

THE



MUSICAL MAGAZINE,

EDITED BY

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PREFACE.

A MAGAZINE appropriated to the science and practice of Music in this country has long been a desideratum with the friends of the art; and the establishment of such a publication is one of the leading objects which the editor of these pages has had in view, from the first moment of his removal to the great commercial emporium of the United States. The undertaking has from time to time been deferred through prudential considerations, but never abandoned.

His object in this work is to be useful. For more than thirty years he has watched the progress of taste and the march of improvement in this field of cultivation, with sentiments of peculiar interest. The frequent and pressing applications which have been made for information on musical subjects, have led him to hope that the time has at length arrived when such a work as is here commenced will meet with a favorable reception.

The gentleman whose name is given as joint proprietor, has long been employed as a successful teacher and leader of sacred music, and his present location affords him special facilities for aiding the publication. The design of the work will be easily seen from a perusal of the introduction. Able contributions are pledged to its pages.

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THE MUSICAL MAGAZINE.

VOL. I.

MAY, 1835.

No. 1.

INTRODUCTION.

IN presenting to the public the first number of a periodical devoted to the interests of the musical art, it seems proper to lay before our readers a general outline of the plan we are intending to pursue. Our object is the diffusion of general information Musical intelligencers which have circulated to some extent in this country, have not been without their use. They have merited and received a share of public patronage which we hope may continue and increase with the progress of musical cultivation. Something farther seems however to be demanded for securing the best interests of the art; and a monthly magazine, appropriated to all the important branches of theoretical and practical music, will to say the least, be regarded as something new. Whether such a work is really called for, and whether it can be well sustained, are questions which the public will claim the privilege of answering, while the conductors will be constrained to abide by its decision.

There will be no want of materials for such a work as we are now commencing. The whole subject of music, practical and theoretical, lies open before us. The science is intricate and extensive, and the practice embraces distinctions that are numerous and important; nor is the history of music, ancient or modern, by any means destitute of interest, or barren of materials for argument or illustration. "History is philosophy teaching by example," and the lessons to be derived from it may be of great use in the departments of criticism and taste. Yet the multitude of its details we shall pass over, as not embracing sufficient interest, for the generality of our readers. Passing by, also, the lighter articles of intelligence and the discussion of topics of minor importance, we purpose to devote ourselves more especially to the interests which are of a fundamental nature; and we shall thus aim more at utility than amusement.

We live in an age when the old foundations in every department of literature, and the arts are beginning to be shaken. Whether it is that they are to be overturned, or reformed and perpetuated, remains yet to be seen. Whether the endless novelties and inventions of the present day are finally to outweigh the standard productions and the tried experiments and principles of preceding ages, is a question that time will determine. Every age has its improvements, and every generation thinks highly of its own wisdom. Great improvements are undoubtedly now in progress; and though all is not gold that glitters, we are far from thinking that the creations of genius have done their utmost, or that the inventions of the human mind have reached the height of their loftiest achievements. We would not keep behind the spirit of the age. We would do nothing to retard its operations, or interrupt its progress. Nor would we be forward to censure every thing which is liable to criticism. Yet while

glancing at the materials that come before us, we shall be permitted in the best sense of the precept, to "prove all things, and hold fast that which is good."

The spirit of reform is abroad, and we rejoice that it is so; there is abundant need in such a world as this. The necessity is nowhere greater, perhaps, than in the field of musical cultivation; and among the various departments of music, that which is or purports to be devotional is preeminent for the prevalence of its abuses.—Many of them are really insufferable. They are a living disgrace to the friends of pure evangelical religion. These abuses must be exposed; they must be rendered palpable to common apprehension. Tenderness, forbearance, and charity, are Christian virtues never indeed to be violated, yet these are not inconsistent with the exercise of honest fervor, persevering energy careful discrimination, and great plainness of speech.

