}$ Time.

Or it might have a Dotted Crotchet, or three Quavers, or six Semiquavers; and is then called $\frac{3}{8}$ Time.



In all these cases the Time is called *Triple* Time, the notes being naturally divided into an uneven number of portions (*that is*, three), no special accent being laid on any.

The careful recollection of this will make a plain difference between $\frac{6}{8}$ Time and $\frac{3}{4}$ Time: though there are six Quavers in a Bar of each kind, the former is divided into two portions of three Quavers each, the latter into three portions of two Quavers each.

It will be observed that the lower of the two figures which indicates the Time refers to the parts of a Semibreve; the upper figure shews the number of these parts which are contained in each Bar. Thus,—

$\frac{3}{2}$ means 3 half Semibreves, or 3 Minims.

$\frac{2}{4}$ ,, 2 quarter Semibreves, or 2 Crotchets.

$\frac{3}{8}$ ,, 3 eighths of a Semibreve, or 3 Quavers.

And so of the rest.

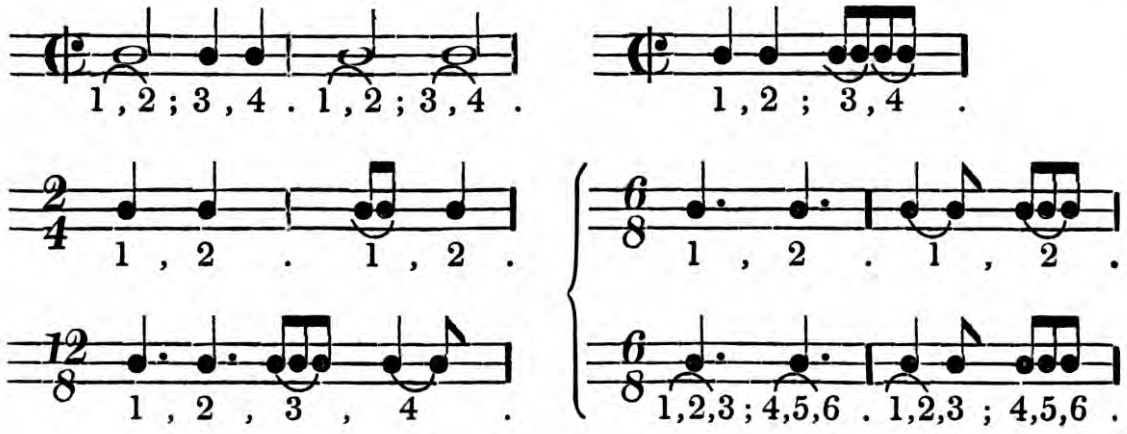
The species of Time above mentioned, and of which examples are given, are not the only kinds that have been used, but they are those most frequently met with in Church or ordinary music, and the most useful. An author can have either Semibreves, Minims, Crotchets, Quavers, or Semiquavers, in a Bar, and as many of them as he pleases. There are here subjoined examples of various other species of Time which have been used by some authors, and arranged according as they fall under the first or second division of Time:—

| 1. *Common.* | | | | 2. *Triple.* | | | |
|---|---|---|---|---|---|---|---|
| $\frac{6}{4}$ | $\frac{12}{4}$ | $\frac{12}{8}$ | $\frac{12}{16}$ | $\frac{3}{16}$ | $\frac{9}{4}$ | $\frac{9}{8}$ | $\frac{9}{16}$ |

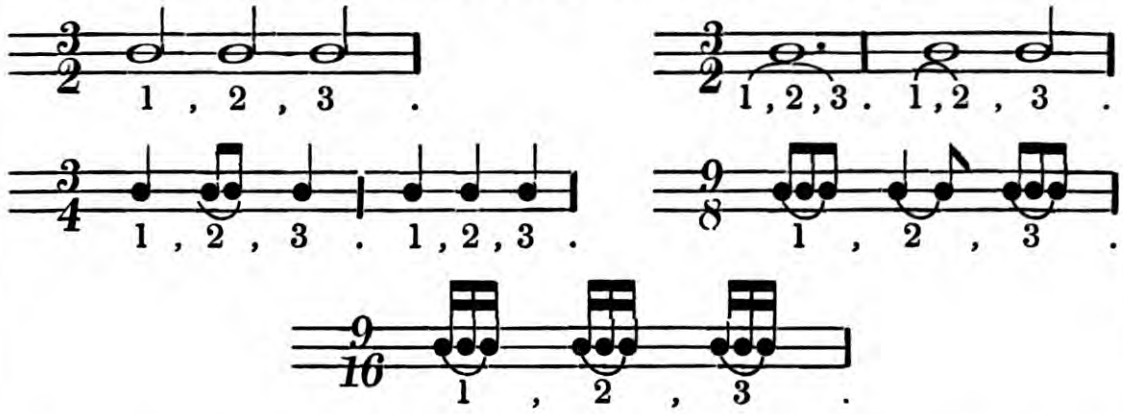
## *Of Counting Time.*

It is necessary that every learner should carefully count or beat the Time with the hand or foot. The person beating Time is to beat "one, two;" or "one, two, three;" or "one, two, three, four," &c. &c., according to the Time of the piece. He is at liberty to beat at each Minim, or at each Crotchet, or at each Quaver. Thus in Common Time he may either beat two, or four, or eight beats in a Bar. In Triple Time he may beat three, or six, or nine. In this we are to be guided by the difficulty of the piece, it being desirable to make the largest number of beats when the music is most intricate; but in every case the beat must be made downwards at the beginning of each Bar, and upwards at the end. The remaining beats are to be made to the right, or to the left, or both, according to the number of beats required, and according as the Time is Common or Triple.

The following are examples of counting Common Time:—



The following are examples of counting Triple Time :—



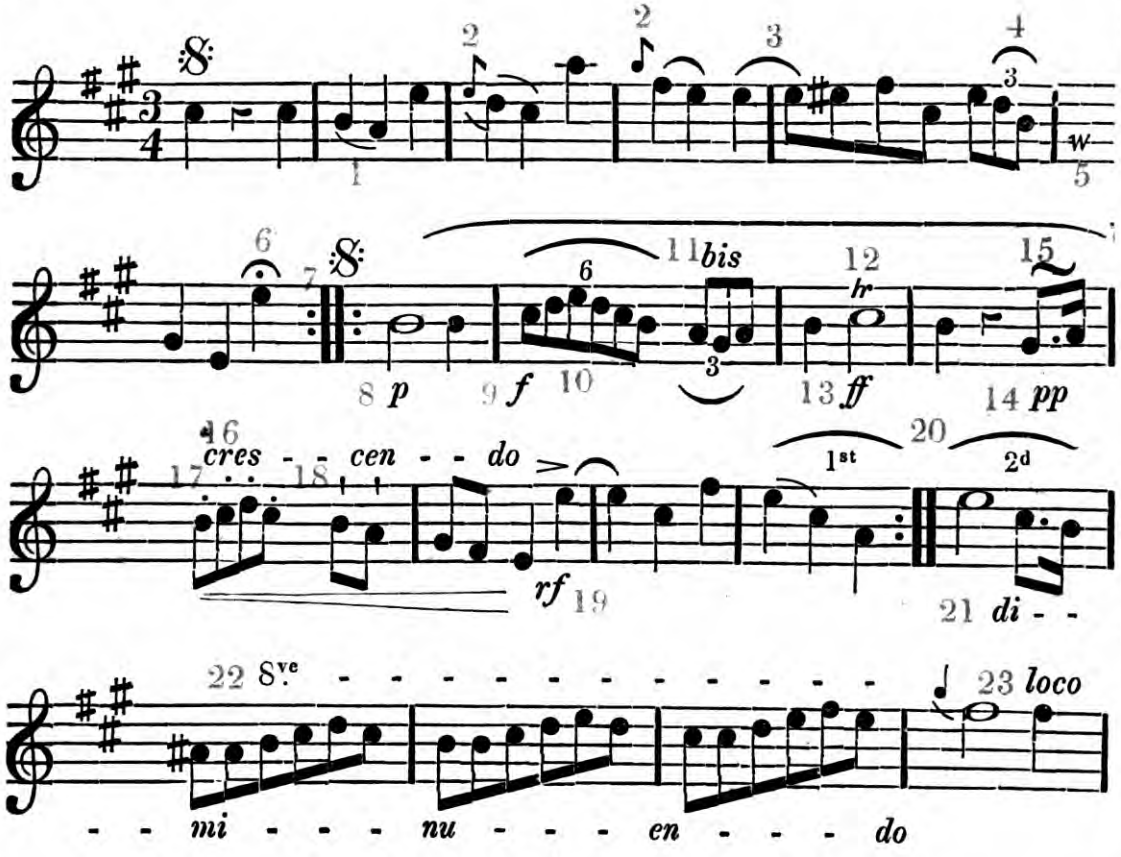

*(See also the directions for the use of the Pendulum, in the Appendix.)*

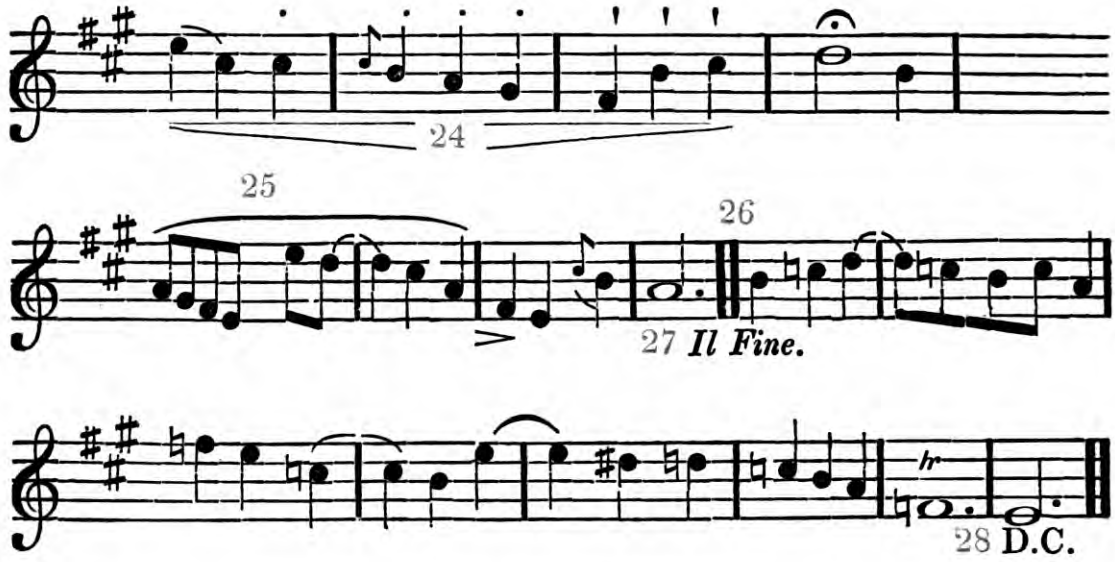
# Appendix.

## No. I.

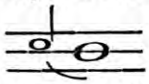
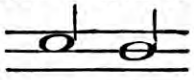
### OF OTHER CHARACTERS EMPLOYED IN MUSIC.

THERE are various signs which are in ordinary use in music that require notice. They principally refer to the mode of performing and giving particular effects to passages, rather than to what has actually to be performed and sung, and are not much in use in old Church music. They are all embodied in the following passage; and an explanation is given of each immediately after, to which the figures printed in red refer.






1. The "*Slur*" ⌒, placed over or under two notes of different name, denotes the first to be loud, and the second short and soft.

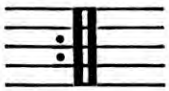
2. The "*Appoggiatura,*" a small note beyond the proper number contained in the bar, introduced before a long note, from which it borrows part. Thus  is performed nearly thus 

3. The "*Tie*" ⌒, the same mark as the Slur, except that it is over two notes of the same name:  They are performed as one, thus 

4 and 10. The "*Triplet,*" and combination of three or six notes; see p. 19.

5. The "*Direct*" *W* shews on what line or space the next note in the following line, or on the next page, is placed.

6. The "*Pause*" 𝄐, placed over a note or a rest, signifies that a pause may be made on it at pleasure.

7. The "*Double Bar*"  occurs in the middle or at the end of an entire movement,  and is like a full stop in common reading. When it has Dots on either side of it, the portion of music between the last Double Bar and it, is to be repeated. The mark 𝄋 directs the repetition to begin at the preceding mark 𝄋.

8. "*Piano,*" *p.*, soft.

9. "*Forte,*" *f.*, loud.

10. See 4.

11. "*Bis.*" The part under the long curved line to be performed *twice.*

12. The "*Shake,*" *tr.*

13. "*Fortissimo,*" *ff.*, very loud.

14. "*Pianissimo,*" *pp.*, very soft.

15. The "*Turn*" ~ is an ornament, of which there are several kinds. This is the way in which the example should be performed:—

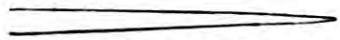
16. "*Crescendo,*" or "*cres.,*" increase in loudness. Sometimes expressed thus:— 

17. "*Mezzo Staccato*" · · · · placed over notes, shews that they are to be sung distinctly and firmly.

18. "*Staccato*" ' ' ' ' placed over notes, shews that they are to be sung very short and "crisply."

19. "*Rinforzando,*" or "*rf.*" The note is to be sung or played strong.

20. When the figures 1 and 2 stand over Bars on each side of a Double Bar, the foregoing part has to be performed twice, and the second time the Bar or Bars marked 1 are to be omitted, and those marked 2 are to be played instead.

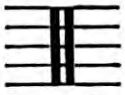
21. "*Diminuendo,*" or "*dim.,*" decrease in loudness. It is also expressed thus:— 

22. "*Ottava alta,*" or "8ve." The music to be sung or played eight notes higher, until the word —

23. "*Loco*" (*i. e.* in its natural place) occurs.

24. , alternate loud and soft, or swelling.

25. "*Legato,*" an extension of the "Slur." The notes to be sung smoothly and connectedly.

26. The Double Bar  with the words "*Il Fine,*" the end.

27 and 28. "*Da Capo,*" or D. C. (*i. e.* begin again), and play or sing as far as to the words "*Il Fine,*" the end.

## No. II.

### TERMS USED TO DENOTE HOW FAST OR SLOW A PIECE IS TO BE PLAYED; ALSO THE USE OF THE PENDULUM FOR KEEPING TIME.

It is impossible to give any definite rule for the rate at which a piece of music is to be played. Much depends upon the Time in which it is written, but more upon the character of the music itself. The following are the most common and important terms:—

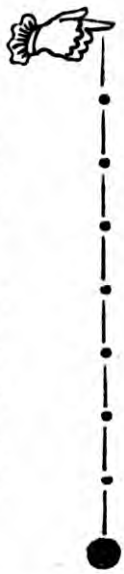
| | |
|---|---|
| Adagio . . . . . | *Very slow.* |
| Largo . . . . . | *Slow.* |
| Andante . . . . . | *Gently.* |
| Moderato . . . . | *Moderate.* |
| Allegro . . . . . | *Fast.* |
| Presto . . . . . | *Very fast.* |

There are other intermediate terms, which are only comparative, and are variations of those above mentioned, such as *Larghetto, Andantino, Allegretto, Allegro Molto, Prestissimo,* and some others.

There are also other terms, which relate partly to the rate of playing, partly to the feeling and character of the performance; such as,—

| | |
|---|---|
| Grave . . . . . | *With solemnity.* |
| Maestoso . . . . | *Majestically.* |
| Con Espressione . . | *With expression.* |
| Pastorale . . . . | *In a pastoral manner.* |
| Vivace . . . . . | *In a lively manner.* |
| Con Fuoco . . . . | *With fire and energy.* |

There are very many others of this class.



An exceedingly accurate mode of keeping Time, is by suspending a round weight (such as a bullet) to a thread, on which knots are tied at every inch from the middle of the weight.

A pendulum of any particular length, as, for instance, one of 12 inches, will swing backwards and forwards precisely in the same time, whether it takes a high or a low swing.

Thus a pendulum of 18 inches vibrates invariably about 90 times in a minute; one of 12 inches, about 100 times; one of 6 inches, about 150 times. The shorter the pendulum the quicker it vibrates. When once the length is fixed on, the performer may always recur to it, and so invariably keep the same time.*

---

* A pendulum of 6 inches vibrating twice in a Bar of Common Time (*i. e.* once to each Minim) would give very rapid time for instrumental music. One of 24 inches, vibrating 8 times (*i. e.* Quavers) in a similar Bar, would be suitable to slow Adagio movements.

The following table shews how many beats per minute are given by a pendulum of stated lengths; and the number of beats corresponding with the numbers used in published music, the table will be found useful to guide a performer in the right degree of rapidity or slowness for any music to which those numbers are fixed.

| Length of Pendulum in inches. | Number of Beats per minute. | Length of Pendulum in inches. | Number of Beats per minute. |
|---|---|---|---|
| $56\frac{3}{10}$ | 50 | $16\frac{6}{10}$ | 92 |
| $52\frac{1}{10}$ | 52 | $15\frac{3}{10}$ | 96 |
| $48\frac{3}{10}$ | 54 | $14\frac{1}{10}$ | 100 |
| $44\frac{9}{10}$ | 56 | 13 | 104 |
| $41\frac{9}{10}$ | 58 | $12\frac{1}{10}$ | 108 |
| $39\frac{1}{10}$ | 60 | $11\frac{1}{4}$ | 112 |
| $35\frac{5}{10}$ | 63 | $10\frac{1}{2}$ | 116 |
| $32\frac{3}{10}$ | 66 | $9\frac{8}{10}$ | 120 |
| $29\frac{6}{10}$ | 69 | $8\frac{9}{10}$ | 126 |
| $27\frac{2}{10}$ | 72 | $8\frac{1}{10}$ | 132 |
| $24\frac{4}{10}$ | 76 | $7\frac{4}{10}$ | 138 |
| 22 | 80 | $6\frac{8}{10}$ | 144 |
| 20 | 84 | $6\frac{1}{10}$ | 152 |
| $18\frac{2}{10}$ | 88 | $5\frac{1}{2}$ | 160 |

## No. III.

### OF THE MINOR SCALE.

The Scales treated of throughout the leading chapters of this work are called *Major* Scales: in them the semitones are placed between the 3d and 4th and between the 7th and 8th notes.

There is another Scale, which, from its peculiarly plaintive character, is very valuable in sacred music. It is not different from the other Scale as to the notes employed, excepting that its 1st or lowest note is the 6th of the Major or Common Scale; its 2d is the 7th, and so on.* There is this further difference, that its own 7th note, and sometimes the 6th, is occasionally sharpened (see † †); but being in those cases marked always as an accidental, any person who is thoroughly versed with the Common Scale, as far as singing or reading are concerned, knows the Minor Scale.

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | 1 | | 2 | | 3 | 4 | | 5 | | 6 | | 7 | 8 |
| Major: | (6 | 7) | C | | D | | E | F | | G | | A | | B | C |
| | | • | \| | • | \| | • | \| | | • | \| | • | \| | • | \| | |
| Minor: | A | | B | C | | D | | E | F | | G | | A | | B | C |
| | 1 | | 2 | 3 | | 4 | | 5 | 6 | † | 7 | † | 8 | | | |

Here the difference is at once seen. In the Major (or Common) Scale of C, which requires neither sharps nor flats, the semitones, according to rule, are between the 3d and 4th, and between the 7th and 8th.

The Scale of A is the *Minor* Scale corresponding to the Major Scale of C; *i. e.* it has neither sharps nor flats. Hence its semitones are, as the semitones of all Minor Scales, between the 2d and 3d, and between the 5th and 6th.

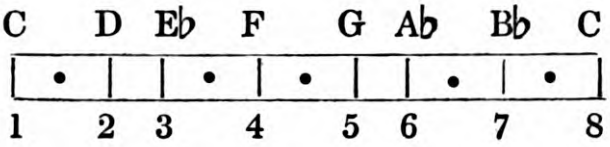
The Scale is called *Minor*, because of the interval of the 3d being a semitone less than in the Common Scale.

---

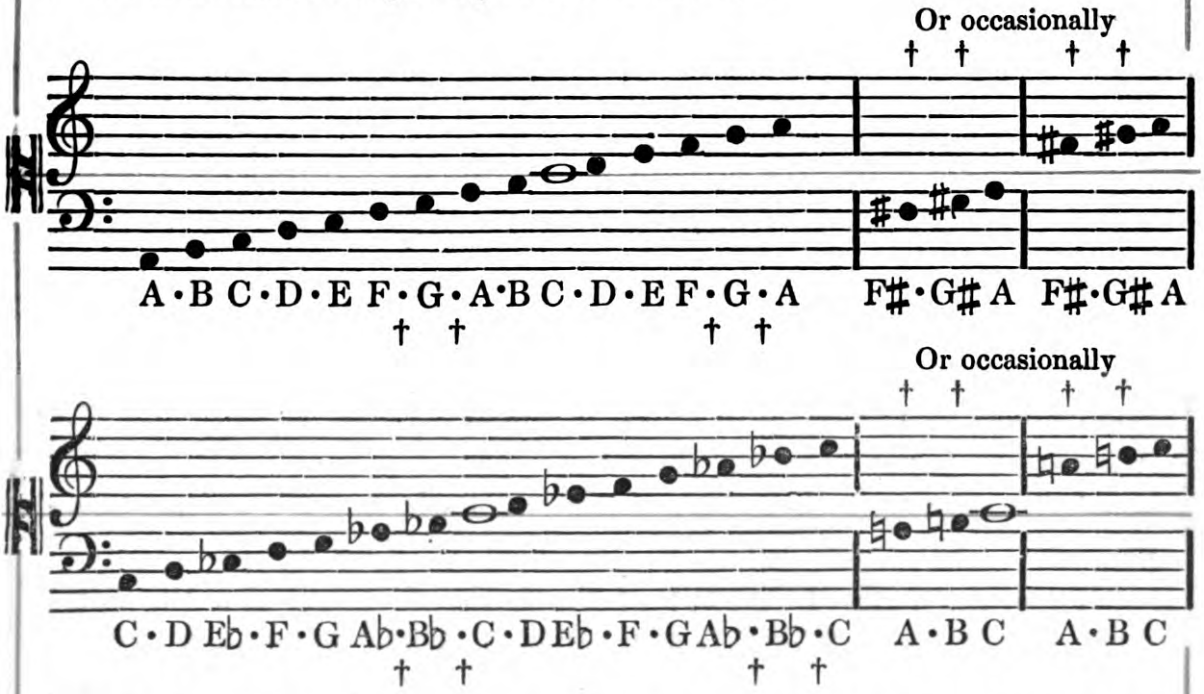
* The real difference is in the harmonies connected with it.

The 6th and 7th, as was before mentioned, are occasionally sharpened.

In order to make the Scale of C a Minor Scale, we must flatten E, A, and B.




A and B, being the 6th and 7th, are, however, occasionally natural, which is in effect sharpening A flat and B flat.




The 6th note above any note is the key-note of the corresponding or relative Minor Scale, as A is to C, C being the Major Natural Scale, A being the Minor Natural Scale. So also, it will be observed, that the Minor Scale of C requires three flats, the same number as is required for the Major Scale of E flat, to which C is the 6th.

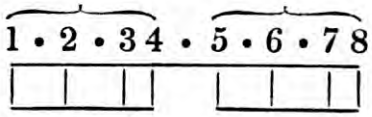
*** *See the next Table.*

## No. IV.

### TABLE OF SCALES, OR KEYS.

THE following tables are only intended to refresh the memory, and are so arranged as to aid it. The learner must not, however, depend on them, but acquire a knowledge of the intervals of the Scale, so as at once to reckon correctly what notes require to be sharpened or flattened.

In order rightly to understand the connexion of the Scales with one another, we must remember that every Major Scale is made up of two entire and separate tetrachords. Of these two tetrachords in any Scale, the lower one also belongs to a Scale a fifth below, of which it forms the upper portion; while the upper one belongs to a Scale a fifth above it, of which it forms the lower portion.




Thus the notes 1 . 2 . 3,4 of the Scale of C are also the notes 5 . 6 . 7,8 of the Scale of F, a fifth below C; while the notes 5 . 6 . 7,8 of the Scale of C, are also the notes 1 . 2 . 3,4 of the Scale of G, a fifth above C.

The Scale of C.

1 • 2 • 3,4 . 5 • 6 • 7,8

F . G . A B♭ | C . D : E F | G • A • B C | D • E • F♯ G

1 • 2 • 3,4 5 • 6 • 7,8 ‖ 1 • 2 • 3,4 5 • 6 • 7,8

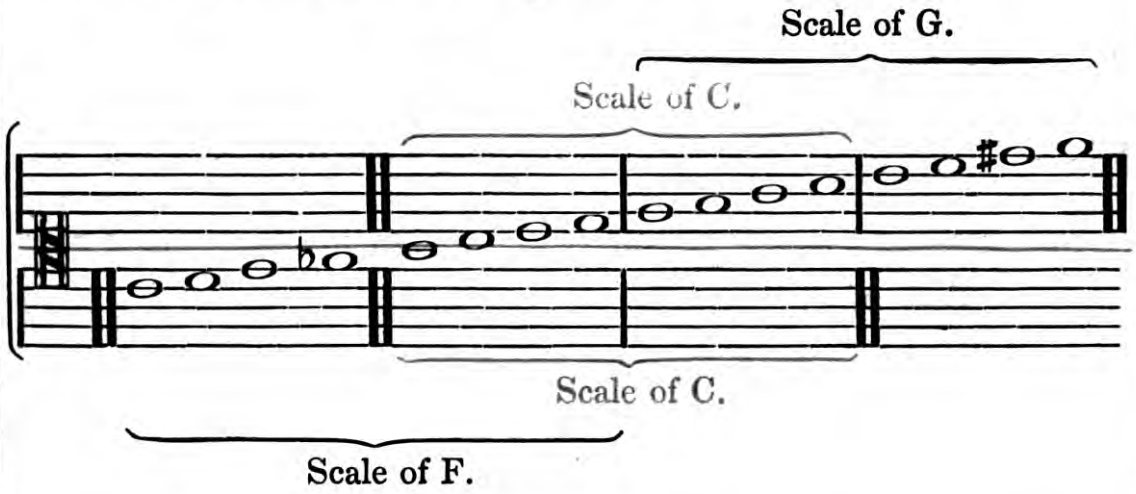
The Scale of F. The Scale of G.