The great Master of Assemblies has too long been dishonored in the office of sacred praise, by every rank in the community of Christian worshipers. Pastors and people, the aged and the young, the rich and the poor, have all participated in the sin. There seems to have been one general consent in undervaluing the praises of Zion's King. Neglect on the one hand, and heartless formality on the other; it is hard to say which has been most offensive to the eye of infinite purity. In this department of worship, public and private, the grand adversary of our race has been permitted to triumph, it should seem, almost without the slightest color of resistance. The churches of the primitive ages of Christianity were indeed distinguished for their good music, and the heathen were attracted by it, greatly to the furtherance of the gospel. But in modern times, the influence has been reversed. The youthful amateur is now more likely to be drawn into the temples of heathenism and infidelity, by the charms of music, than into the churches of the living God.

The praises of Zion have lost, not only their original attraction, but much of their comeliness and purity. A few years since, most of the teachers of psalmody were either ignorant of the art, or degraded in their morals. The young and the thoughtless occupied, almost exclusively, the "place appointed for the singers," while the Asaphs, the Hemans' and the Jeduthans abandoned their harps, and gave place to the Sanballats, the Tobiahs and the Geshems, who possessed the spirit of aliens from the commonwealth of Israel. Those who were distinguished for their piety had gradually withdrawn themselves from the ranks of cultivation because they were not edified; and thus the office of sacred praise, even where the art was not wholly prostrated, became in time like

"The smooth deceitful sea,
"And empty as the whistling wind."

To some extent it retained the form of godliness, but it had lost the power.

Meanwhile the music of the Theatre, the Opera, the Concert, and the Oratorio, was increasing its attractions, and beginning to aspire even to holy orders. Professors of religion, especially in our cities, were not all insensible to the charms of fine music; and how were they to be gratified? The Theatre was no place for them.—The Opera they thought was very little better. The fashionable Concerts of secular music were incongenial to their habits and feelings; while the "Grand Oratorios of sacred music," were felt to be too repetitious, elaborate, noisy and unimpressive.—Recourse was therefore had to a new expedient. In a few instances, as by way of experiment, the first rate performers of the Theatre and the Opera, vocal and instru-

mental, were transferred during the Sabbath into the choirs of the churches. The attraction of their minstrelsy was not inconsiderable. If some persons were grieved, and offended, others still were well pleased and thought themselves highly edified. A taste for *music* was evidently increasing. Conscientious amateurs could now go to church and hear the greatest performers of the age. But this was not all; they soon became less scrupulous and followed them to the Concert-room, the Opera, and, on special occasions, even to the Theatre. The evil tendency of this expedient at length became too obvious. There was no remedy but to abandon it, and make a fresh effort towards carrying religious musical cultivation into the heart of the churches. This was the very thing to be desired, the only practical expedient that could promise any favorable result.

But, alas, the prejudice, the dullness, the apathy that ensued! The expedient did not wholly fail. It must eventually succeed; for in its nature it is at once honorable to the Christian name, and favorable to the advancement of enlightened piety.

Devotional music is now evidently on the increase. If its course is more noiseless than in former times, it is not the less certain and beneficial. Those "who are spiritual," are returning to their duty, and are beginning to realize the preciousness of their privilege in a manner unknown before. Neglect and apathy are giving place to feelings of tenderness and emotions of sympathy. Ministers are becoming more attentive to the claims of devotional music, choristers are becoming more devout, and teachers more skilful and exemplary. Still much remains to be done. Abuses are but partially removed. The true spirit of devotional singing is but beginning to revive. There is yet a great dearth of musical talent and scientific information; and in reference to such weighty interests as these, the Magazine, it is hoped, will not fail to exert a beneficial influence.

Of the topics which readily present themselves on this general view of the subject of sacred music, the following are among those which claim especial attention: viz. abuses and methods of reform; duties of clergymen and laymen, parents and children, teachers and pupils; music schools and classes, adult and juvenile; elementary instruction in its various branches; the management of the voice; adaptation and expression; instrumental accompaniments; mental associations and sympathetic emotions; religious edification, in public, in the social circle, and in private; style considered in itself and in reference to the various religious denominations, districts of country, and classes of individuals; causes and preventions of feuds and animosities among musical men. These are among the topics that occur to us, on the first glance at our materials. A multitude beside them will arise, having relation more or less, to every branch of the musical art.

As to the theoretical department, we shall endeavor to strip the science, in some measure, of its endless technicalities, that we may the better adapt ourselves to the present state of musical knowledge in the United States. Here, perhaps, our topics for the present ought to be few, and our remarks comparatively brief.

Under the miscellaneous head, we shall glance at the prominent musical publications that come before us; but cannot promise to review, or even notice every thing of the kind that chances to come to hand. We have never studied the science of puffing. It appertains, perhaps, more to the columns of a weekly journal, than to the pages of a magazine. Though we mean to pursue an open, kind, and liberal course in respect to criticism, we must, at the same time be allowed, when we *do* speak, to speak the *truth*; and this with our eye fixed more intently on the public good, than upon the

interests of individuals. Such a course may sometimes subject us to private censure ; but we have counted well the cost, and have determined to do our duty.

Of the musical pieces which will appear in the magazine, those contained in the present number may be deemed a fair specimen. Our object is to furnish useful pieces for the parlor, the practice room, and the choir. The pages we devote to this object, may ultimately form a little volume of miscellanies, as a welcome companion, not a rival to other collections.

On the whole, we are fully sensible of having marked out for ourselves a difficult as well as a highly responsible course. Under the divine blessing, age, study, experience and industry will do something for us ; the residue must be made up by the indulgence of the public, whose kindness we have so abundantly experienced on former occasions.

PRACTICAL.

VOCAL EXECUTION.

UNDER the head of *vocal* execution may properly be embraced all that constitutes good singing. A practical knowledge of musical notation is indeed of great importance to the vocalist. It is in truth indispensable. Yet as this knowledge may exist where there is but little cultivation of the voice, we shall prefer to speak of it at another time and in a different connection. At present, we shall confine ourselves to those details which relate to the formation, management, and employment of the human voice in vocal enunciation. We shall consider the subject under the usual heads of TONE, INTONATION, TIME, ARTICULATION, ACCENT and EMPHASIS, EXPRESSION, and the GRACES.

I. OF TONE. The word *tone* has two significations. It signifies a musical interval, as from *faw* to *sol*, *do* to *re*, or a sound separately considered, as when we say of a person, he has a *good* tone, a *bad* tone, &c. We shall here use it in the latter sense.

The importance of special cultivation in reference to tone, is but little appreciated by the generality of singers. In instrumental music it is freely admitted. The filling of a flute, the management of a reed, the bowing of a viol, are processes which no one thinks of acquiring without time and labor. Among organ builders, too, the voicing of the pipes requires great experience, care, and delicacy in the workman, all of which is indispensable to the perfecting of the instrument. But it should be recollected that no instrument is so complicated in its mechanism, or so susceptible to the influence of cultivation, as that which

produces the human voice. The disparity is immense. It is as great as that which distinguishes the wisdom of the Creator from the inventions of his creature, man. We mean not the slightest disparagement to instrumental music by this remark. We wish to have the capabilities of the human voice better understood.

Anatomists tell us that "in singing as well as in speaking, the sounds are formed in the *larynx*, situated immediately above the windpipe; and that the notes of the musical scale as produced by the combined action of the muscles upon certain membranes in the interior of the *larynx* which forms an aperture called the *rima glottidis*. In the higher notes of the scale, this aperture is proportionably contracted, and in the deeper intonations, the membranes are relaxed, and the aperture enlarged. The office of the glottis, in singing, is the same as that of the reed in musical instruments, and the muscles are made to act upon it, with the utmost precision and agility." When the vocalist is sounding, a quantity of muscles almost innumerable is put into motion, all vibrating with mechanical exactness. The whole frame is agitated. This process is most observable while executing the deep and powerful tones of the bass. A strong sensation is felt in the neck; while the breast, the ribs, the shoulders, the hips, even the arms, and fingers, and the lower limbs and feet are in motion. the seat or chair which the singer occupies at the moment, the pannel work against which he chances to lean, and in favorable circumstances, the very floor upon which he stands, will waken into sympathetic motion. How wonderful is this mechanism! The right management of such an instrument may well be thought to require skill.