In order to make the *other* half of either of these adjoining (or relative) Scales correct as to its intervals, it will be found necessary

to sharpen one note (the 7th) in the Scale a fifth above, and to flatten one note (the 4th) in the Scale a fifth below.

Thus the 7th, F, is made F♯ in the Scale of G.
And the 4th, B, is made B♭ in the Scale of F.

The same is also shewn thus on the full staff:—




The following figure is only an extension of the same principle, shewing how regularly all the sharps and flats follow this rule, and how each Scale may be, and is, divided into two parts, one of which belongs to a Scale a *fifth above* it, and the other to a Scale a fifth below it.

Scale of A, with 3 Sharps . . . . . A·B·C♯D|E·F♯·G♯A

Scale of D, with 2 Sharps . . . . D·E·F♯G|A·B·C♯D

Scale of G, with 1 Sharp . . G·A·BC|D·E·F♯G

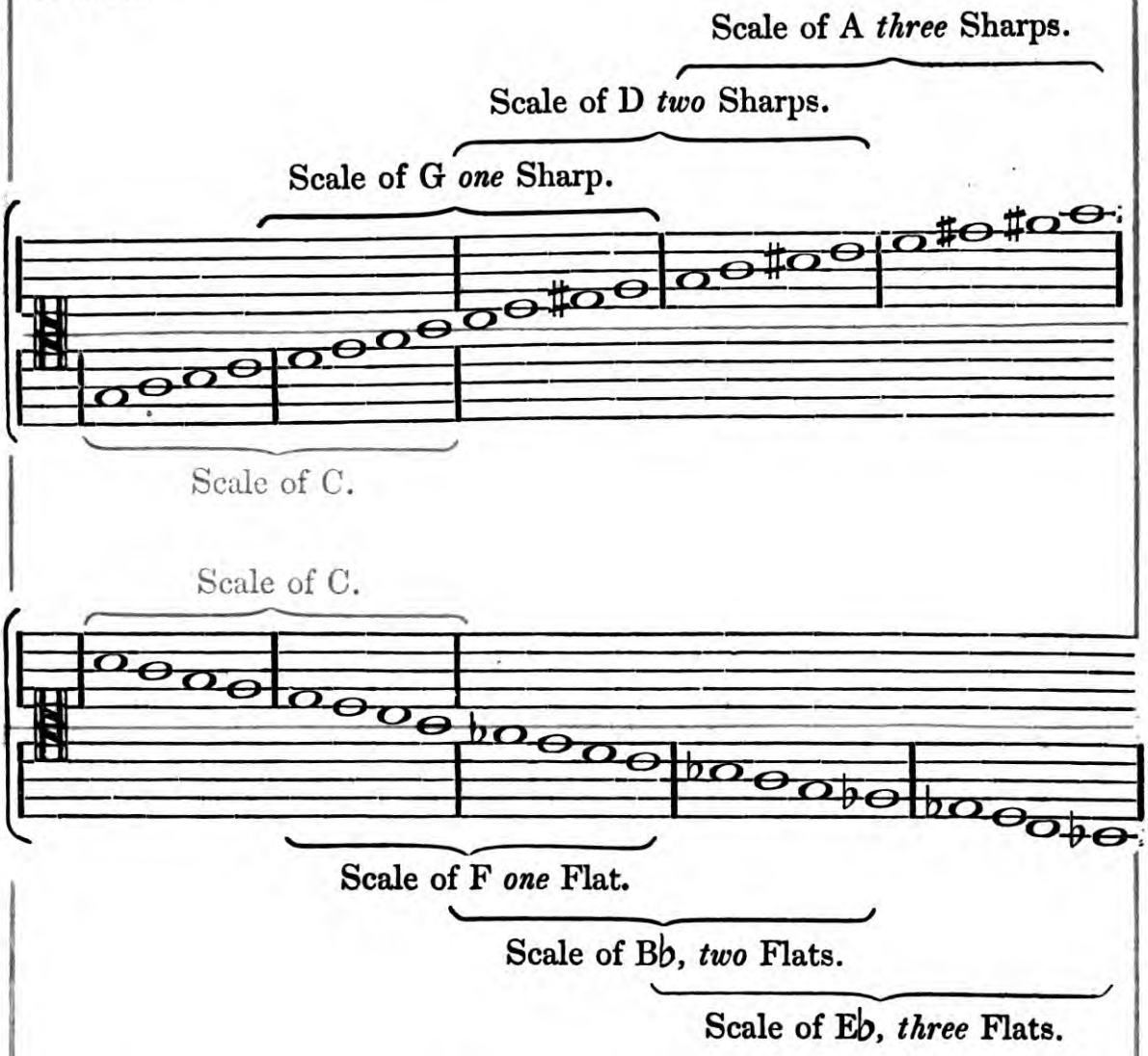
Scale of C . . . C·D·EF|G·A·BC Scale of C

F·G·AB♭|C·D·EF . . . Scale of F, with 1 Flat

B♭·C·DE♭|F·G·AB♭ . . . . . Scale of B♭, with 2 Flats

E♭·F·GA♭|B♭·C·DE♭ . . . . . Scale of E♭, with 3 Flats

The same principle is also shewn in the following figure, on the entire staff, as far as the width of the page will admit of its being carried out.

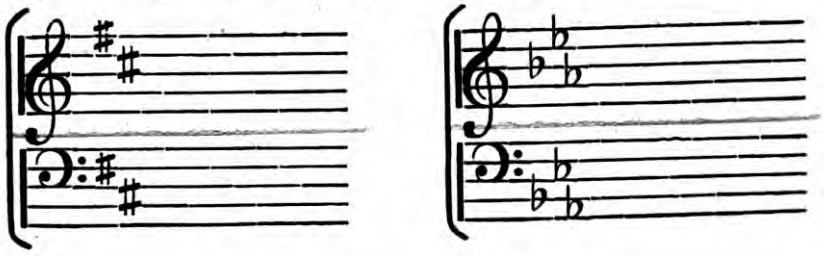



It would not be possible, without a very much larger page, to shew all the different Scales in this connected manner; but the above are quite sufficient to explain and illustrate the rule. The following table contains all the Scales, or Keys, as they are called, and shews both the number of notes that require to be sharpened in every Scale, and also what notes they are. It also shews the relative Minor Scales.

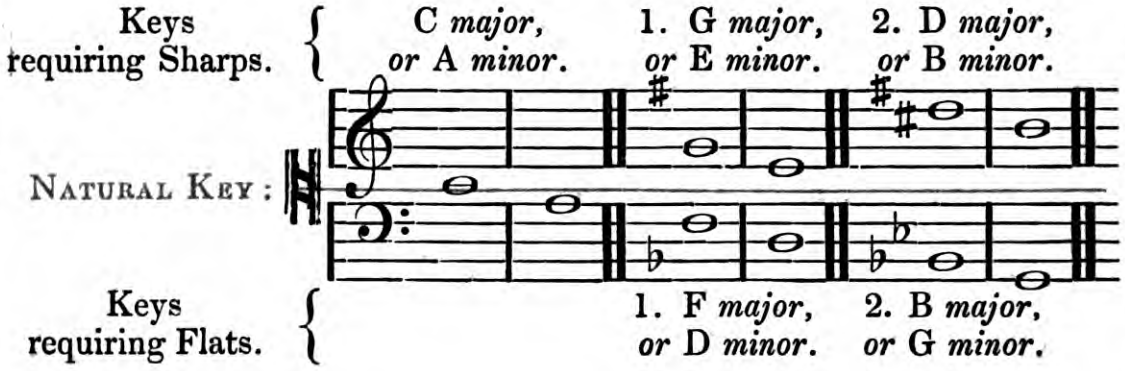
## TABLE OF KEYS.

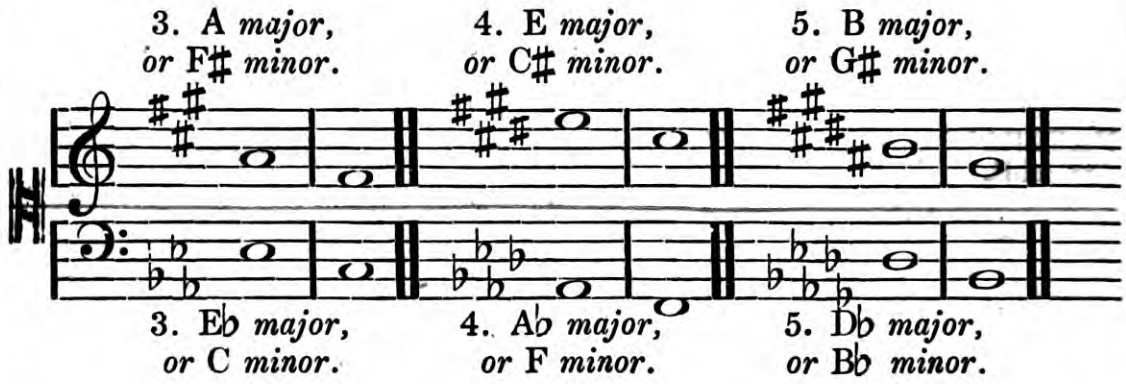
| | Key-note, and Number of Sharps or Flats required. | Key-note of corresponding Minor Scale. | Names of Notes to be Sharpened or Flattened. | |
|---|---|---|---|---|
| Scales Requiring Sharps. | C♯ . . *Seven* | *A♯* | B | *i. e.* F is sharpened in the Key of 1 Sharp; F and C, in the Key of 2 Sharps; F, C, and G, in the Key of the 3 Sharps; and so on. |
| | F♯ . . *Six* | *D♯* | E | |
| | B . . *Five* | *G♯* | A | |
| | E . . *Four* | *C♯* | D | |
| | A . . *Three* | *F♯* | G | |
| | D . . *Two* | *B* | C | |
| | G . . *One* | *E* | F | |
| Natural Scale. | C | A | None. | |
| Scales Requiring Flats. | F . . *One* | *D* | B | *i. e.* B is flattened in the Key of 1 Flat; B and E, in the Key of 2 Flats; B, E, and A, in the Key of 3 Flats; and so on. |
| | B♭ . . *Two* | *G* | E | |
| | E♭ . . *Three* | *C* | A | |
| | A♭ . . *Four* | *F* | D | |
| | D♭ . . *Five* | *B♭* | G | |
| | G♭ . . *Six* | *E♭* | C | |
| | C♭ . . *Seven* | A♭ | F | |

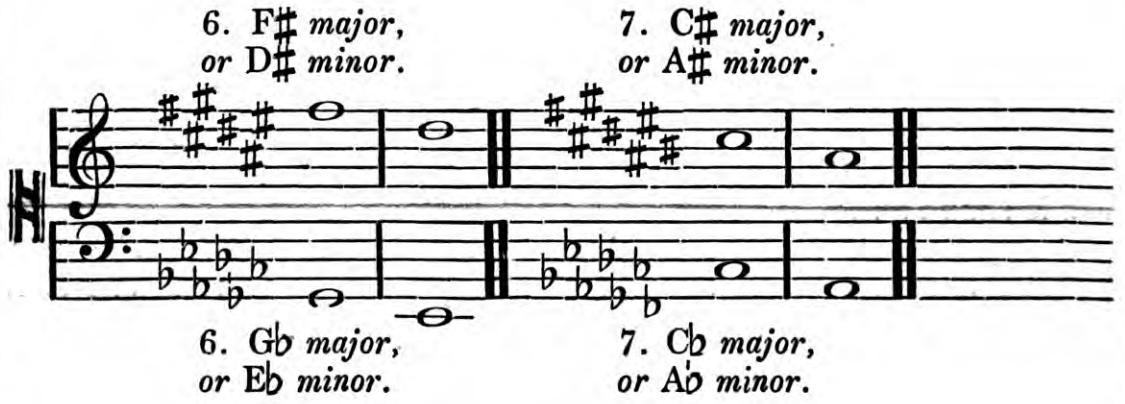
On the following page the mode of *signature* of every key in general use is shewn; the signature of the ascending or sharp keys is placed on the portion of the staff above middle C, that of the descending or flat keys on the portion below C. In practice, where more than one staff is employed, the signature is placed on both, thus;—



## TABLE OF SIGNATURES.



# EXERCISES

INTENDED TO ACCOMPANY THE

# Art of Reading Church Music,

DESIGNED

FOR THE PURPOSE OF FACILITATING THE PRACTICE OF

## Choral Psalmody.

BY

WILLIAM MARSHALL, Mus. Doc. Oxon.

ORGANIST OF CHRIST CHURCH CATHEDRAL,
ST. JOHN'S COLLEGE CHAPEL, AND ALL SAINTS' CHURCH,
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# Exercises.

# Notice.

In practising these or any other exercises to which words are not adapted, it is of course necessary to use some vowel-sound for each of the notes. In singing a simple Scale, it has been customary to use the following syllables for each of the notes of the octave :—

| 1 . 2 . 3 , 4 | 5 . 6 . 7 , 8 |
|---|---|
| Do Re Mi, Fa | Sol La Si, Do |

Pronounced thus: *Doh; Ray; Mee, Fah. Sol; Lah; See, Doh.*

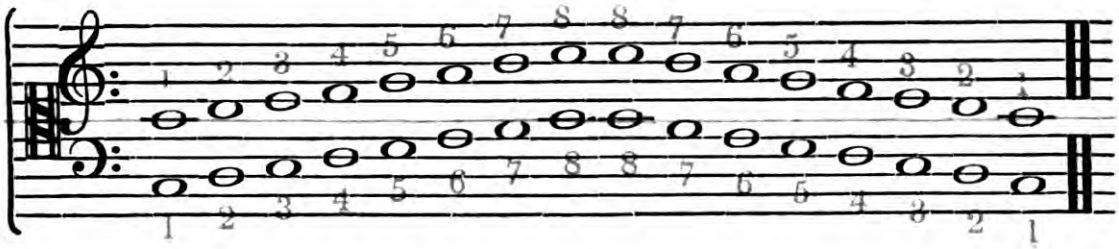
On whatever note the Scale commences, that note (*i. e.* the first) is called *Do*. Some teachers begin the Minor Scale on *La*, which seems a very reasonable and proper method (see p. 30). But these modes of using the syllables will not serve for passages in which there is much modulation or change of Scale. It will, therefore, be as well in such cases to use any other convenient vowel-sound for all of the notes. "Ah" is probably the best for common use.

# Exercises.

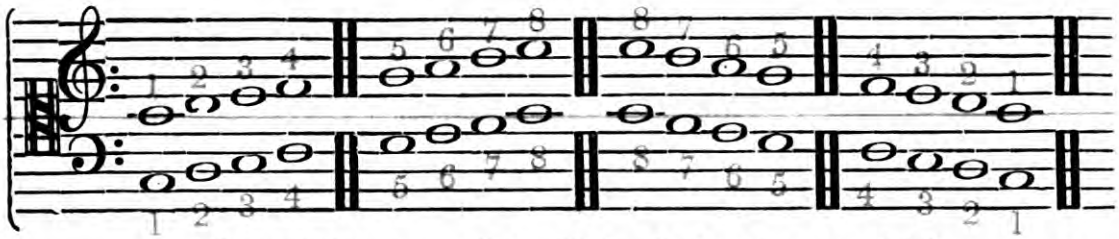
## CHAPTER I.

*Exercises to be sung by the master alone in illustration of the first Chapter; afterwards by the pupils—first all together, and subsequently one by one with him. The pupils to be thoroughly exercised in the separate tetrachords, and in the ascending and descending Scale. The lower notes for male pupils, the upper notes for boys or females.*

(1.)



(2.)



(The part between each double bar to be often repeated.)

## CHAPTER II.

*Exercises to be sung by the master and pupils (as before), in illustration of the order of the intervals in the Major Scale, and of the Scale of C, as being the only natural Major Scale.*

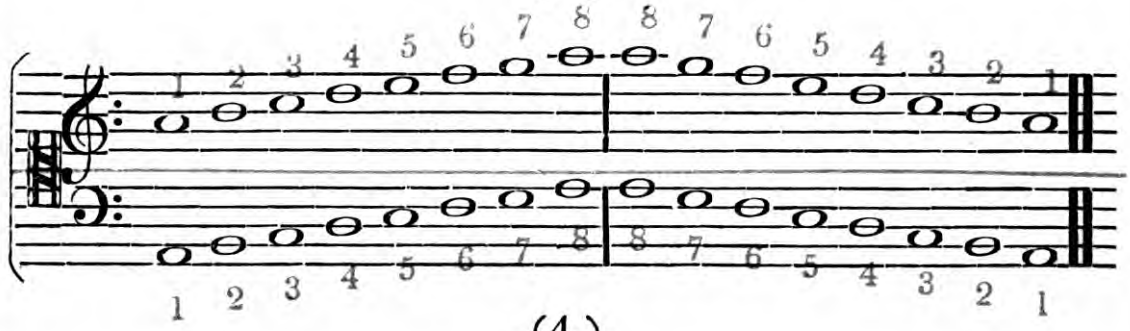
*Exercises* (1) *and* (2) *to be sung over again.*

*Exercises* (3) *and* (4) *to be frequently sung, to shew the difference between the intervals of the Natural Scale, when commenced on any other note, and when commenced on* C.

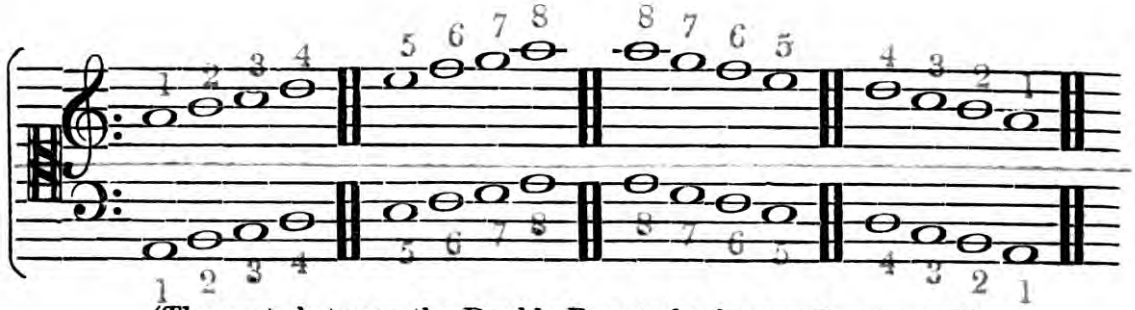
*Exercises* (5) *and* (6) *for the same purpose.*

*Exercises* (7) *and* (8) *to shew the correct Major Scale in each of the four preceding instances.*

(3.)

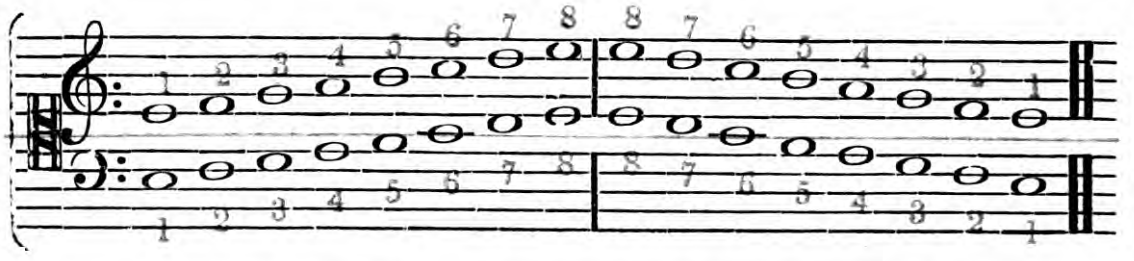


(4.)

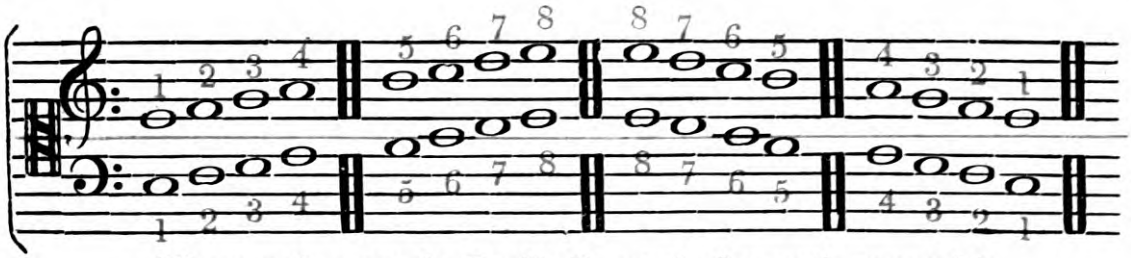


(The parts between the Double Bars to be frequently repeated.)

(5.)

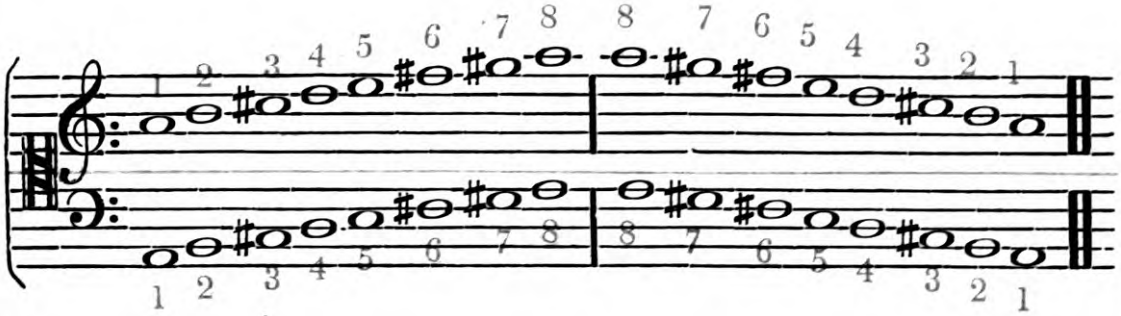


(6.)

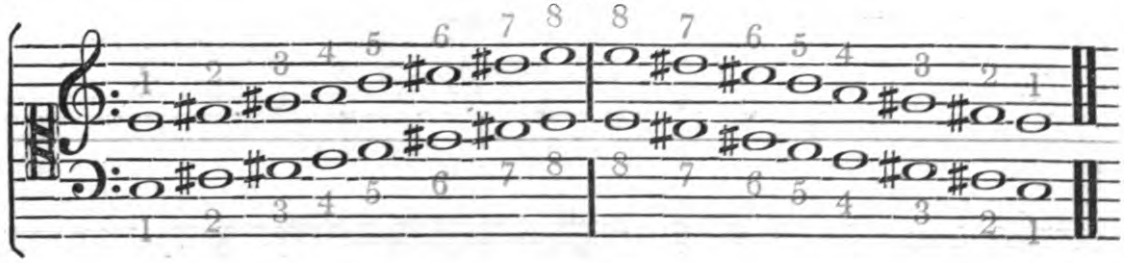


(The parts between the Double Bars to be frequently repeated.)

(7.)

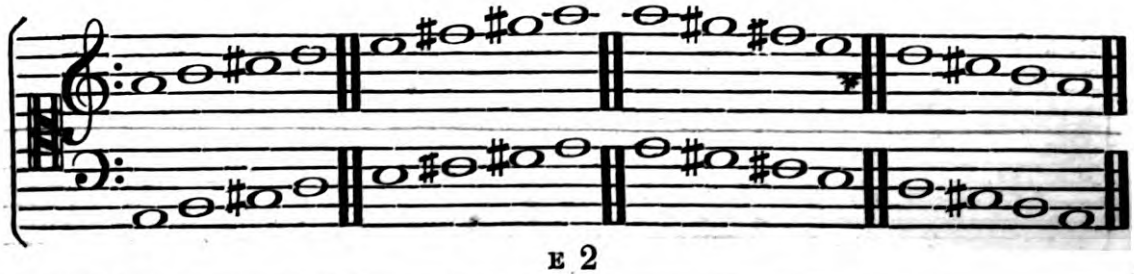


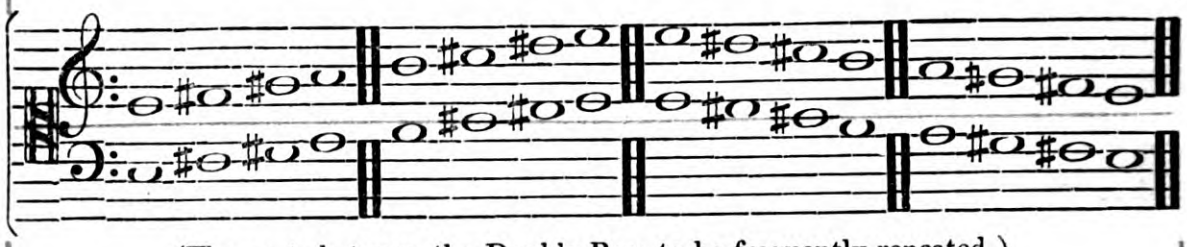
(8.)



(9.)

*The last two Exercises may also be sung in tetrachords, thus :—*





(The parts between the Double Bars to be frequently repeated.)