Under this view of the subject, the required process of cultivation will appear obvious. All our muscular exertions require practice. The voice is formed upon the vowels. Let the singer assume the standing position with his head erect, and his body inclined forward. The mouth, throat, &c. should be held much as in the act of coughing. Then let the sound commence on some convenient pitch upon the letter *a*, as heard in the interjection *hah*; which of course, in the first instance, will be harsh and disagreeable; but by a repetition of effort, it will be gradually improved. The pupil should alternately swell his voice to its utmost intensity, and diminish it to its smallest volume; raise it to its highest elevation, and depress it to its lowest depth. The different sounds of *a*, of *o*, and of *u*, may next be tried in succession, either as simple vowels, or in connexion with the smoother consonants in monosyllable, such as *fay*, *far*, *faw*, *sol* *sole* *sool*, &c. Last of all

the slender vowels *e* and *i* may be attempted, with such slight and delicate modifications as are consistent with the euphony of language.— From monosyllables the pupil may proceed gradually to longer words, and phrases, and sentences, till his voice becomes freed from nasal, labial, and dental impediments, and acquires strength and delicacy, and compass of tone. Meanwhile, let the pupil, in his *more ordinary efforts*, equally avoid that miserable humming through the nose, which among uncultivated singers passes for soft melody; and that opposite extreme of shouting, which has too often been indulged in the thundering chorusses of an oratorio. He is not to transfer his private exercises to the choir or rehearsal chamber, but the mere result of them, as they have operated gradually upon his habits of enunciation.

Much practice is indispensable to success. Muscles become rigid when kept out of use, or pliant and active when brought into frequent exercise. The influence of this physical principle ought to be better understood. It is equally important to the singer and to the speaker. The voice in reference to the powers we are now contemplating, will become almost what we choose to make it, by industrious cultivation; while on the other hand, it easily vitiates by negligence, and fails through disuse. The lungs, the throat, and the general health, as well as the voice of many an individual, would be gainers by a proper regard to this principle. We should thus hear little of decayed voices and weakness of chest. Professional singers understand this matter, or they never would practice like the day laborer, hour after hour, to retain the command of voice.

An example of such a nature from the theatre and the opera, should be a powerful lesson to the lovers of the praises of Zion, who in other things acknowledge the importance of bringing beaten oil into the sanctuary. It is as impossible to neglect the voice without injuring it, as it is to bring it under proper cultivation without improving it. This principle is universal in its application. A very Handel would in a short time lose his voice by neglecting it; while many an indifferent singer might become a Handel by regular cultivation.

We leave our conscientious readers to make their own inference from such a statement as this, and will only add at the present time, that weak lungs and rough or feeble voices among persons in health, form no sufficient apology for the neglect of the vocal powers. A little cultivation makes the rough places smoothe; and as to health, persons even in consumption are advised by the most judicious men of the medical profession to exercise their lungs moderately in singing. Let all

then, who are solicitous to improve their voices, make the effort in the manner we have been describing, and wait patiently for a season, with the expectation of a favorable result. The object is worth an effort. “*Old* men and maidens” as well as *young* men and children, are exhorted to praise the Lord.

ABUSES OF SACRED MUSIC.

1. THE term *sacred music* is often applied to pieces decidedly *secular* in character, to which some one has improperly applied a religious text. This is an abuse of the art, of the composer, and of the general principles of taste.

2. Compositions of a devotional character, executed for purposes of display, or rehearsed before the public in the midst of worldly associations and in the spirit of levity. This is manifestly an abuse.

3. Persons known to be of irreligious characters, put forward in the opera, the oratorio, and even in the choir of the church, in performances which purport to be religious. Thus the mouth often defiled with cursing pretends to bless; the lips of the scorner mimic the melting accents of the broken-hearted. The “harp and the viol” of the debauchee breathe soft music in the sanctuary till the season of holy prayer or solemn address from the pulpit afford the minstrel an opportunity of visiting some neighbouring grocery!

4. Singing the praises of God without devotional or tender or solemn emotions, while the style of execution is such as to call forth special admiration from the listeners.

5. Singing his praises in public with uncultivated voices, voices which make discordant melody, false harmony, or incoherent rhythm. This is bringing the halt, the blind, the torn and that which costs nothing to sacrifice. Will it be accepted?

6. Singing in an inarticulate and unimpressive manner, so that those who occupy the seats of the learned and the unlearned cannot say Amen, or giving by powerful instrumental music such “an uncertain sound,” that no one will “prepare himself for the battle.”

7. If St. Paul’s method of singing was right, then in imitating him we are bound to make the exercise of devotional singing equally solemn and impressive with that of social prayer. He would sing as he would pray, with the Holy Spirit, and for the public edification, 2 Cor. 14, xv.

—xvii. What then must be thought of a clergyman, we ask, with due reverence to the sacred office, and submission to the worthy incumbent, what must be thought of the clergyman who treats the public praises of Zion with marked indifference and disregard? What should we think, if, while another was offering prayer, he were to be seen listless, inattentive, looking over his hymnbook or sermon, beckoning to the sexton, receiving written notices, leaving his pulpit to whisper some member of the congregation, making arrangements for subsequent exercises, requesting the assembly to change their seats, as at seasons of communion? True, he *means* no disrespect to the worship, he acts without proper reflection; he acts simply and entirely from habit. But unfortunately, this is the precise plea which has been offered time immemorial by men who profane the sacred name and ordinances of God! Far be it from the beloved pastors of the flock of Christ to insist on maintaining such a plea as this

(To be continued.)

THE CHEST VOICE.

THE low tones of the voice of females are in this country, generally feeble, but by special cultivation they become very rich, powerful and expressive. Some of the most soul thrilling passages of German music have the Soprano voice quite down in the staff, and often several degrees beneath it. See examples of this nature in "Spiritual Songs," pages 240 and 264; also several of the tunes in the Boston Academy's Collection. "When gathering clouds," page 289 in the Appendix to *Musica Sacra* may also be cited in this connection. Such low passages are not intended as feeble ones. They require strength and pathos, such as are seldom met with, among ordinary singers. Choirs that are but partially disciplined should seldom attempt them in public.

PLAYING AN ACCOMPANIMENT.

Pupils who are learning to play on a musical instrument, are always in haste to exercise their skill as accompanists. But this faculty is

generally the hardest of all to acquire ; and the most self-denying to put in practice. It should never be attempted till the instrument is well mastered by the learner.

Accompanying is one of the last things taught in a course of instruction. So say the best writers upon the subject, uniformly. And certainly in the higher walks of cultivation the remark has a universal application.

Rosseau has some excellent remarks upon the subject in his *Musical Dictionary*. Burney's writings convey the same ideas of the subject. Rees' *Cyclopædia* may also be profitably consulted in relation to it ; also the *Edinburgh Encyclopædia*, and various other authorities. A partial abstract of the principles and directions for the accompanist is contained in the following paragraph from the "*Musical Cyclopædia*," a notice of which we have given in our present number.

"It is absolutely necessary that an accompanist be a skilful musician, acquainted with the science of harmony ; he must perfectly understand the nature of accompaniment, and must have a sensible ear, and well founded taste. It is his business to fix the key and sustain the pitch for the voices. This requires him to have his finger under the required note, and re-strike it if the voice falters, or if the voice varies from the pitch, to anticipate it, and set it right. The melody and execution should be left to the principals. When the effect depends on the melody of the principal part, the accompanying harmony should be thin and soft : but when there is little melody, the voice may be full and sustained. When there is difficulty in preserving the time, the accompanist should strike the several parts of the measure firmly and distinctly."

It is easy to understand from such directions, why it is, that our performances of church music are so often injured by accompanists who possess little skill. Men must learn to master their own instruments before they bring them into the choir to control the voice of the singers. The least that ought to be expected is, that they shall have a thorough course of preparation in the practice room of the choir, submitting themselves to the direction of the leader. Most inexperienced performers have no idea of the embarrassment they are continually liable to occasion the vocalist.