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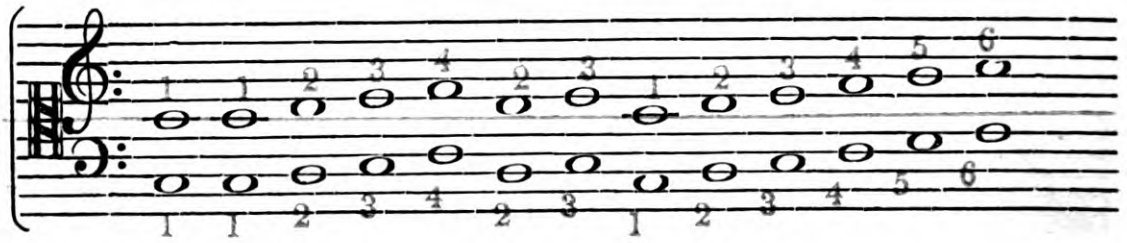
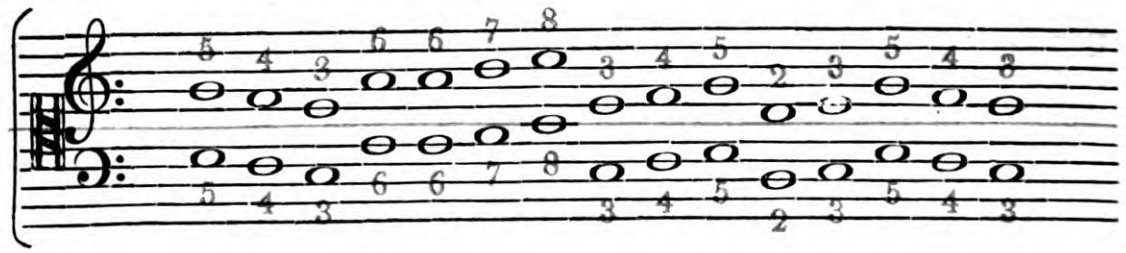
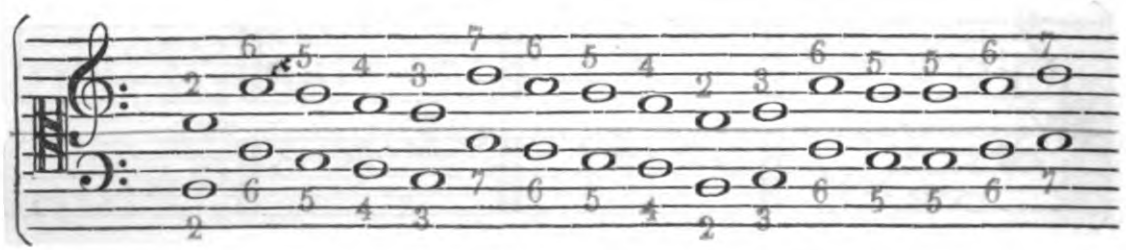
## CHAPTER III.

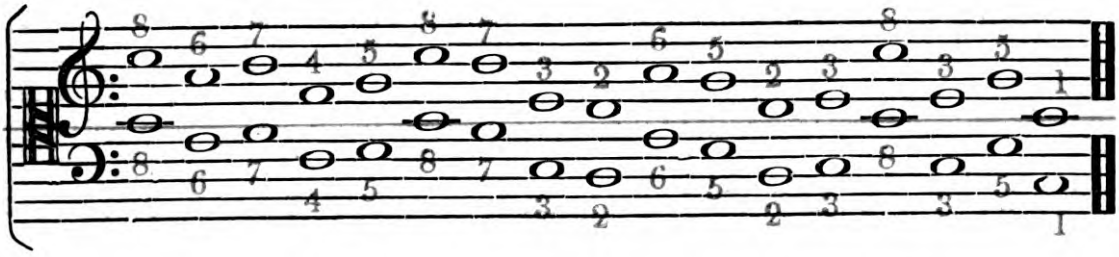
*EXERCISES upon the various intervals in the Natural Scale. The pupils, while they sing, to look carefully at the notes, and their positions in the Scale, as expressed by the numbers.*

### (10.)

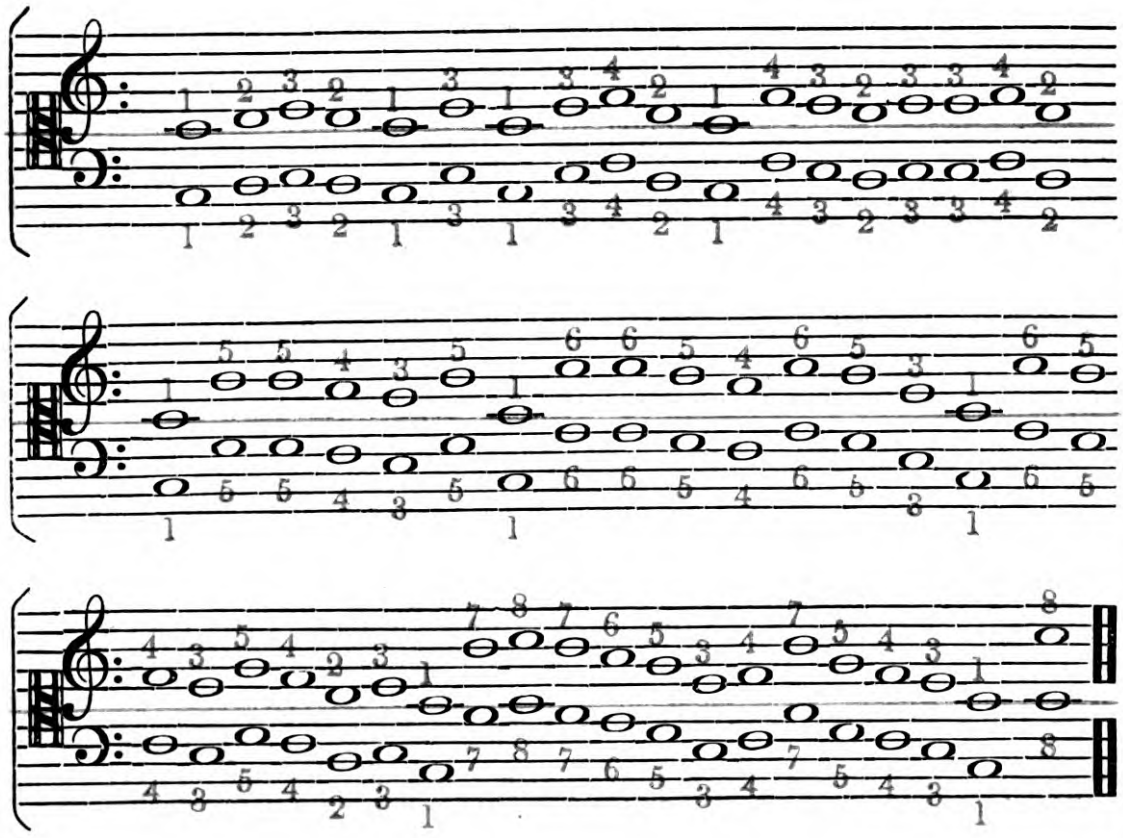








(11.)



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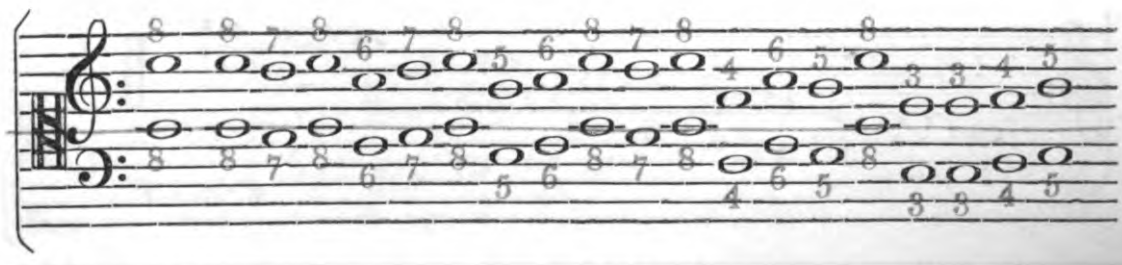
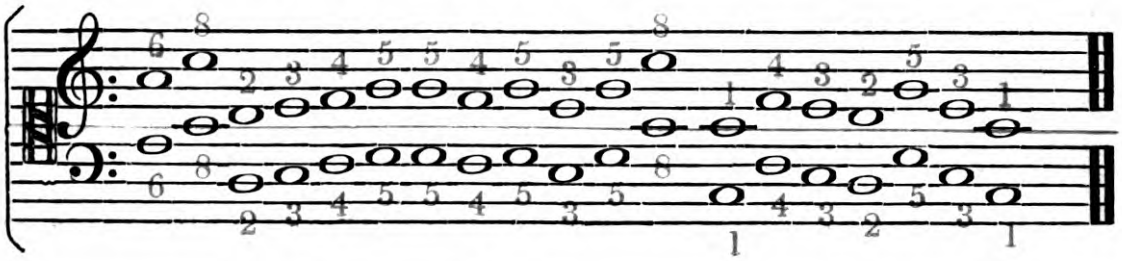
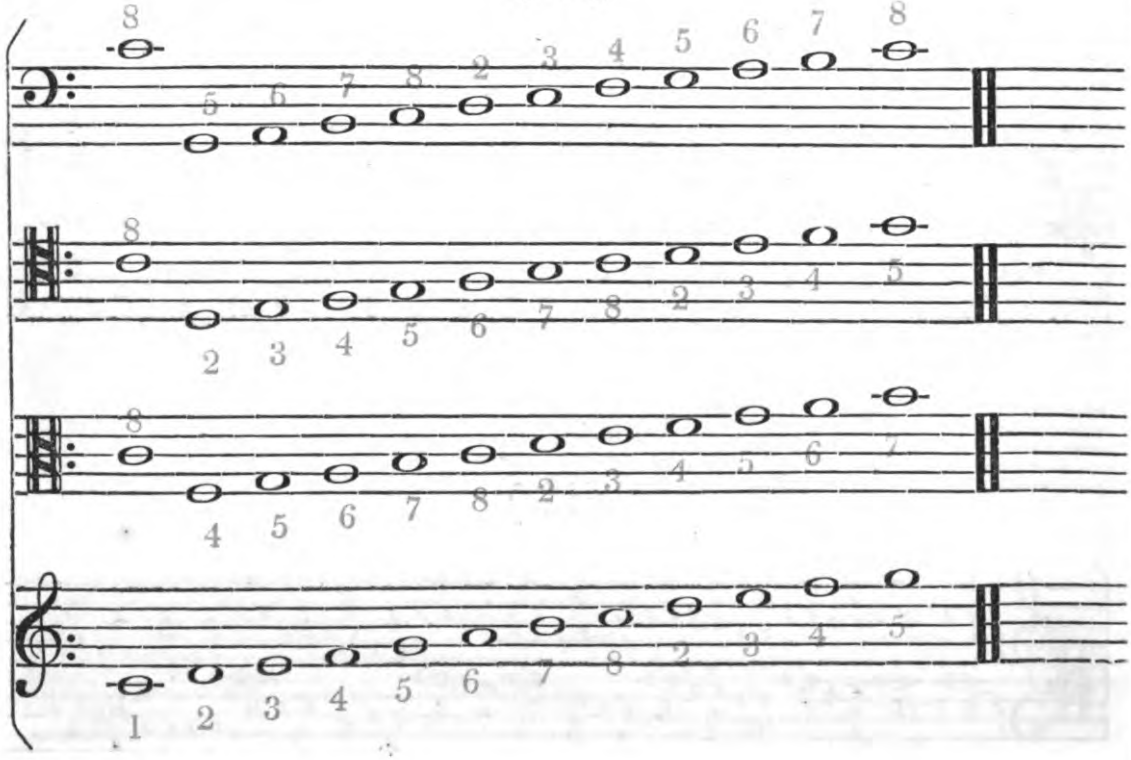




## CHAPTER IV.

*Exercises on the Clefs. Exercise* (13) *shews the notes properly assigned to each of the four Staffs, commencing in each case on middle* C. *Exercise* (14), *a portion of the Scale and intervals of the Key of* C, *to be sung in three different octaves, by the Bass voices, the Tenor and Alto voices in unison, and the Treble voices.*

(13.)



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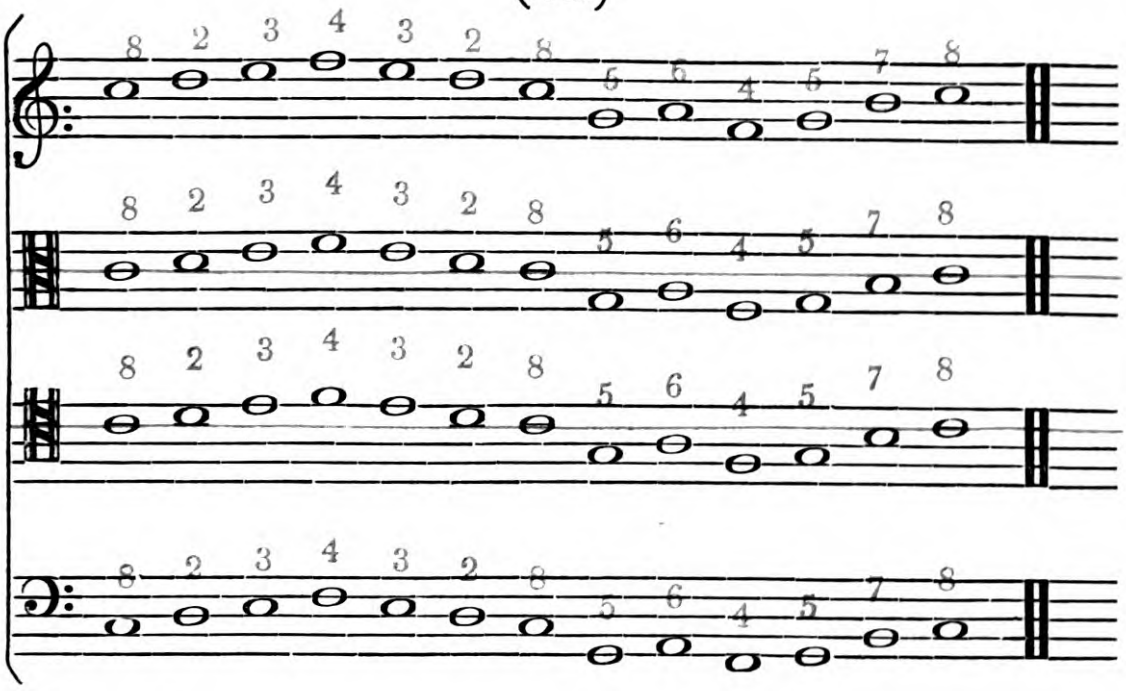
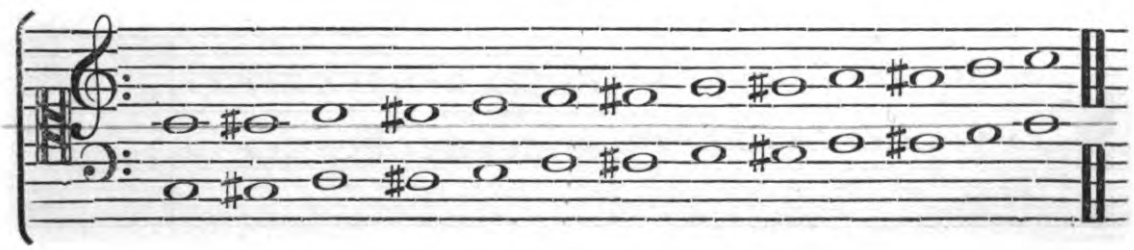
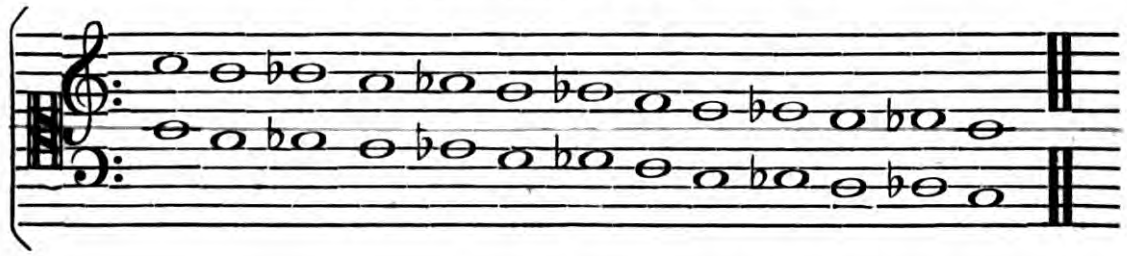


## CHAPTER V.

*Exercises on Semitones and Accidentals, to illustrate the Fifth Chapter. Exercises* (15) *and* (16) *are for Accidentals generally; Exercises* (18) *to* (24) *are on the more ordinary Scales; Exercises* (25) *and* (26) *illustrate the alteration of signature mentioned in that Chapter; Exercise* (27) *is a Scale consisting of Tones only; and, though difficult, is important; Exercise* (28) *is on the same.*

(15.)





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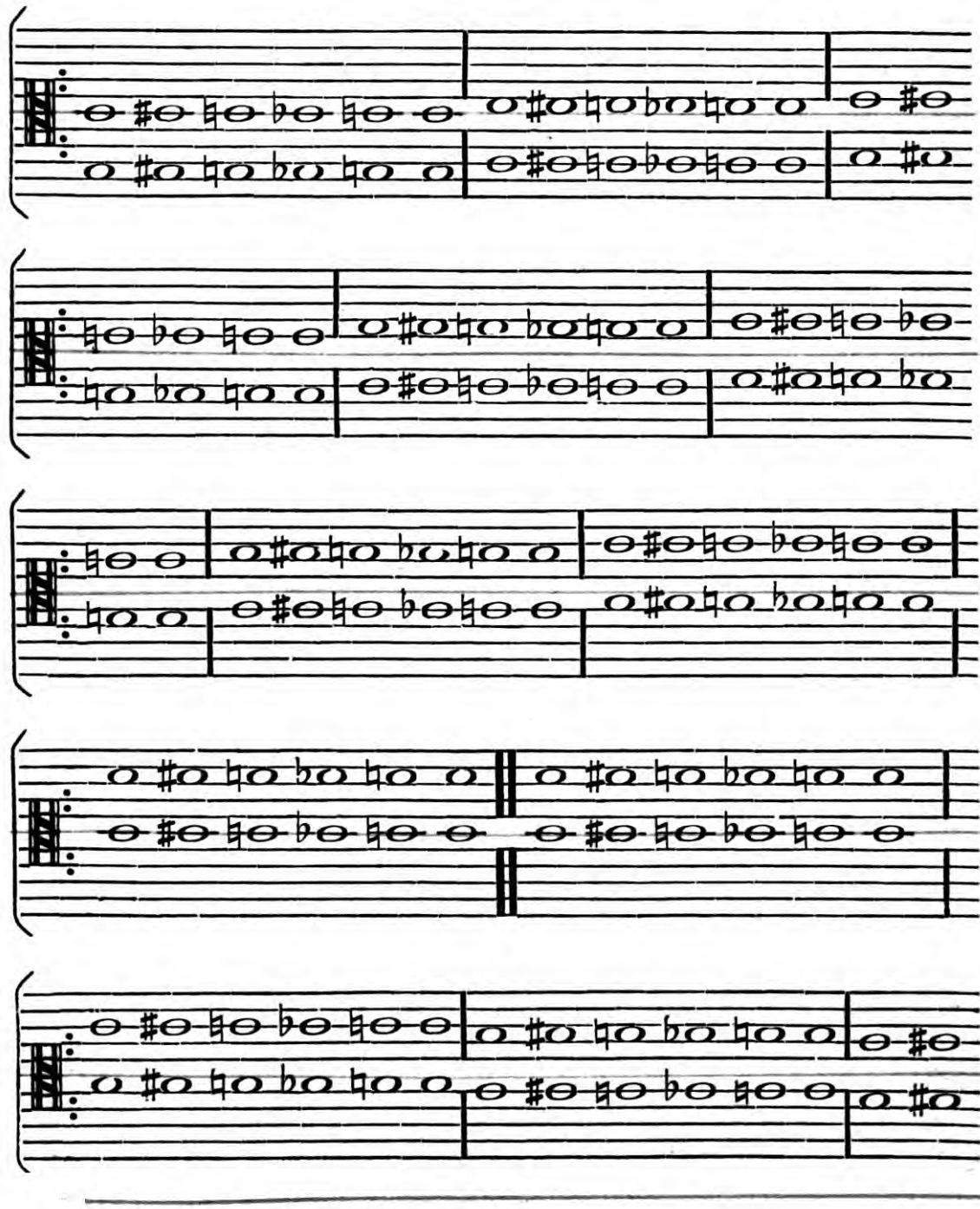

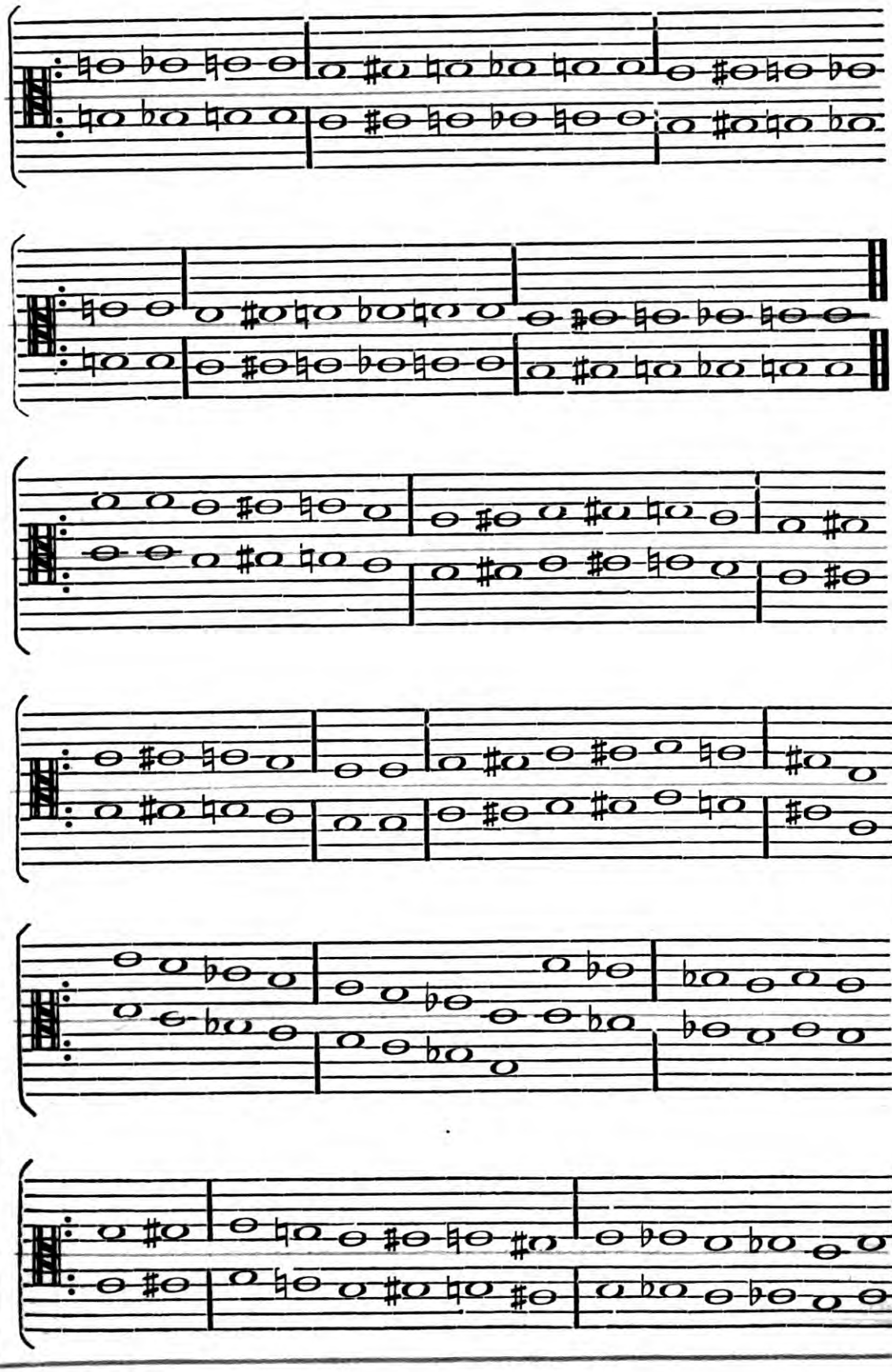

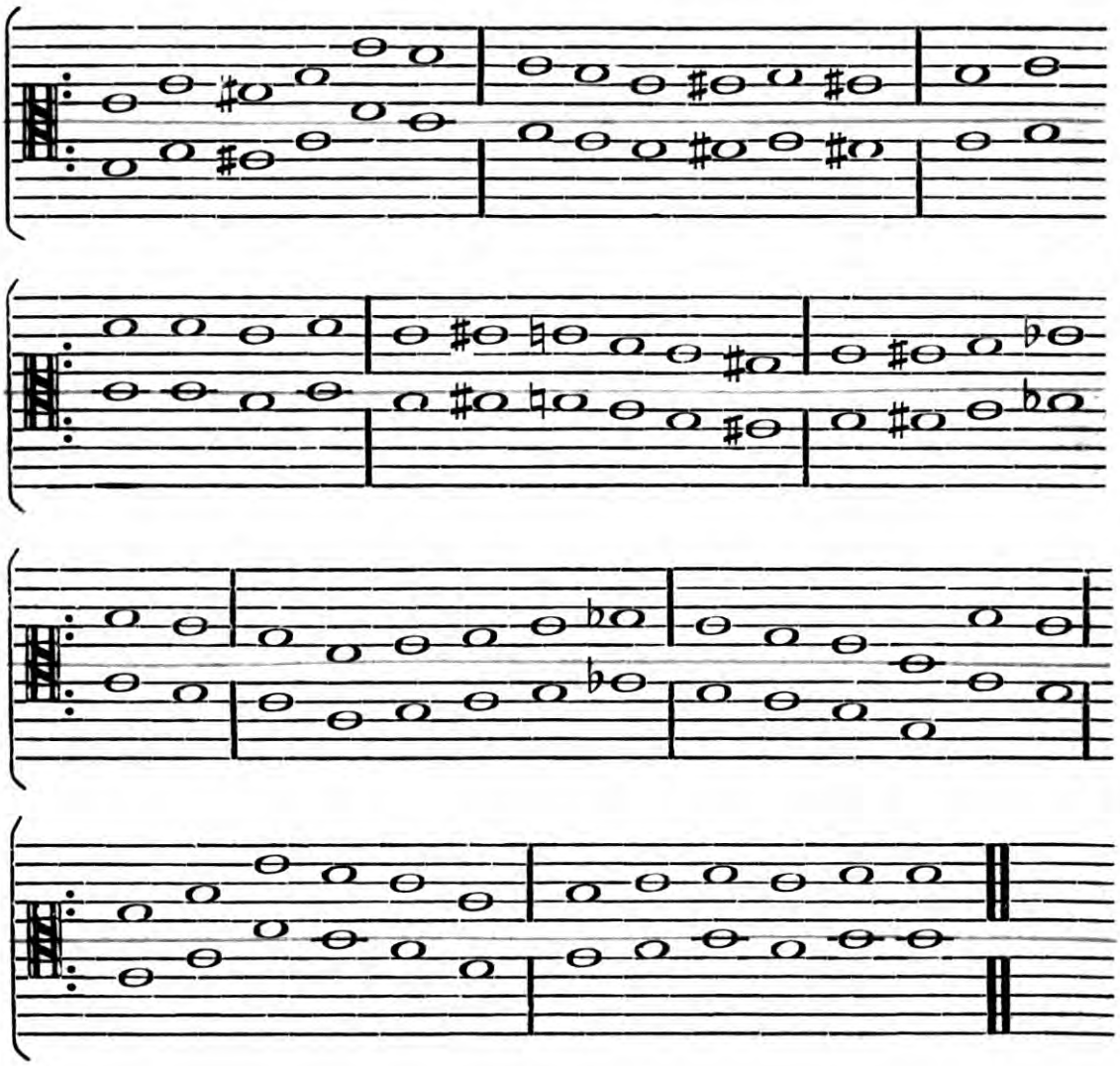

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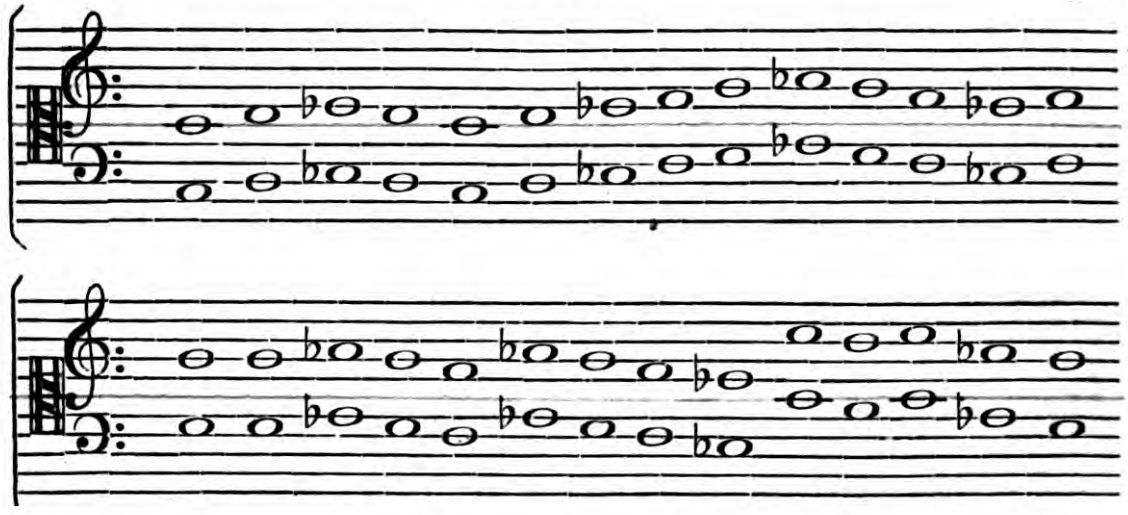

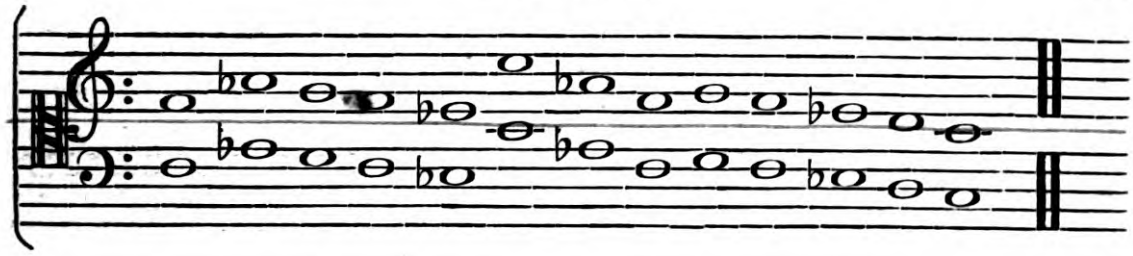

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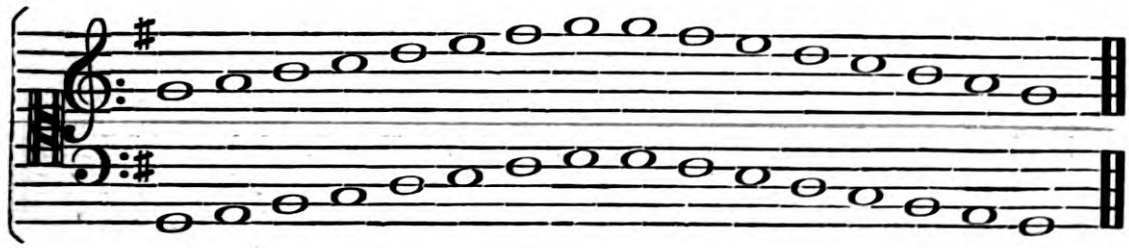

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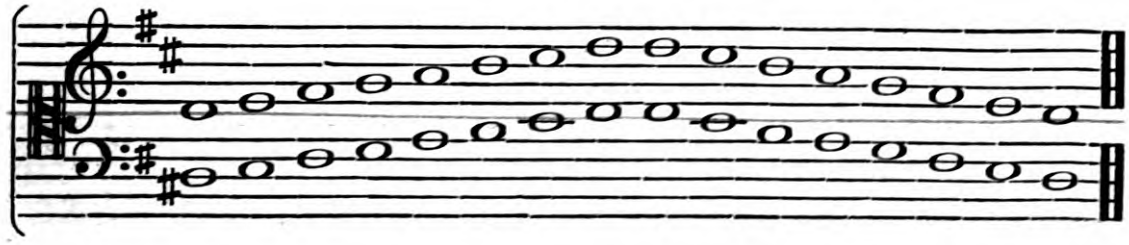

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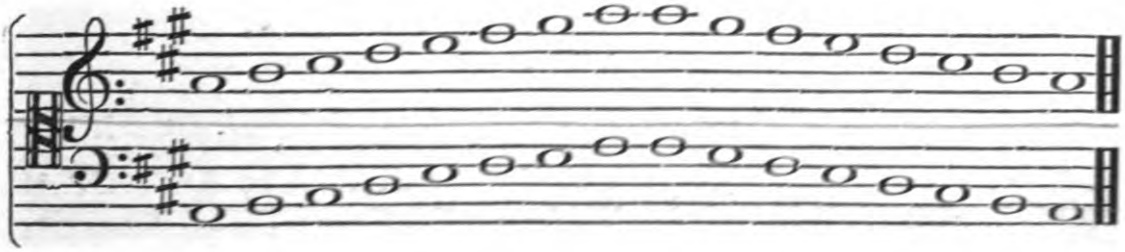

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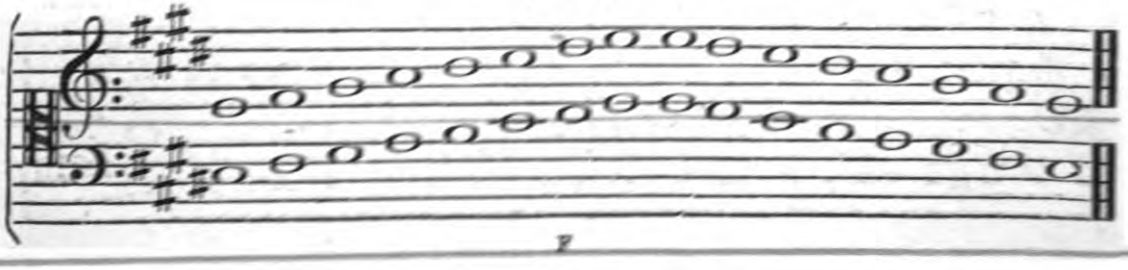

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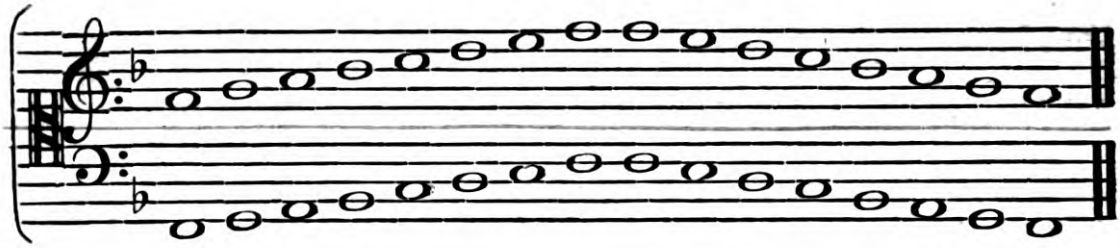
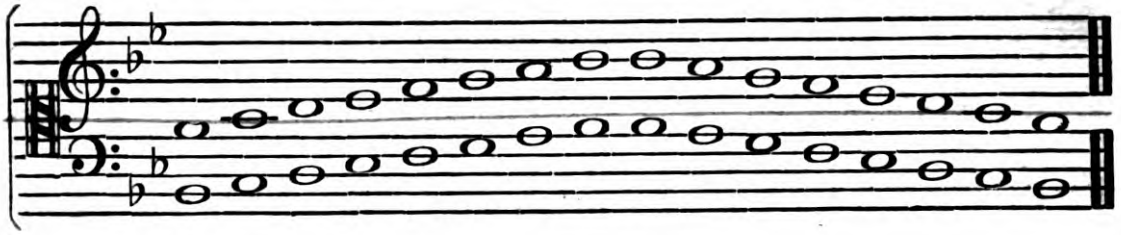


(23.)



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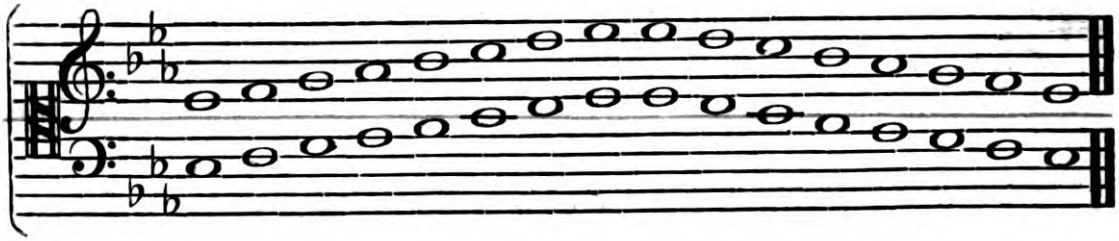
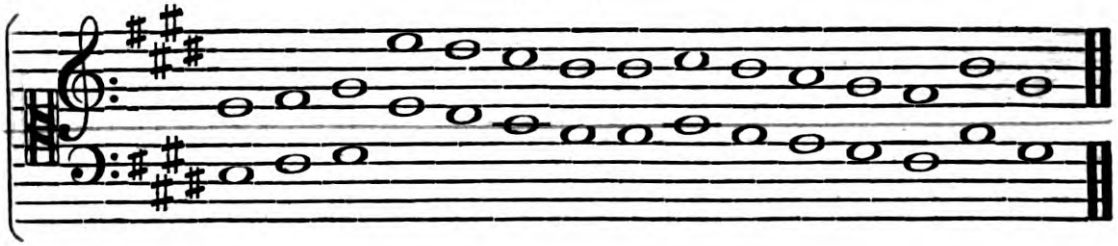
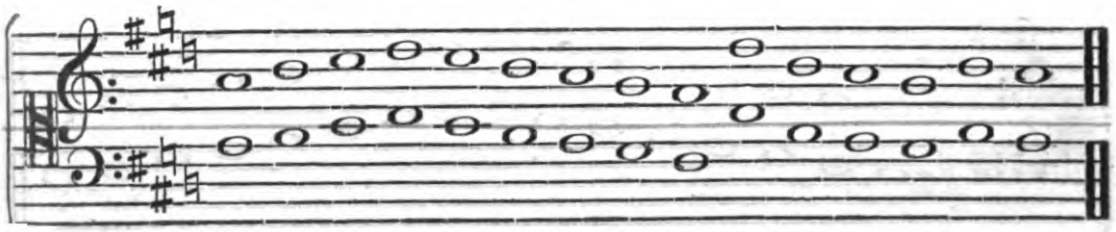
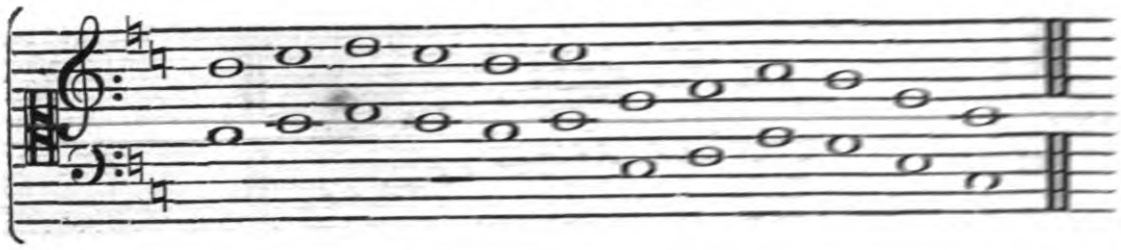


(25.)







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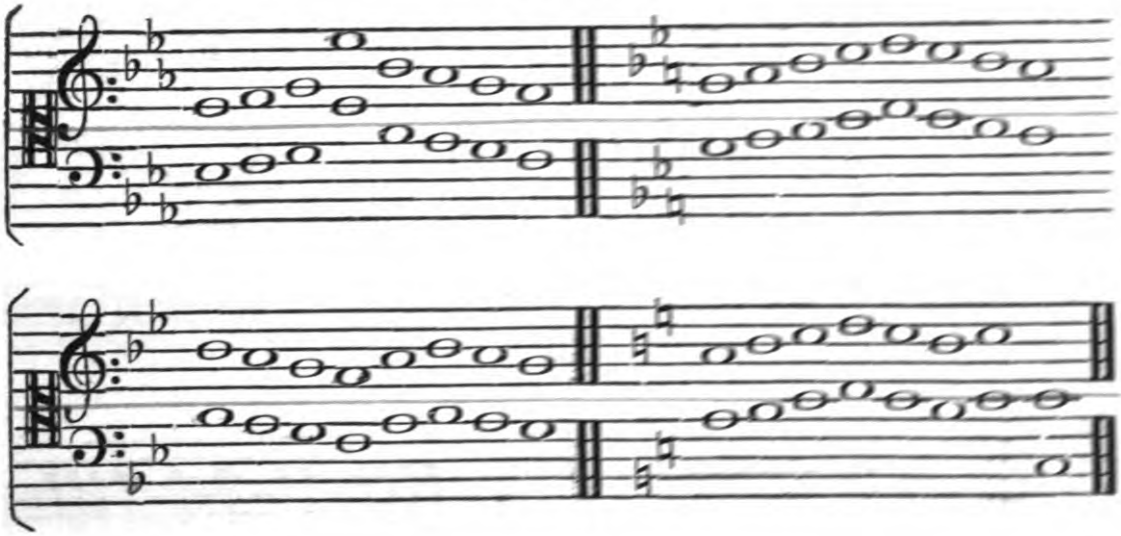
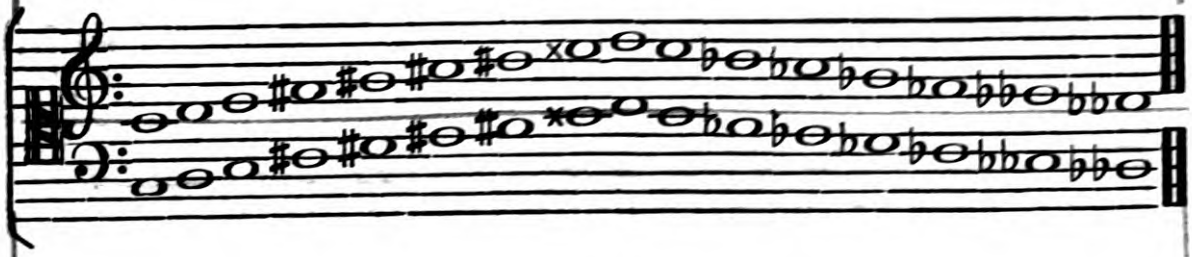


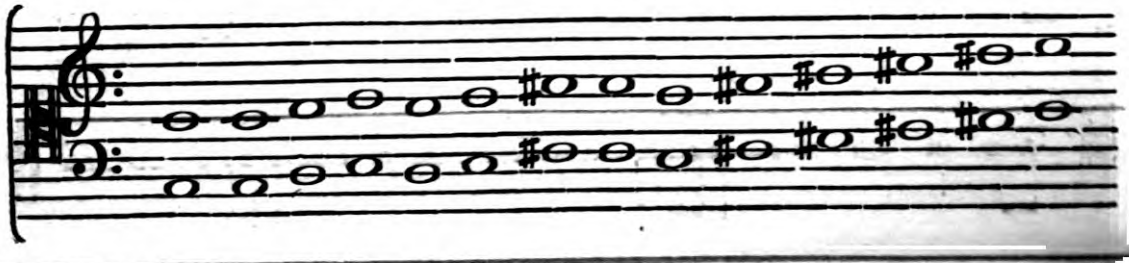
(27.)

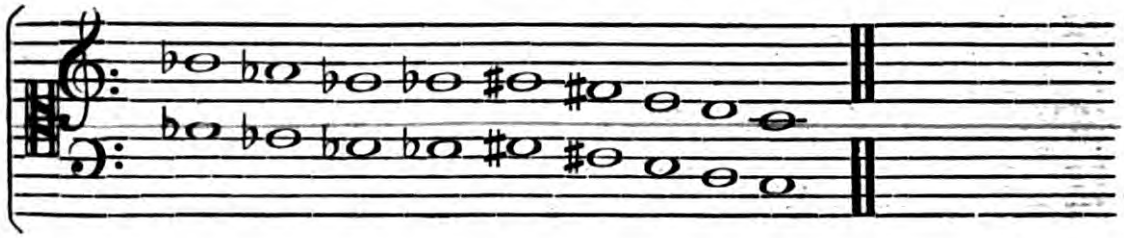
*Scale of Tones.*



(28.)

*Exercise on Tones.*

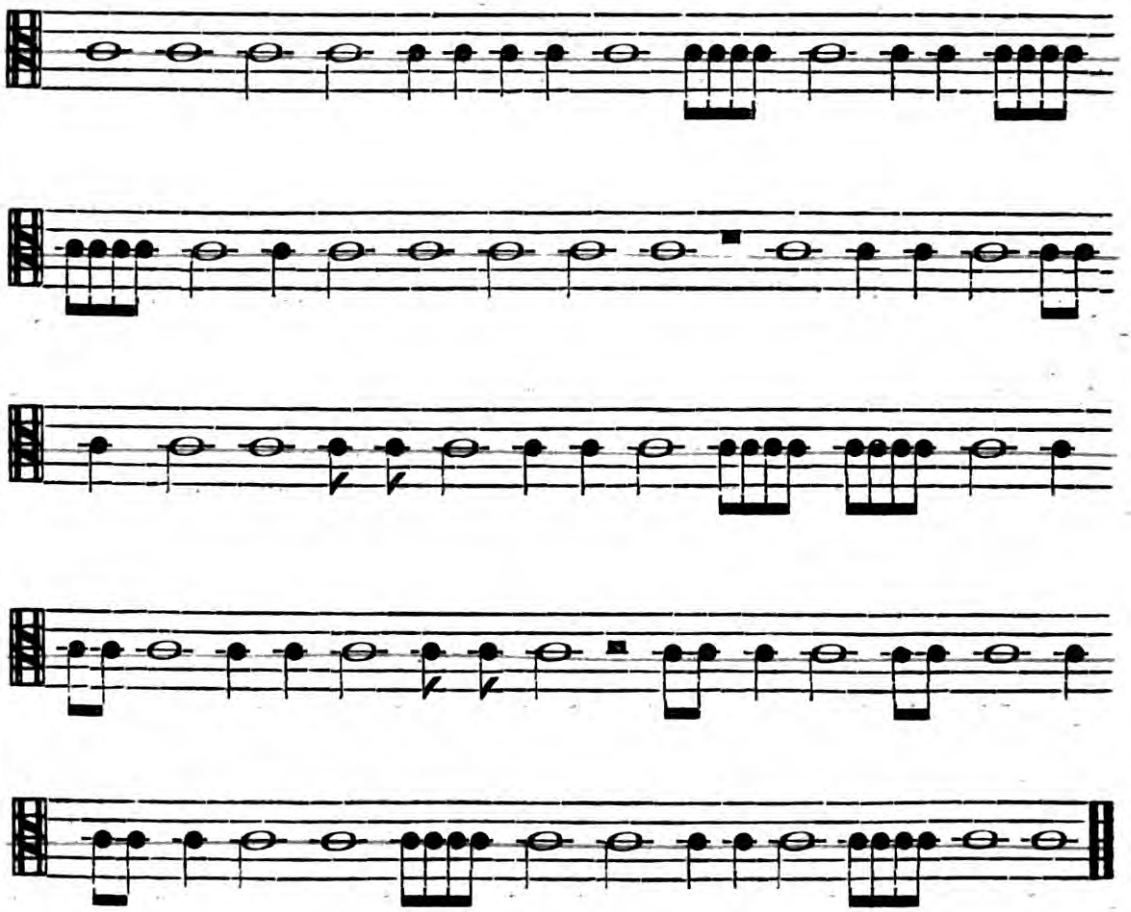




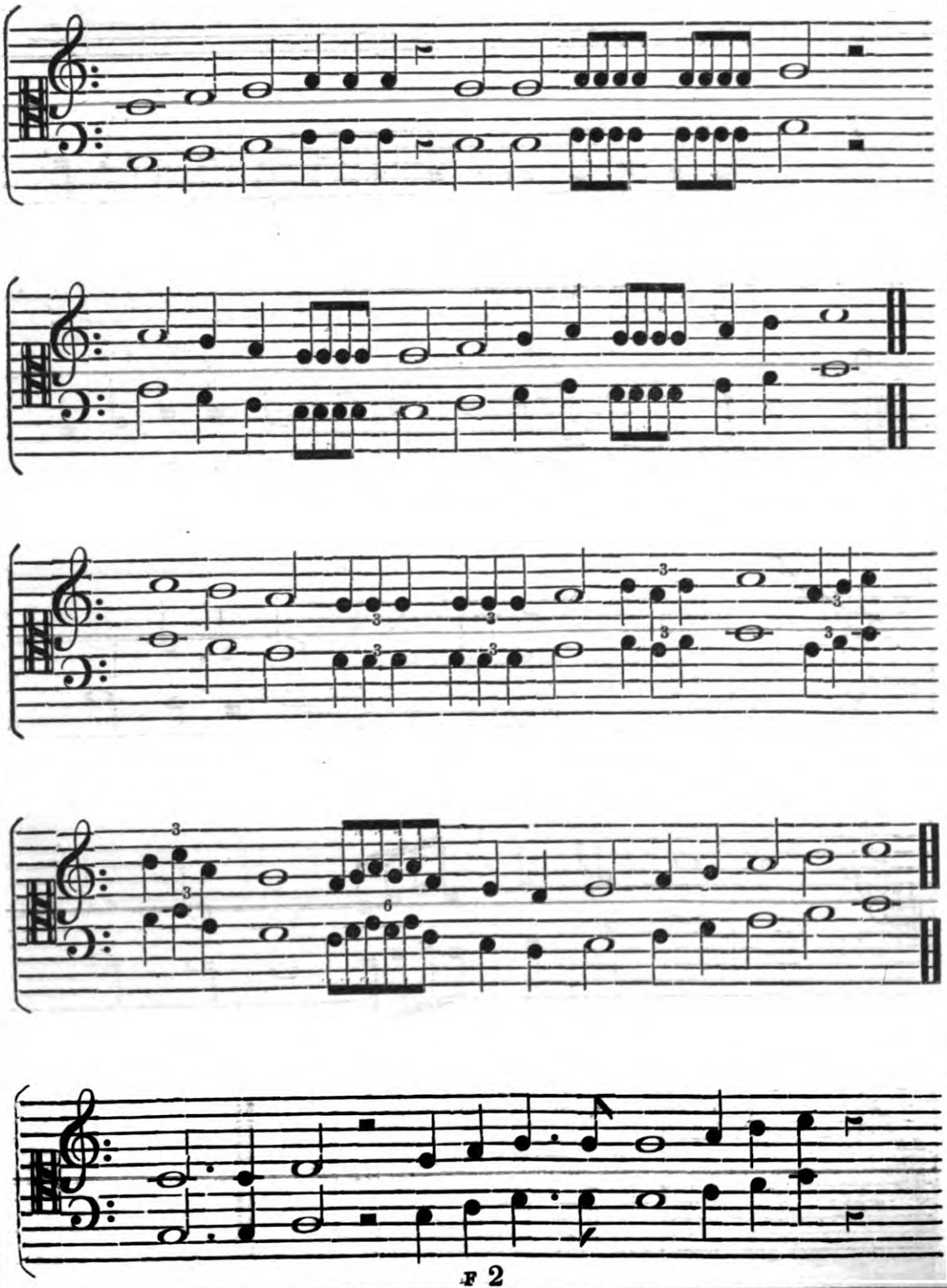
## CHAPTER VI.

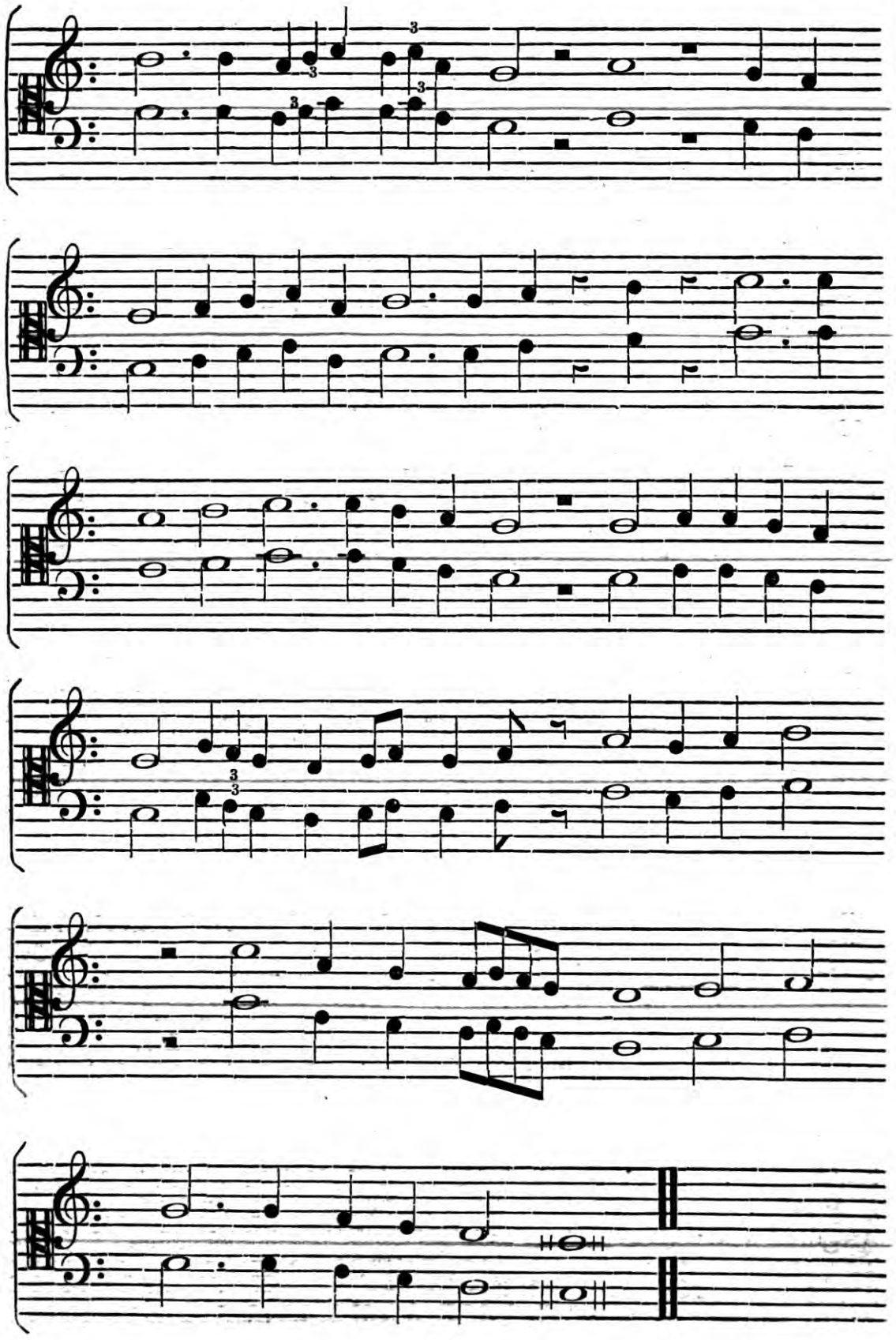
*Exercises on the different length of the Notes and Rests.*

(29.)



(30.)

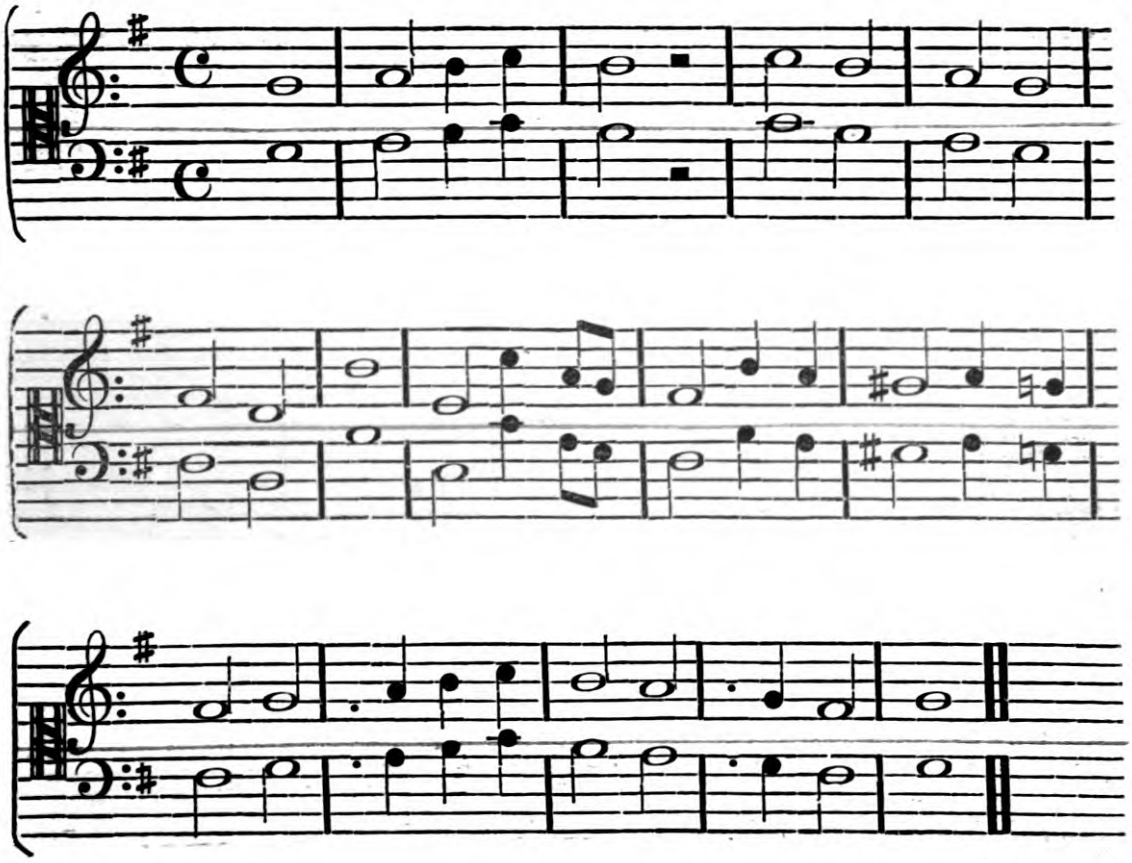




## CHAPTER VII.

*EXERCISES generally on the species of Time most in use in Church Music.*

(31.)



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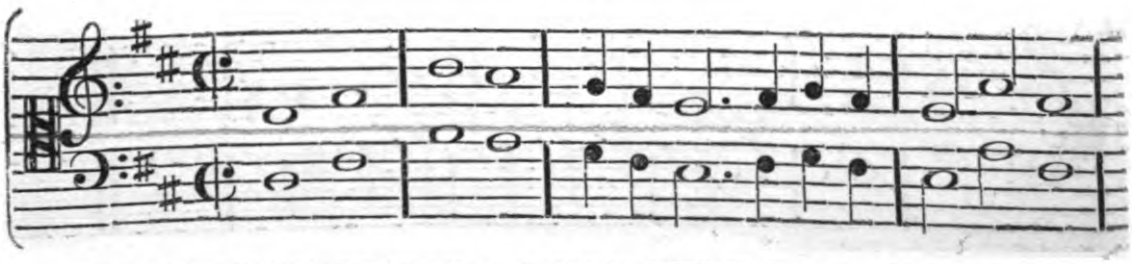

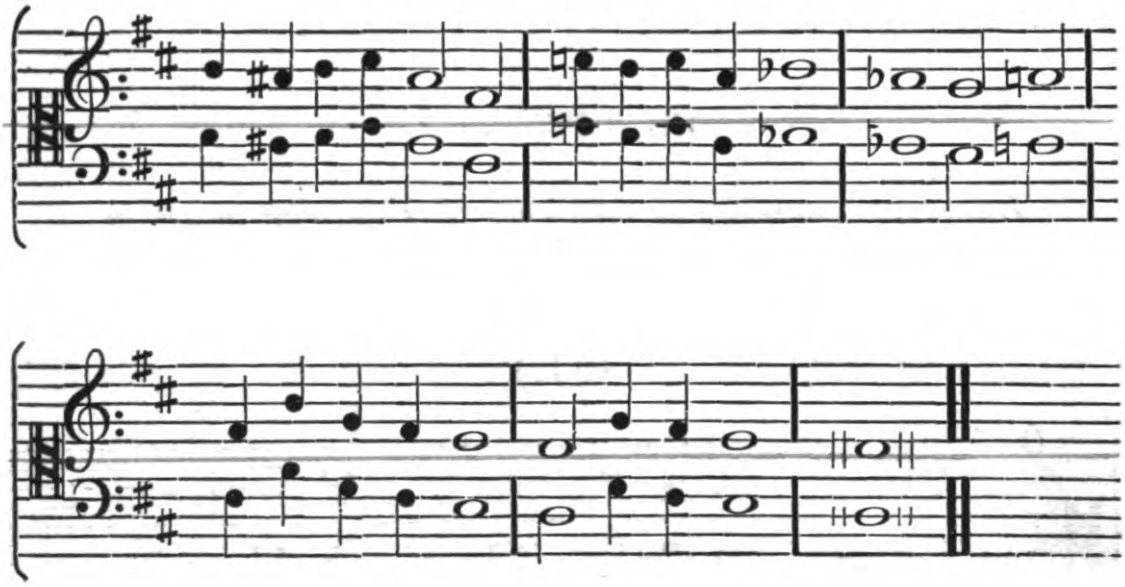

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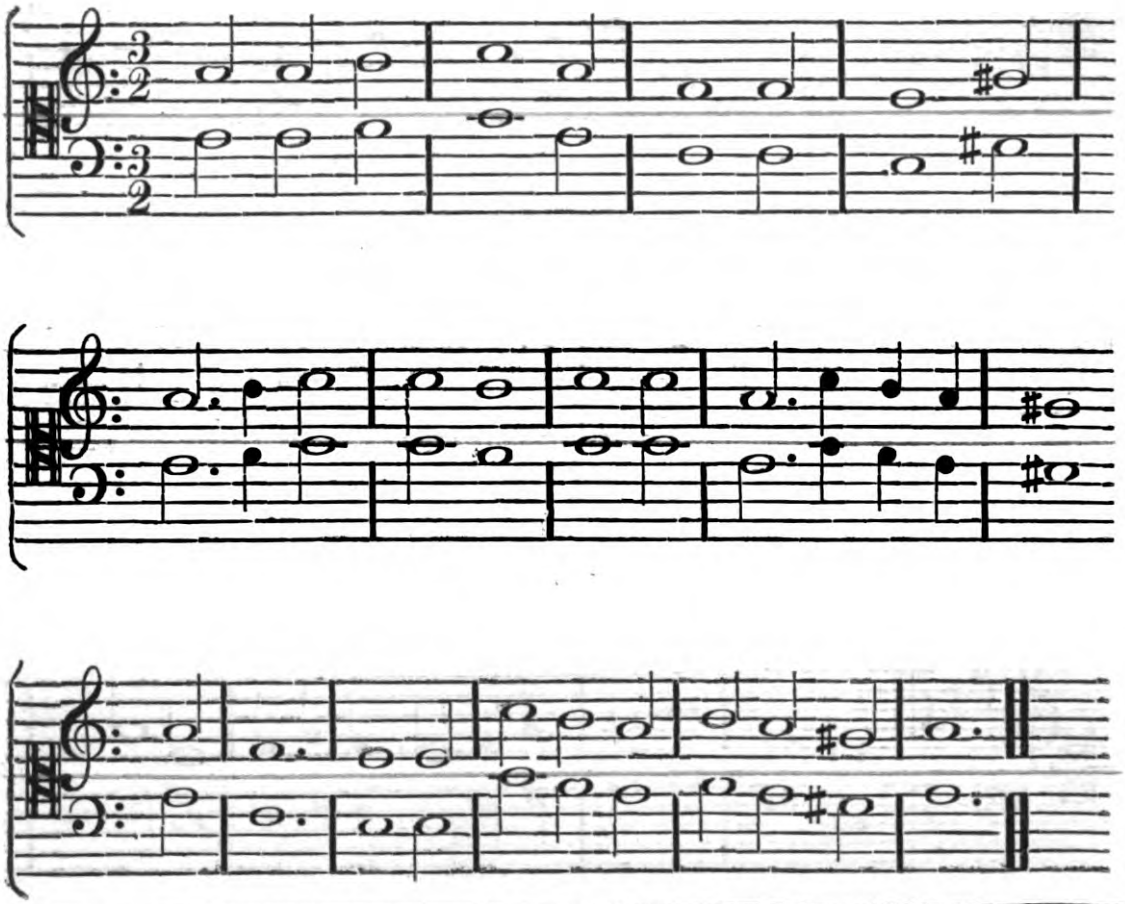
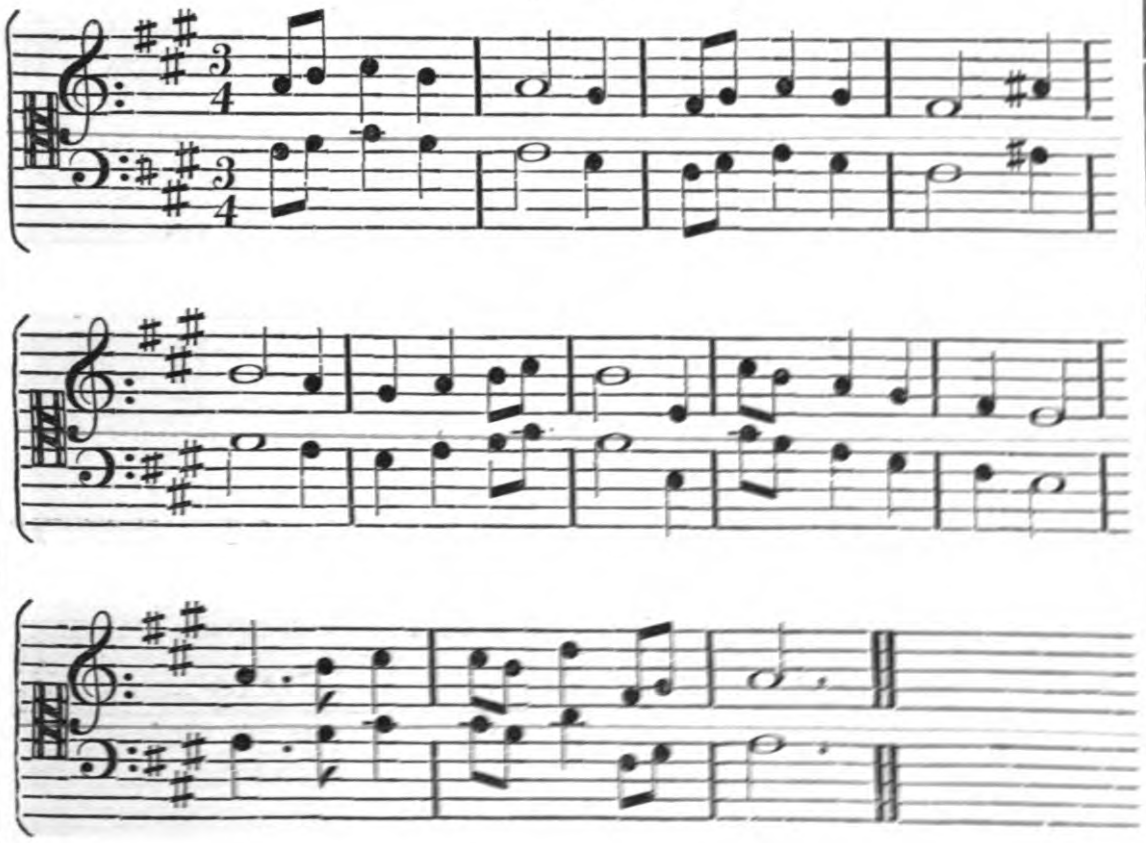


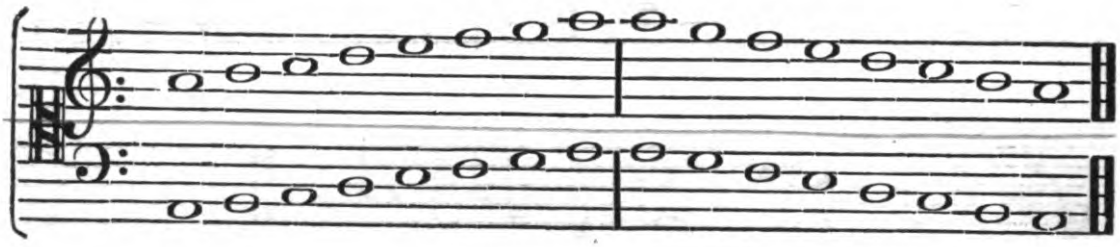
(34.)



# APPENDIX.

*Scales illustrating the Accidentals proper to the Minor Scale.*

(36.)



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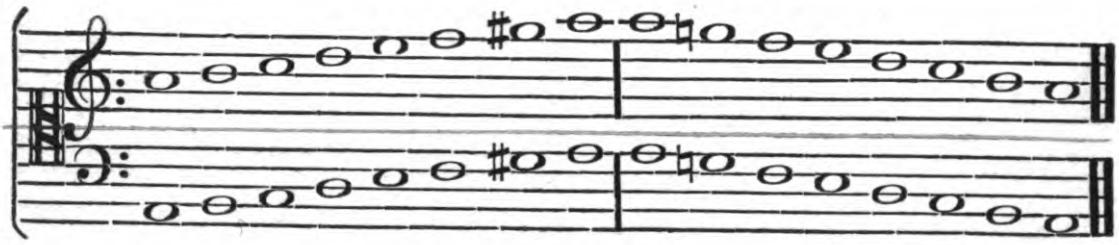

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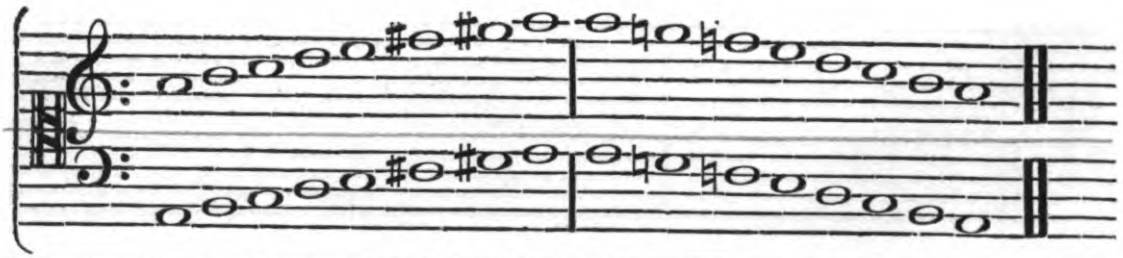
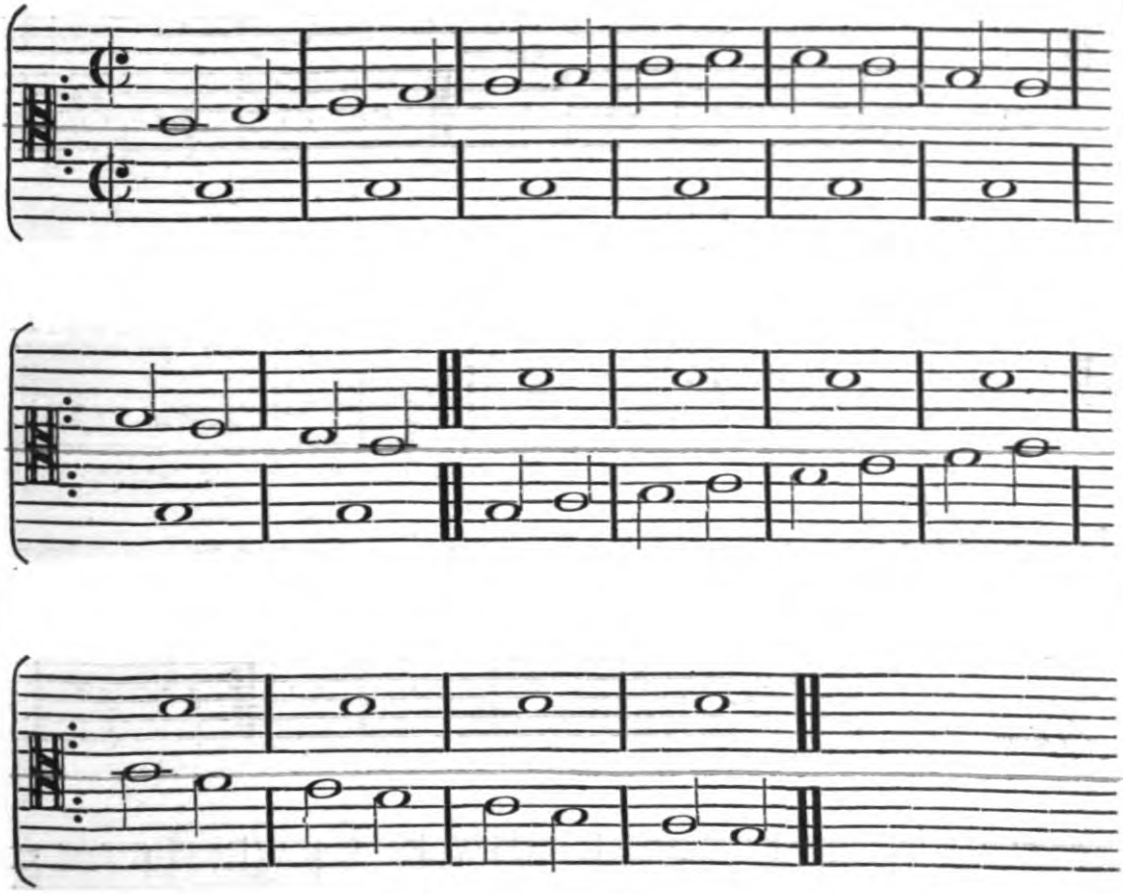


## GENERAL EXERCISES.

*Exercises in two parts.*

(39.)



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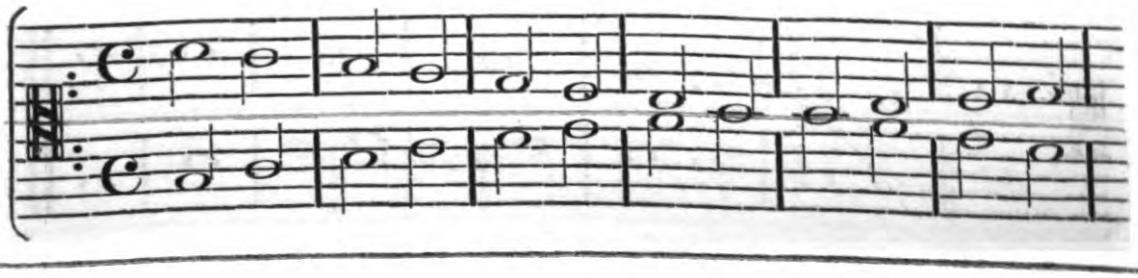
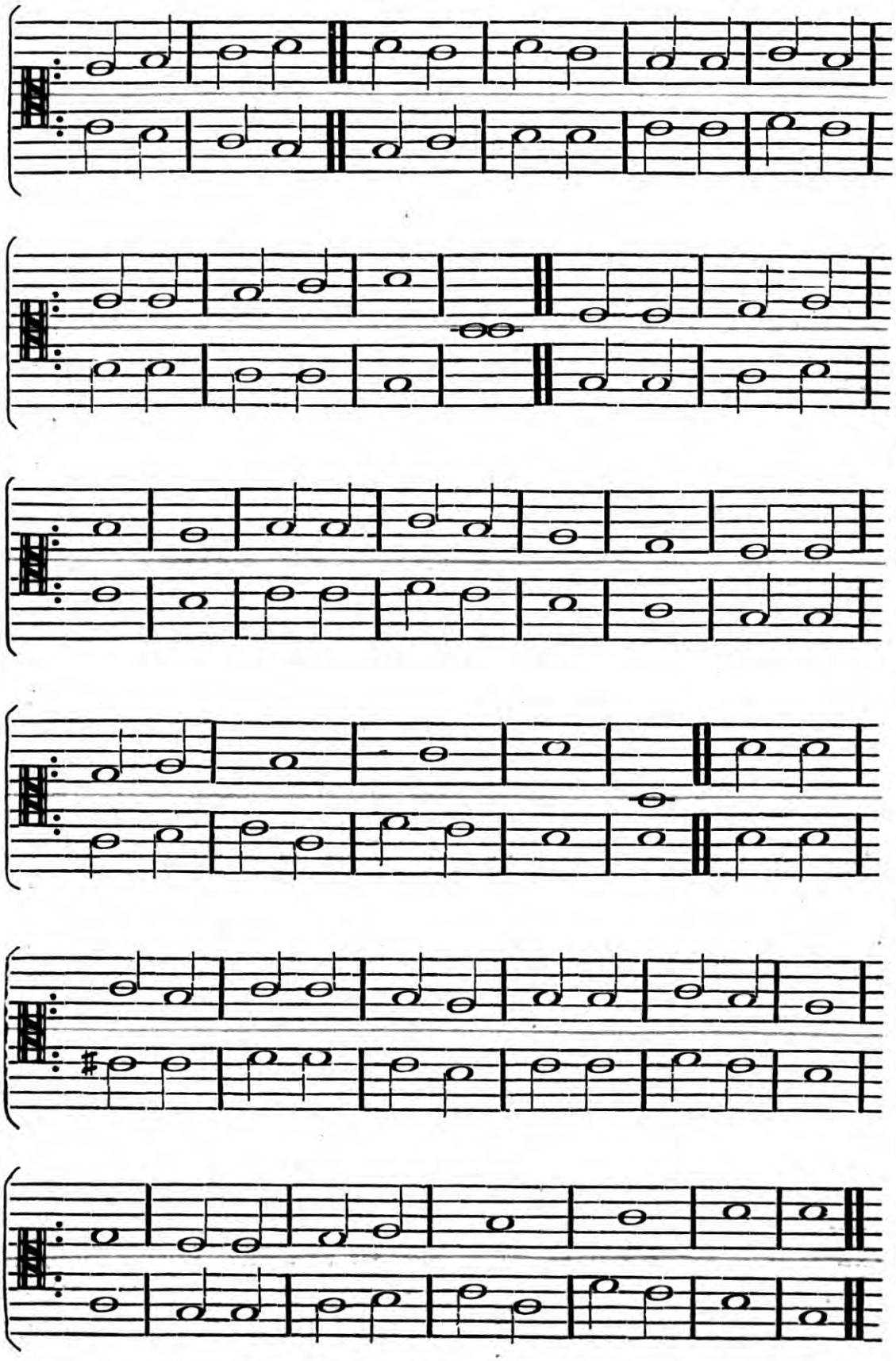
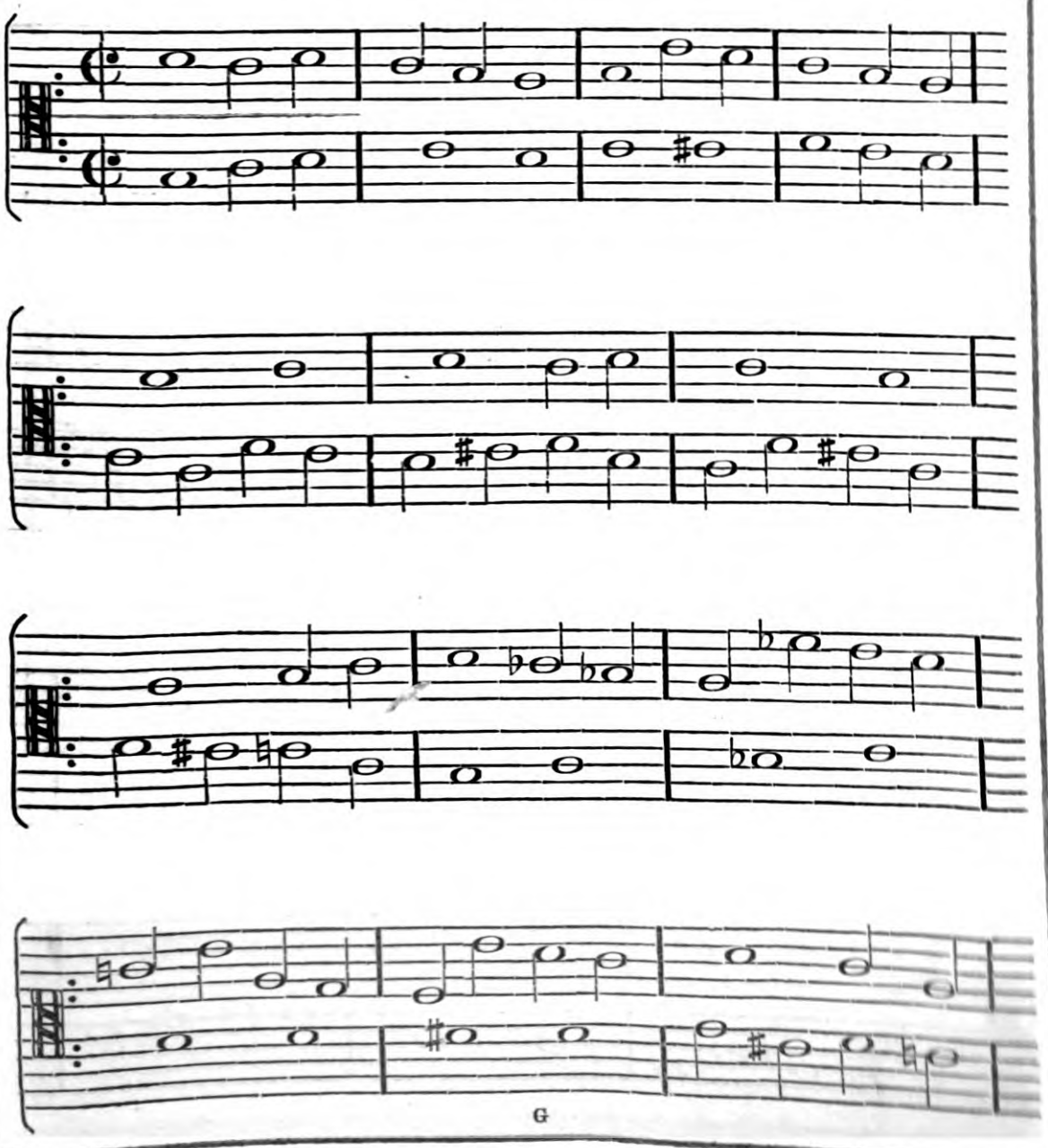
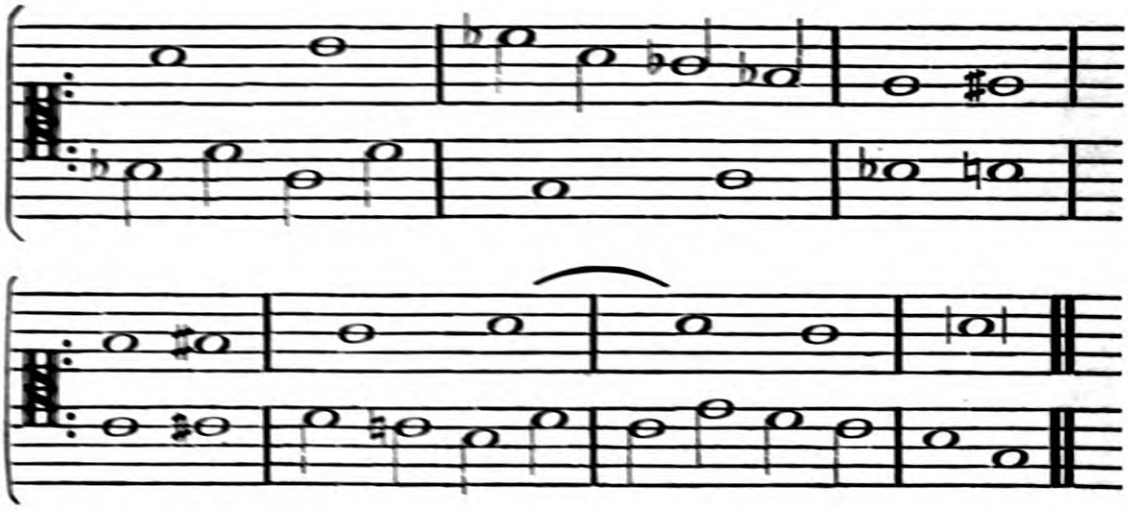




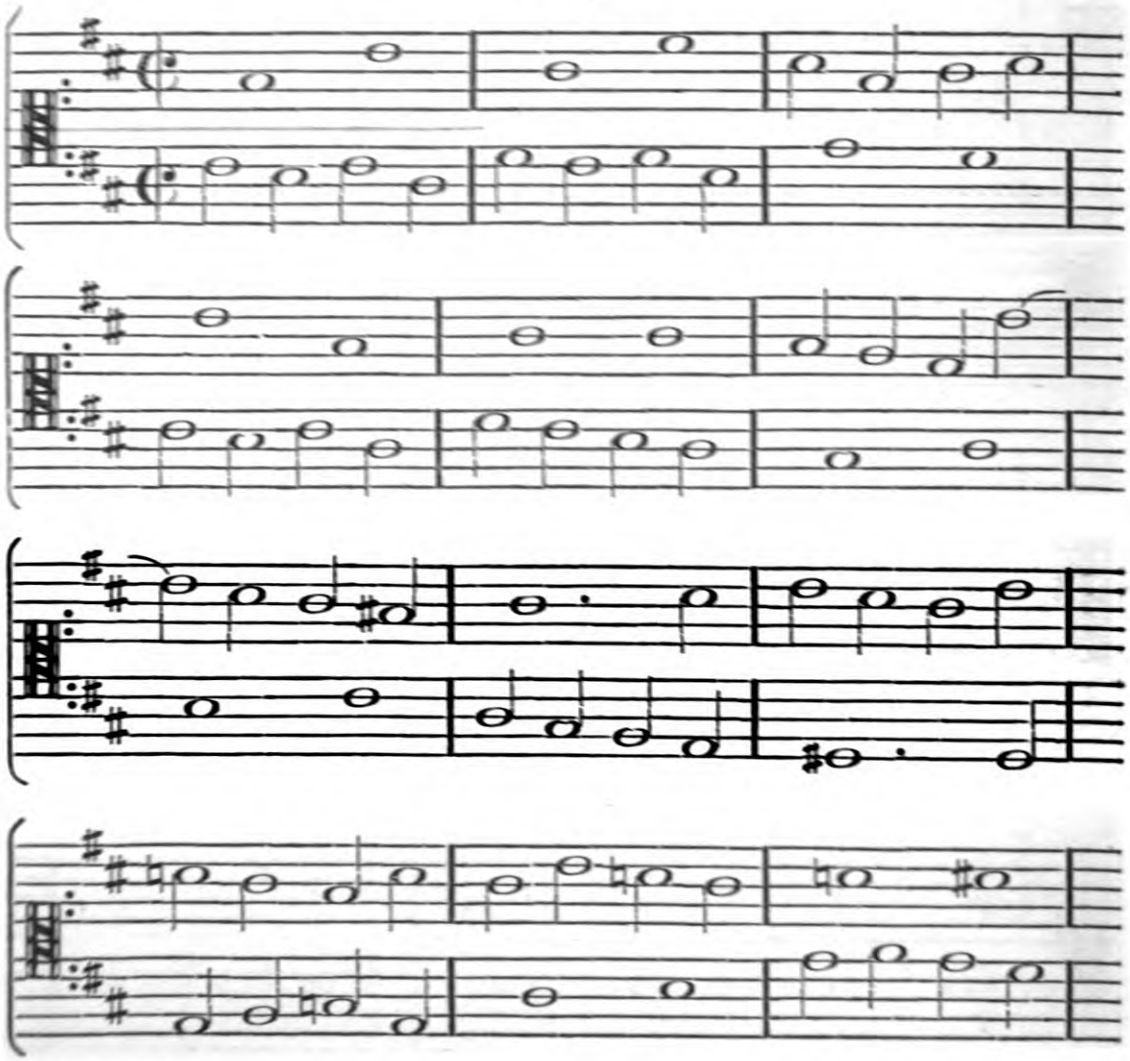
¶ In the following Exercises the Red line is not used beyond the first Bar, it being considered more for the advantage of the pupil to have some practice in which that assistance is not given; and by this time he is supposed to have become thoroughly acquainted with the position of the C-line.

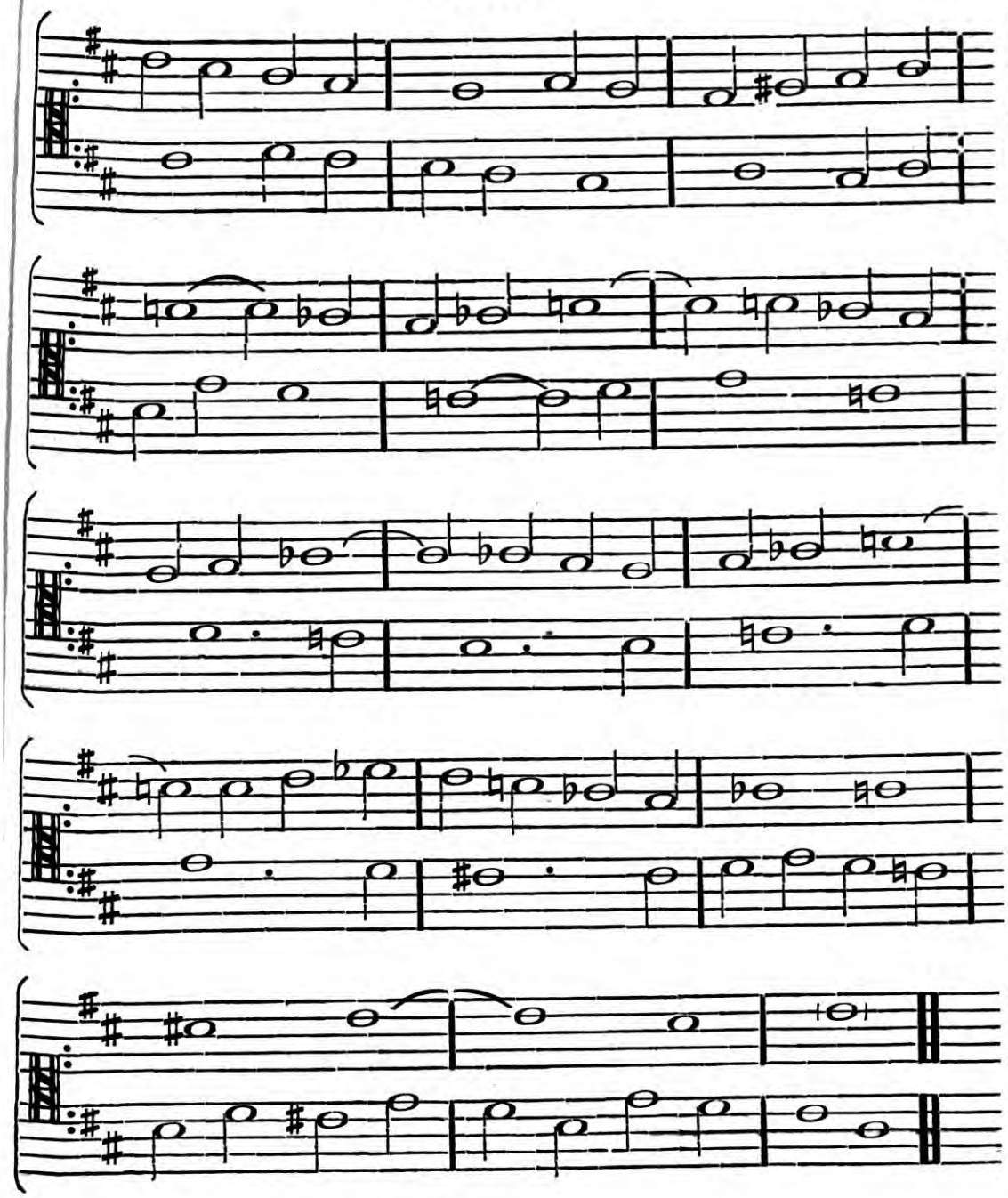
## (41.)



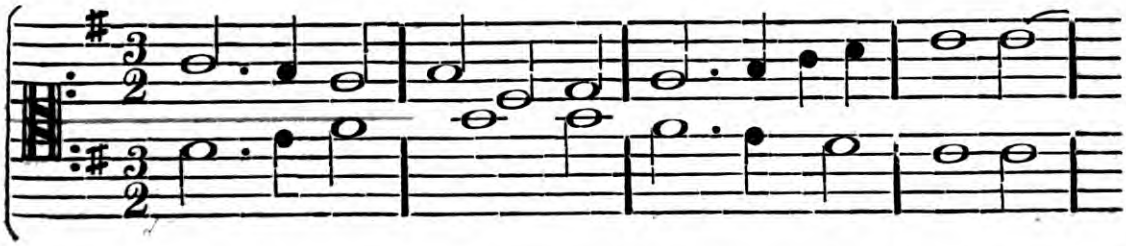


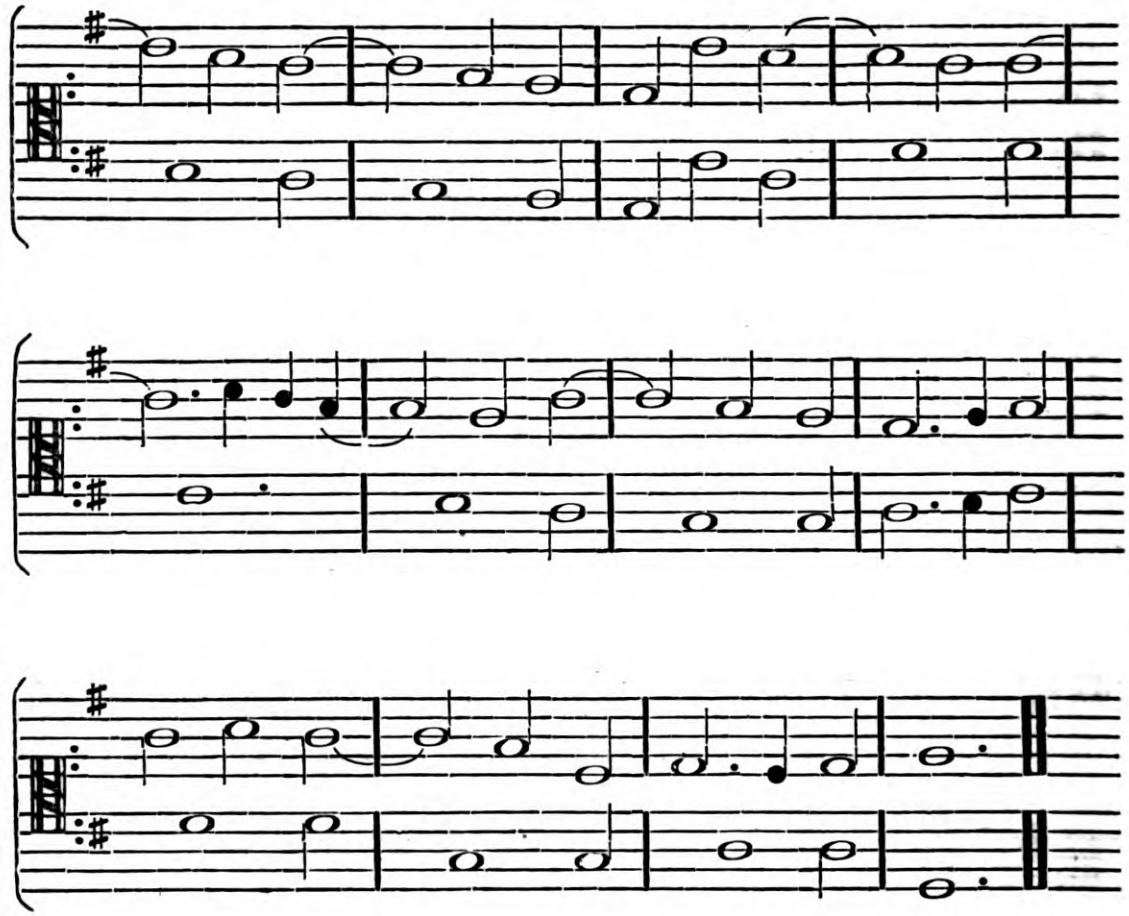
(42.)



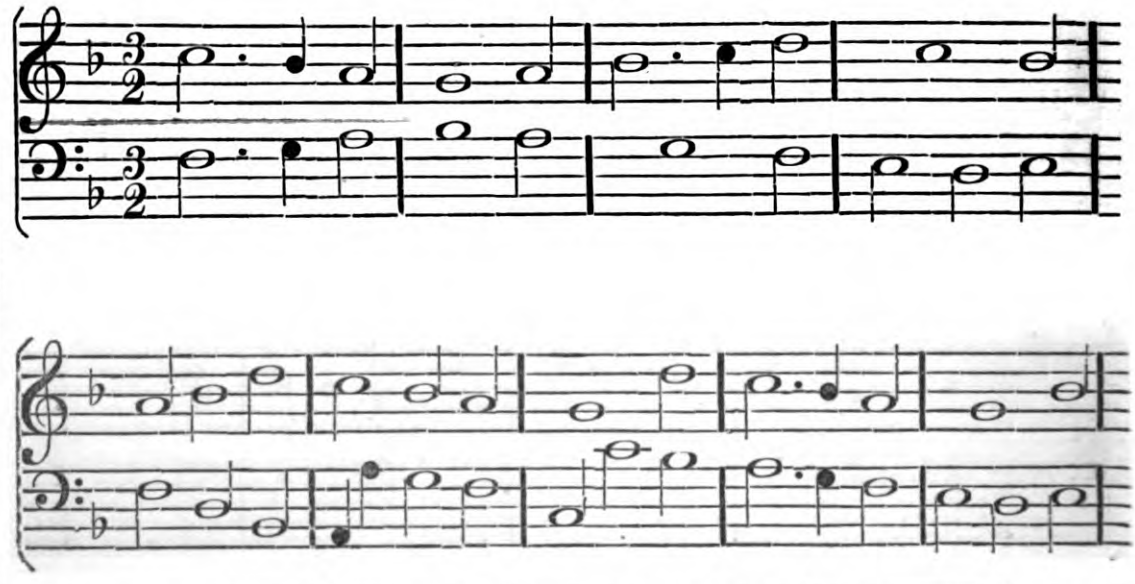


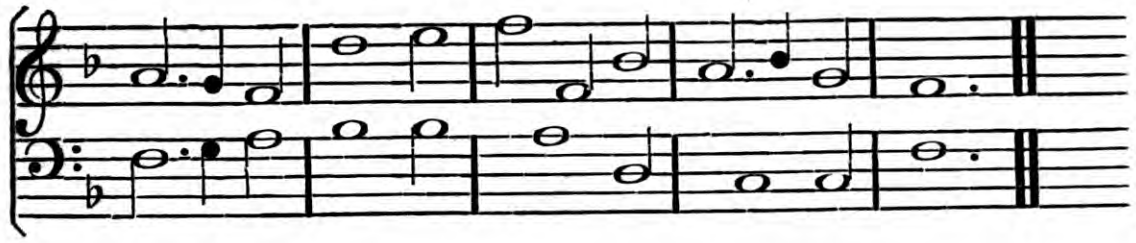
(43.)



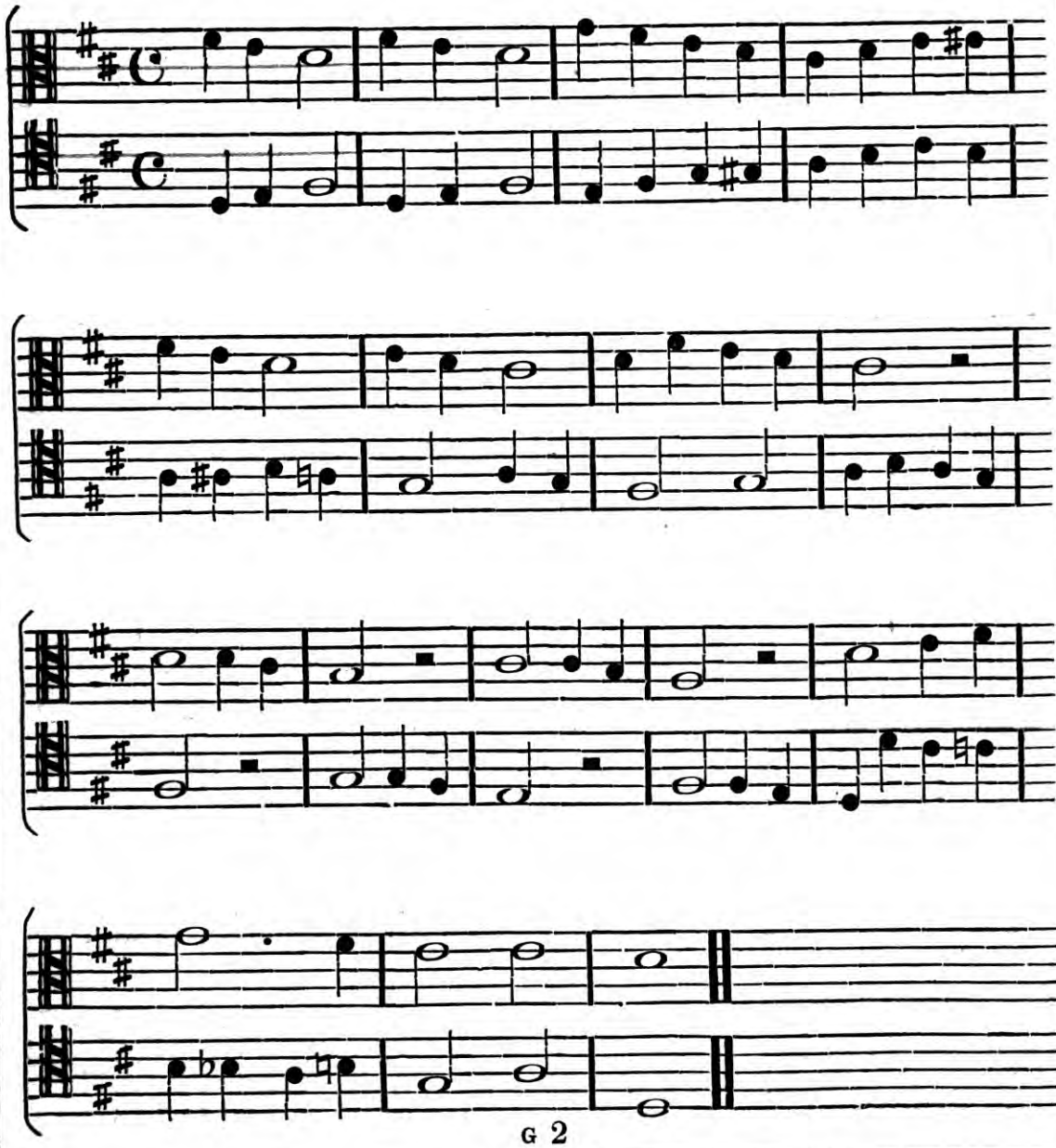


(44.)



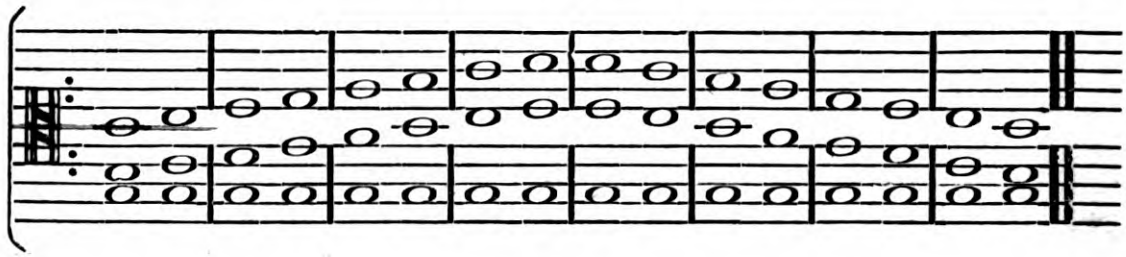


(45.)

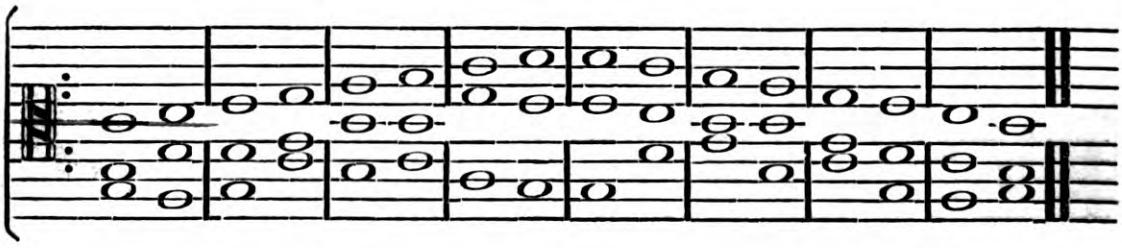


*Exercises in three parts.*

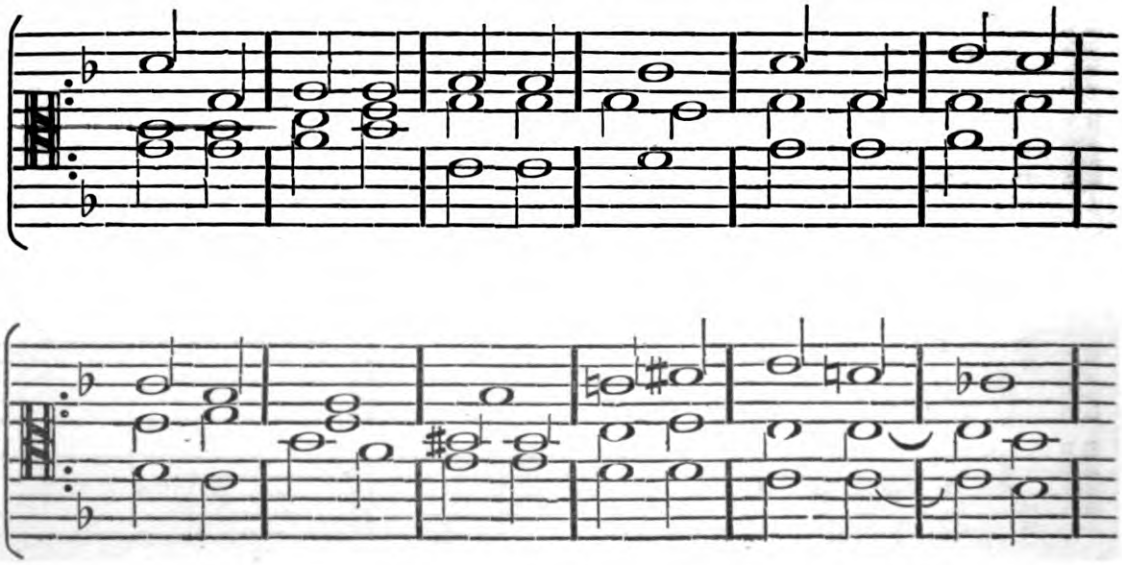
(46.)

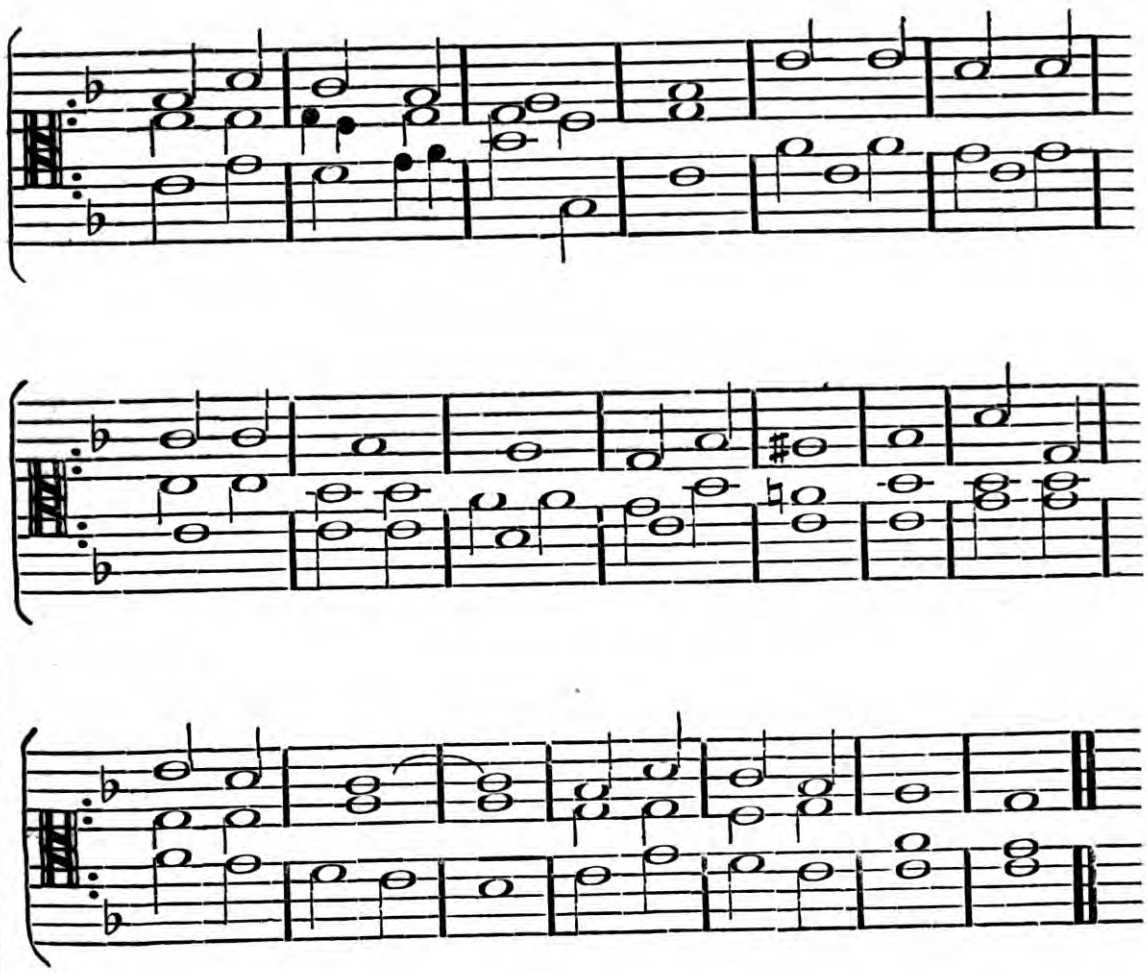


(47.)

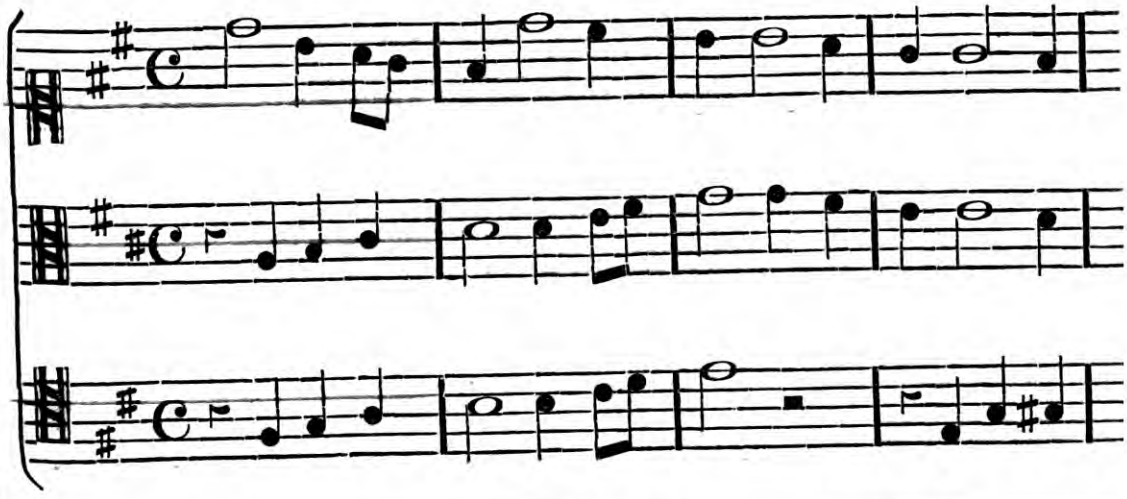


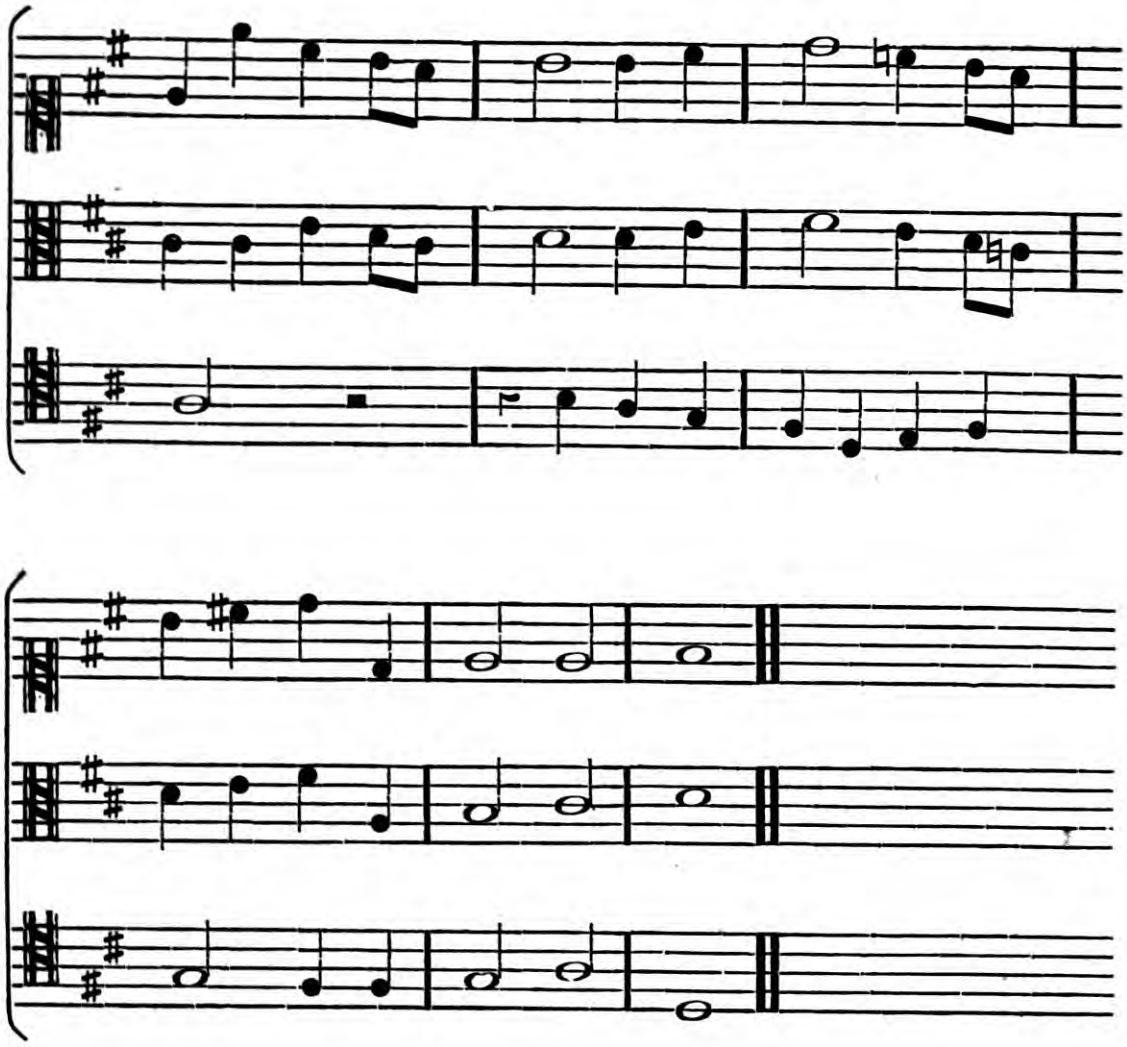
(48.)



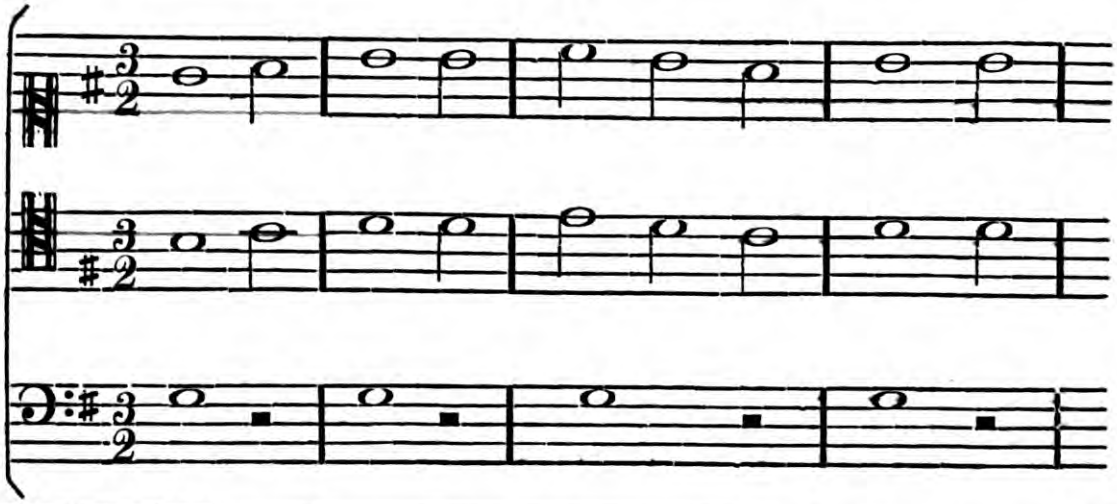


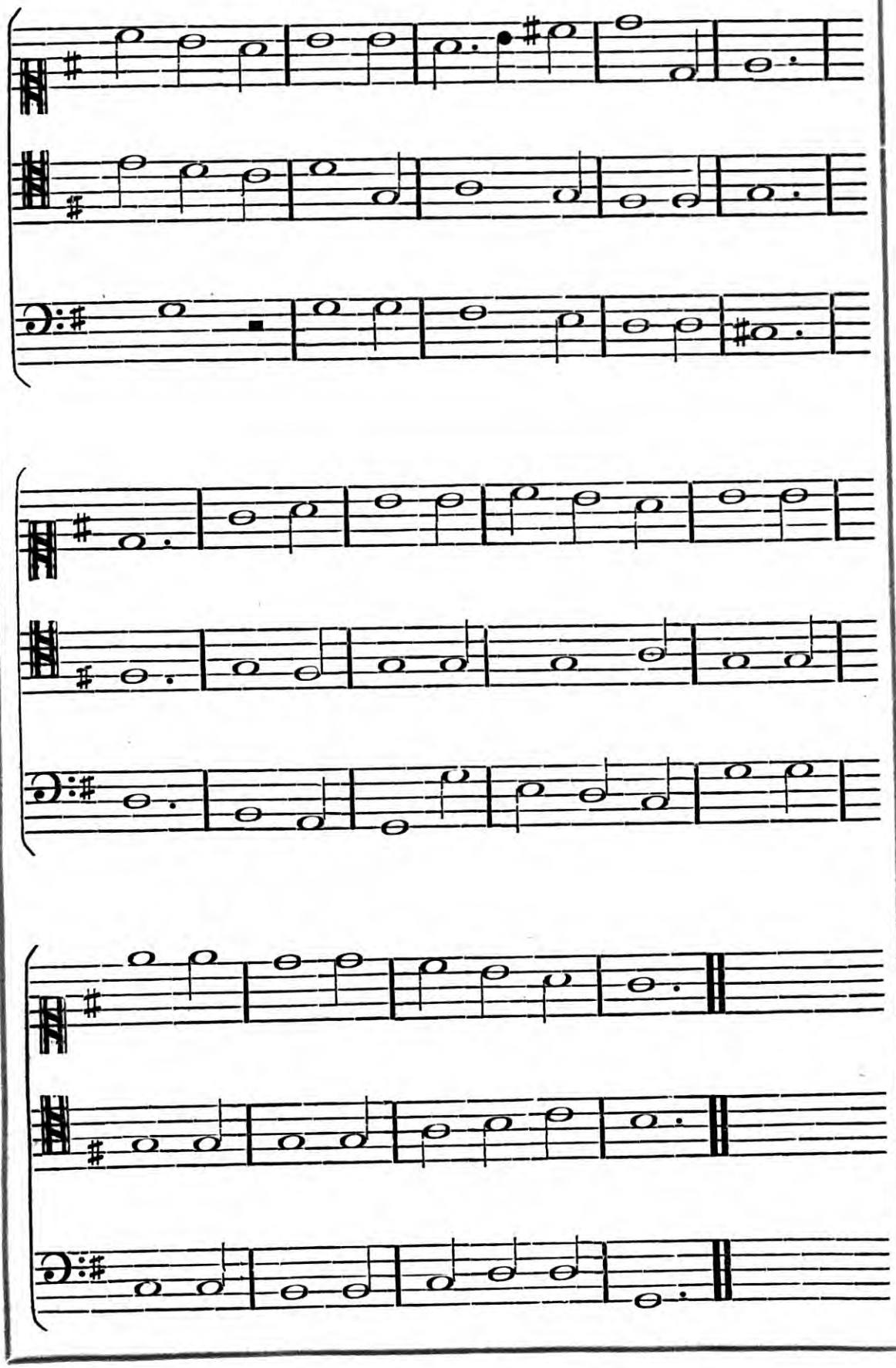
(49.)



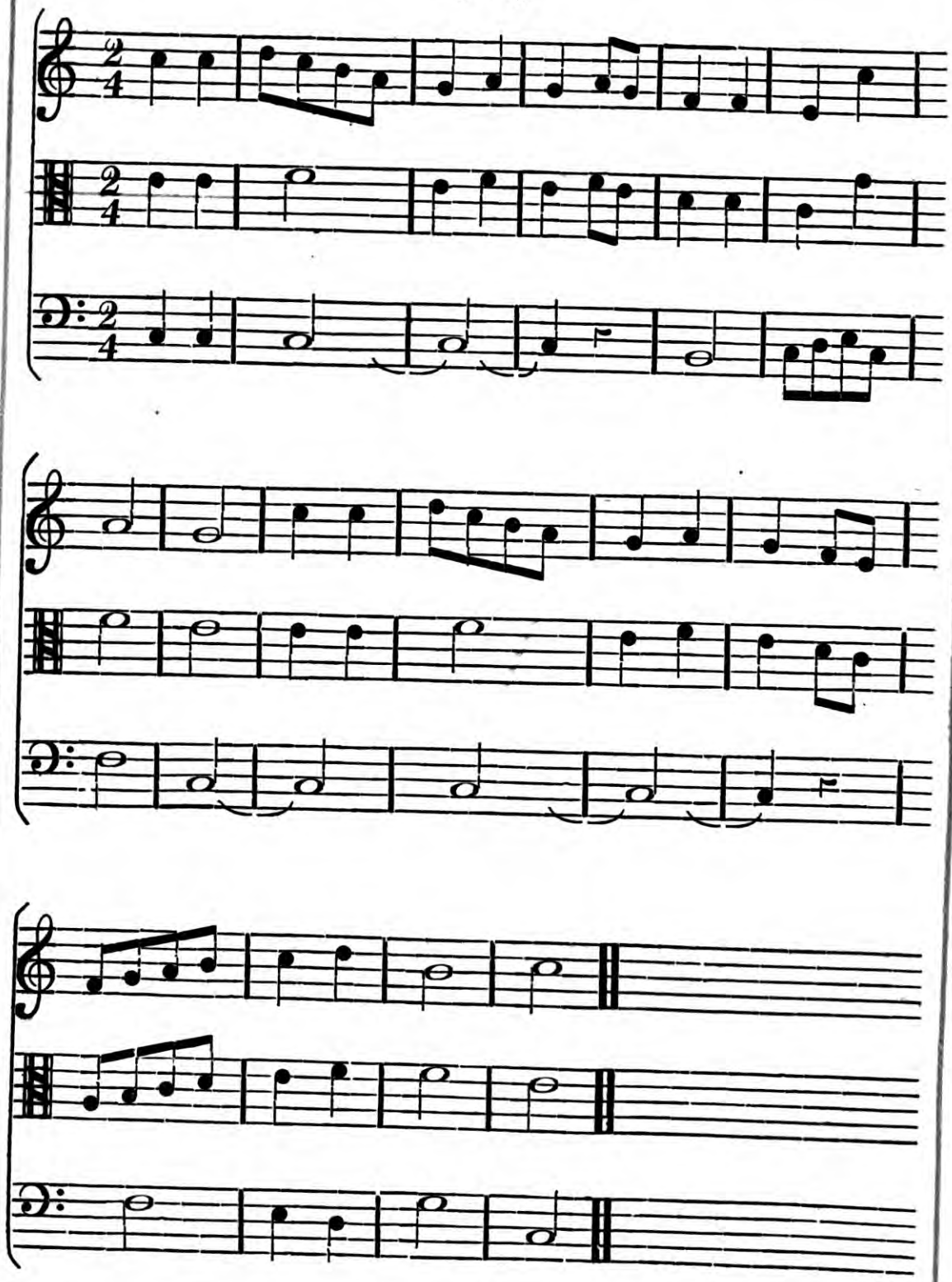


(50.)



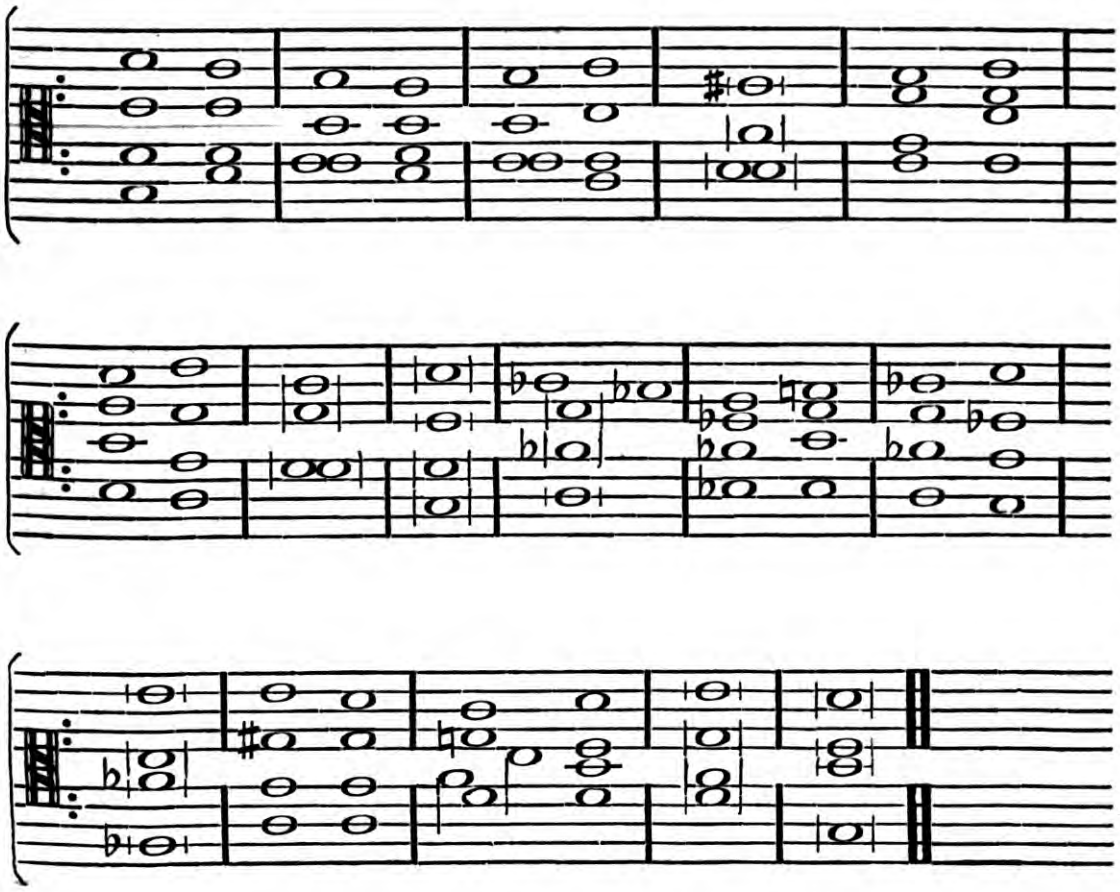


(51.)

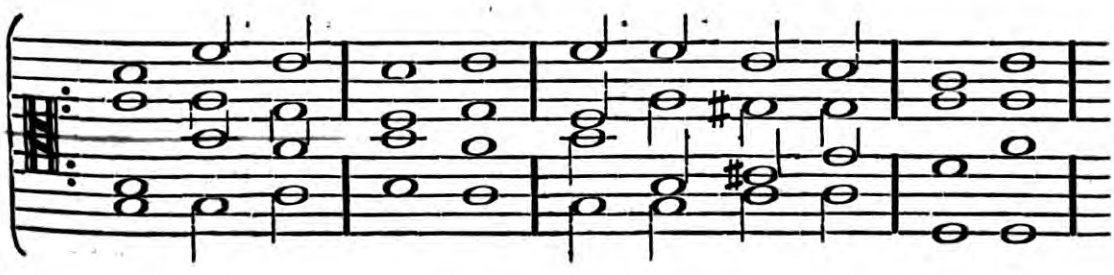


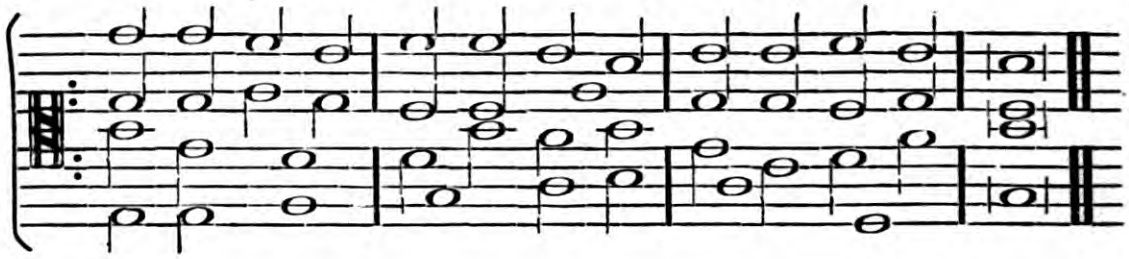
*Exercises in four parts.*

(52.)

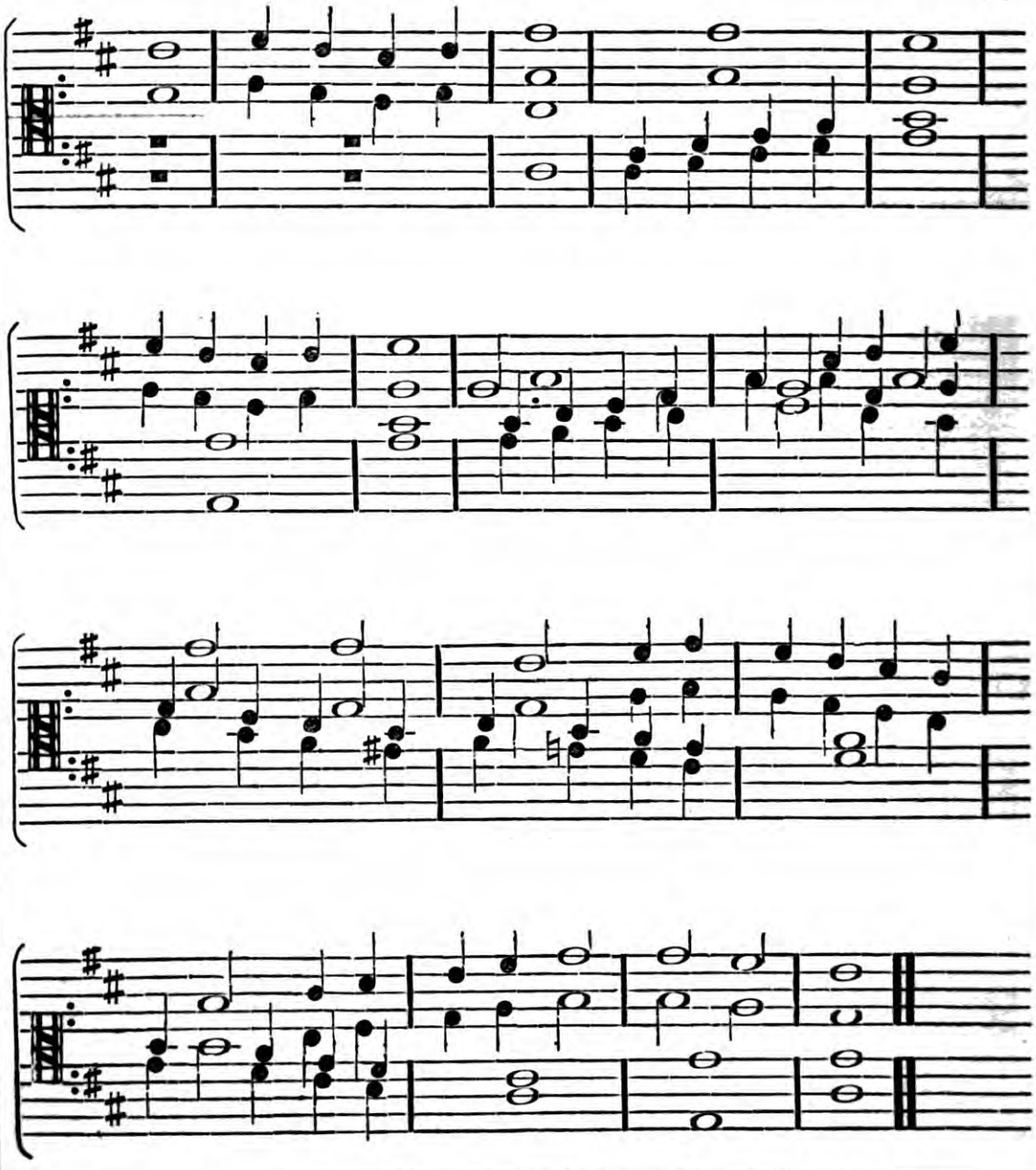


(53.)





(54.)

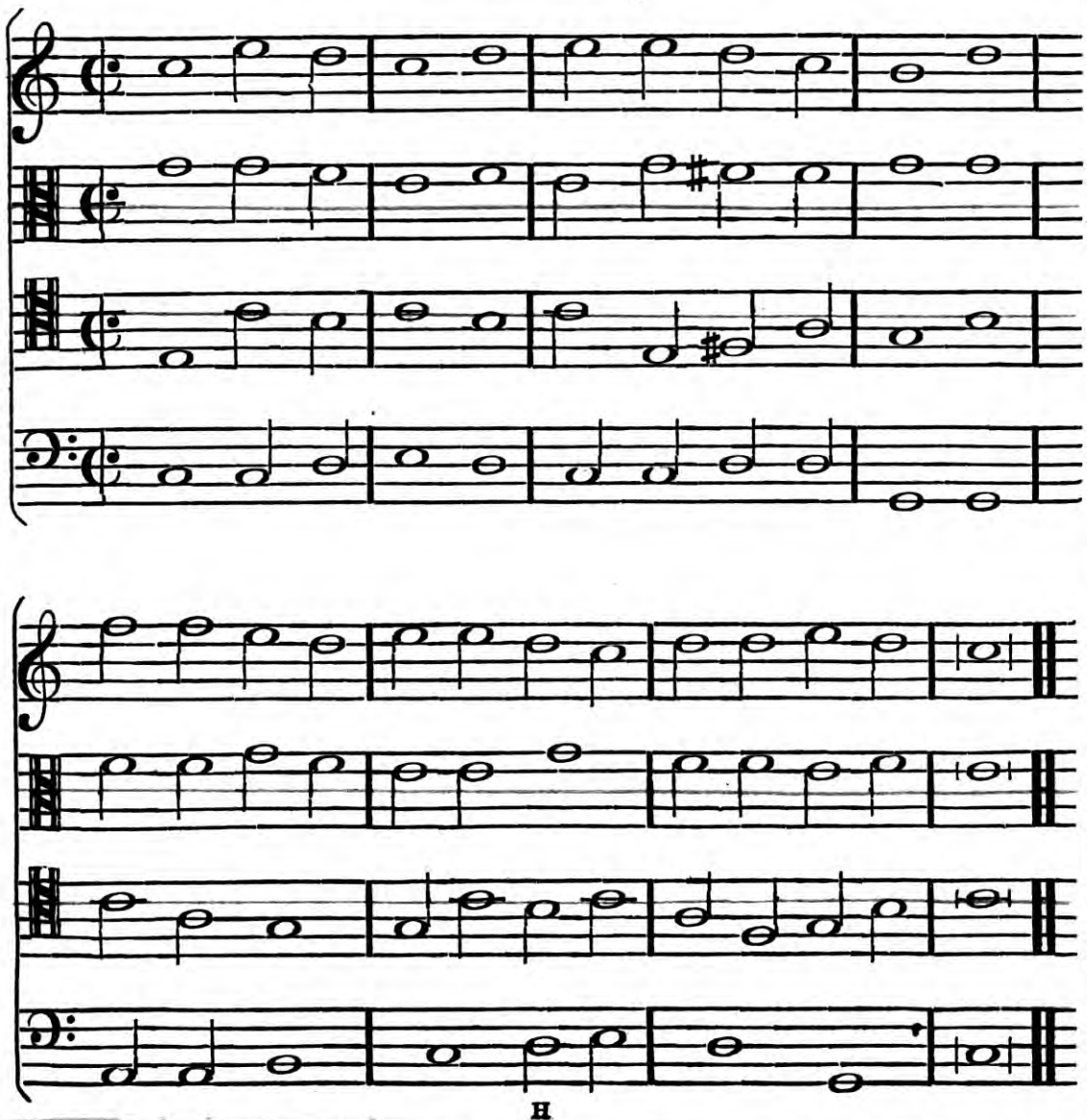


Exercises (55) and (56) will be seen to be the same as Exercises (53) and (54). The latter being written on the entire staff, and the former being separated into its respective staffs, with their proper clefs.

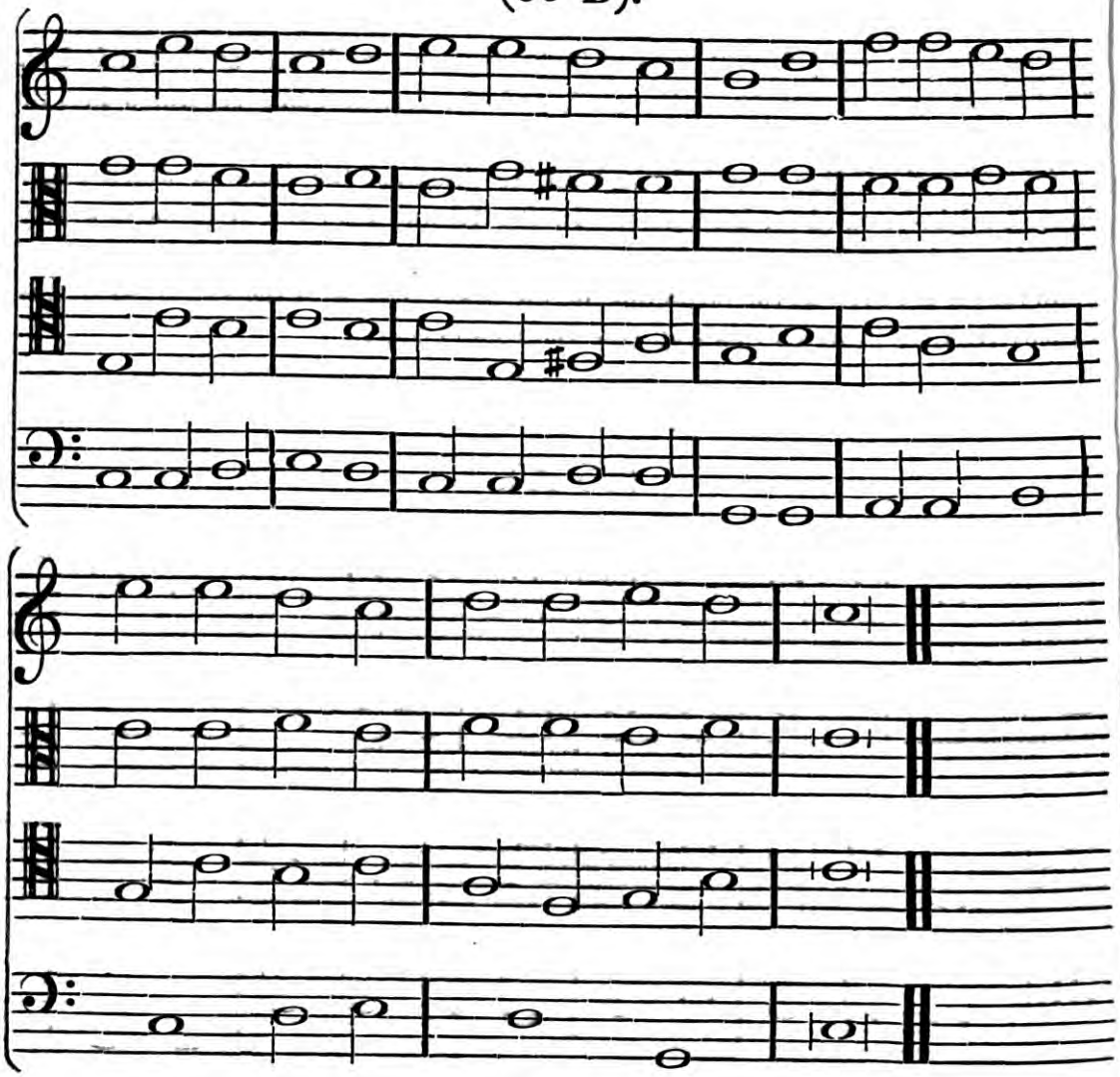
(55 A) has the C-line in red throughout, to illustrate the mode in which paper for score might be ruled for beginners. In (55 B) and (57) the Red line is wholly omitted, and the pupil left to his knowledge of the use of the various clefs.

In (56) it is placed at the beginning of the lower staff with the F-clef, as that is the only Exercise in which this staff (the Baritone) occurs.

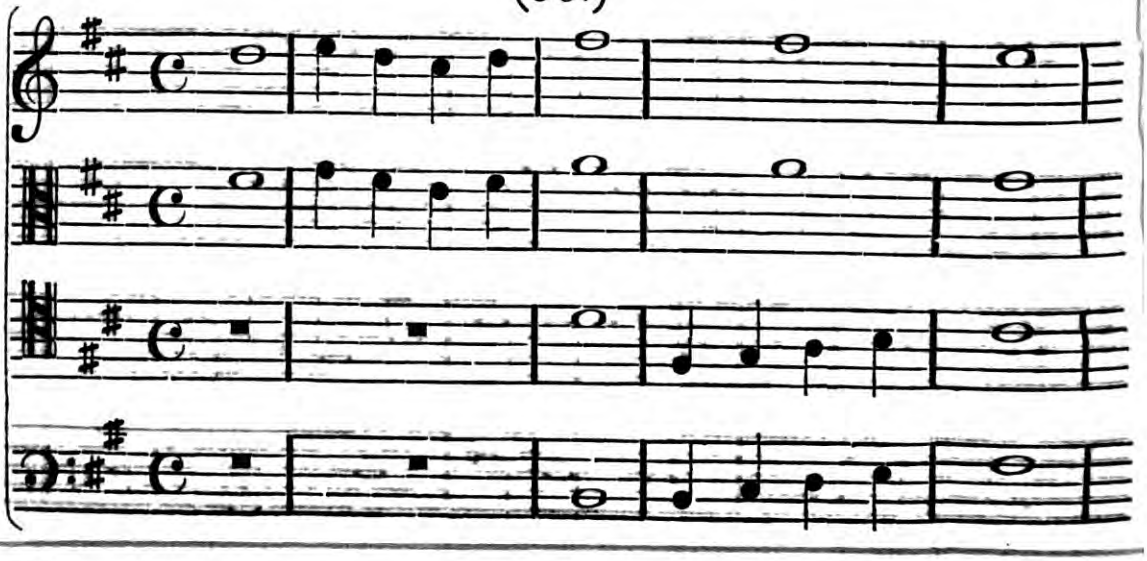
## (55 A).

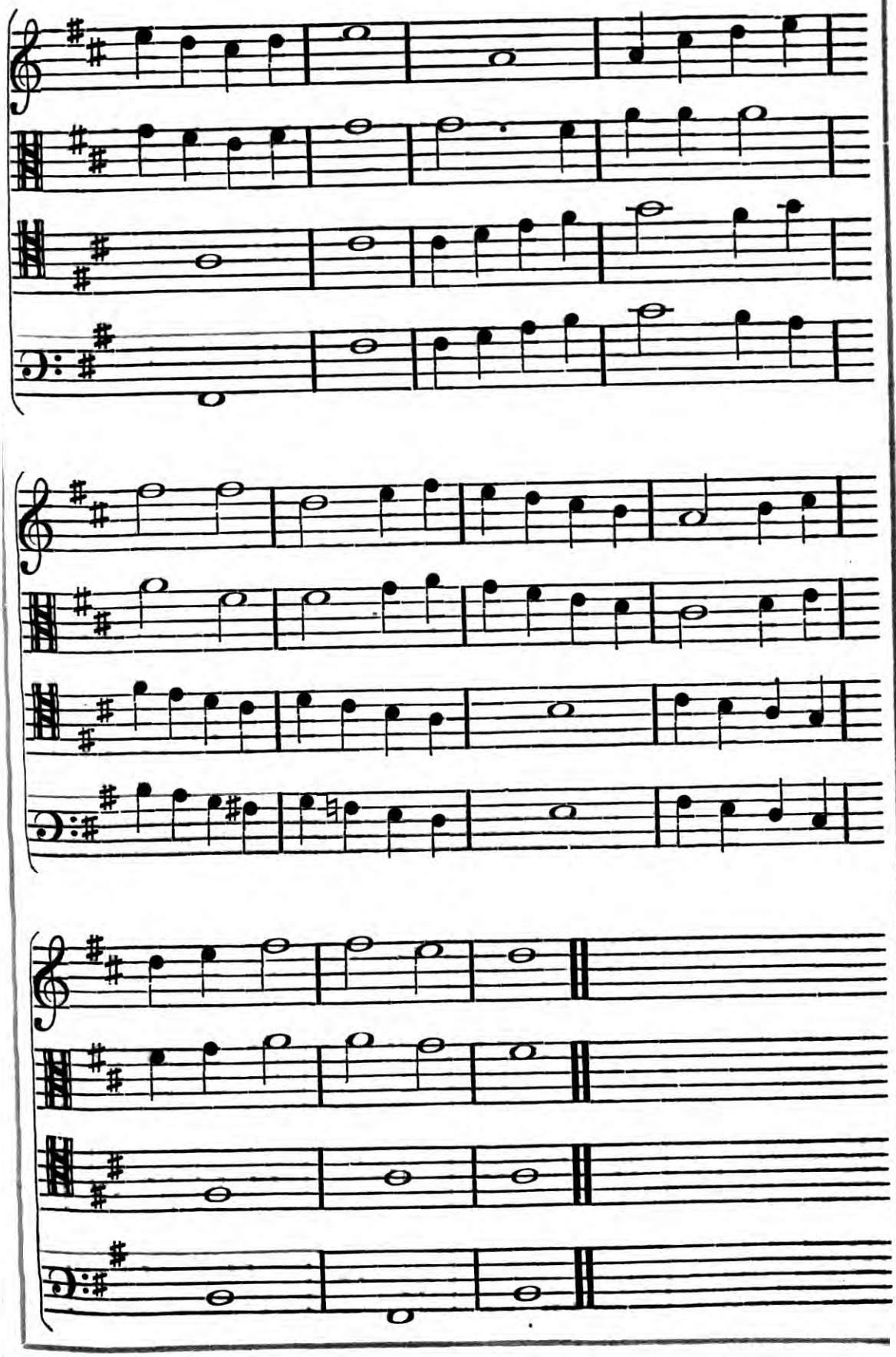


(55 B).

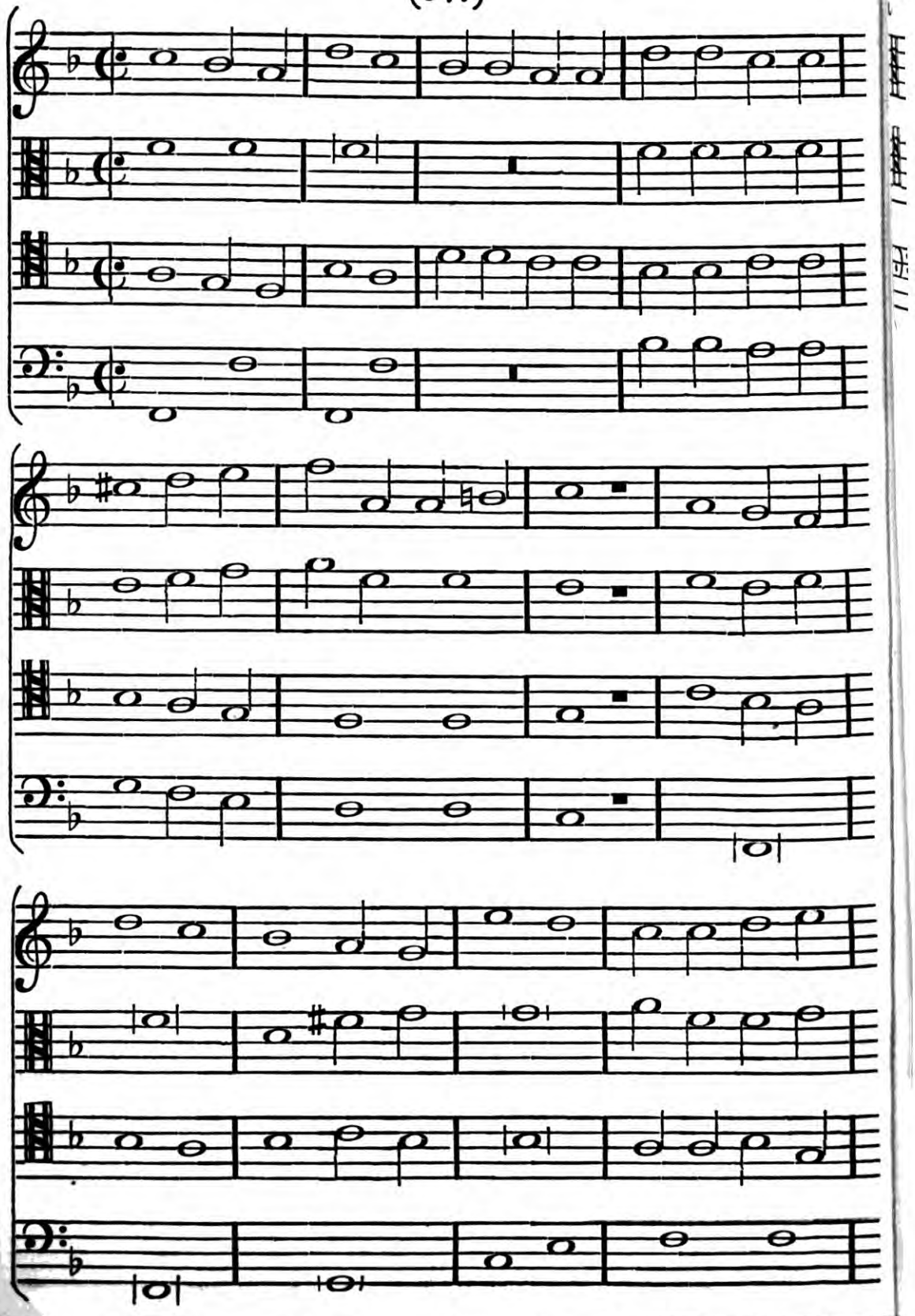


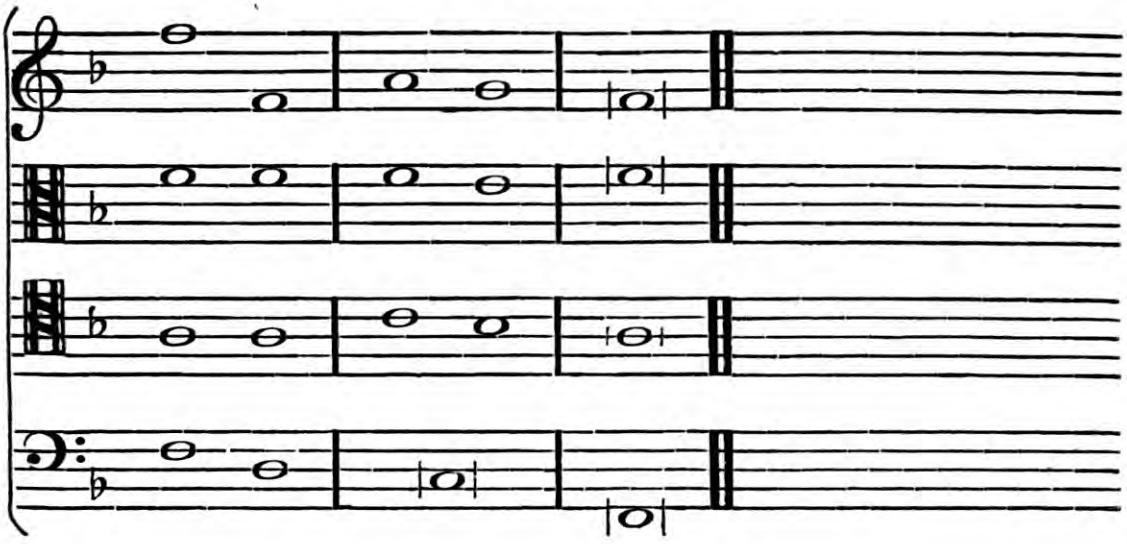
(56.)





(57.)





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