In chamber music, the lady who accompanies herself, is so absorbed with the instrument, as in most cases, after years of cultivation, to sing without articulation or expression. This is sometimes well ; as also the

position with her face towards the wall, that the company may neither hear the indecent sentiments contained in the stanzas, nor see the blushes of the fair executant as those sentiments meet her eye. However, if a better style of chamber music ever prevails, this practice will call for a thorough reform. Most of the best teachers of the piano forte know little of the vocal art; and the unhappiness is, that those who attend their instructions have little remaining taste for the simple, chaste, fervent, and impressive style of devotional singing that appertains to the best church music. They are seldom found in such schools of peculiar cultivation. Let Christian parents think of this.

THEORETICAL.

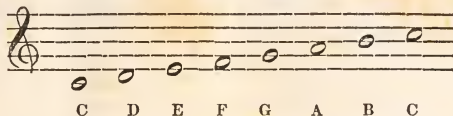
ORIGIN OF THE SCALE.

“WHAT is the origin of the musical scale or octave?” is a question often proposed by individuals who are not versed in the science of music: it is a deeper question than they generally imagine; as it lies at the foundation of musical science.

Melody has sometimes been termed a *harmonic* analysis. This definition when elucidated will give some general notion of the subject.

Sounds are produced by vibration. A sonorous body when put in motion, gives beside its one principal sound, several subordinate and comparatively feeble ones, called its harmonics. Let a second body be struck, whose principal sound is in perfect unison with one of the harmonics (say the major fifth) of this first body, and we shall have a second chord or class of harmonics like that of the former but of different pitches. Let a third body be put in motion under similar circumstances in connexion with the second body, and we shall be furnished with a third chord or class of harmonics, like the former classes, differing from them only in pitch. Now it is plain that these chords or harmonics will have from the circumstances of their derivation some special relation to each other; and accordingly we find that when written down and analysed they produce the eighth intervals of the modern major scale. Thus F, when a generator or sounding body, produces A, and C, as its harmonics; C, a major fifth above F produces as a second generator, E, and G; and G, as a third generator or major fifth

above the second produces B, and D. The letters F, A and C, E and G, B and D, when properly arranged give the eight intervals of the scale.



If now a fourth generator were to be added after the manner of the preceding ones, we should have as derivations from D, the intervals F sharp and A. The F sharp being a semitone higher than the former F natural, would of course introduce another scale : and additional generators would each have a similar influence. Three generators, such as we have described will produce the entire major scale. This scale once obtained, other similar ones embracing sharps and flats are easily formed in connection ; and the minor scale in this view of the subject may be regarded as in some sense a derivative from the major. The first or lowest note in the scale is called its key. In composition the scale frequently changes into some of its relatives and derivatives, though it is on the whole predominant, and thus a rich variety of materials is provided for the store house of the composer.

The preceding hints are of a very general character ; but they will serve to give some impressions of the nature of the subject, which is all we intended in the present article.

WHAT CONSTITUTES A COMPOSER.

SOME persons who have made creditable progress in the art as practical musicians, have supposed that by simply mastering the rules of the grammarian or contrapuntist, they might make equal progress as composers of music. This is a mistake. It is like supposing that a knowledge of syntax and prosody will enable a man to write good poetry. The knowledge in question has its uses that are important ; but something far beyond it is necessary to constitute a composer. The grammarian must yet become a rhetorician, a critic, an extensive analyzer of ancient and modern specimens. He must possess an original mind, a creative fancy, a fervid imagination, a heart susceptible of the tenderest emotions. All these should be crowned with persevering study and accompanied with modest reserve and self-diffidence, if the student in music would aspire to the character of a successful composer. No wonder then, that our musical

commonwealth has been inundated with a flood of insipid publications. Nor is there any probability that the diffusion of knowledge, will produce a dearth of such materials. The only hope is from the cultivation of discriminating taste.

ENHARMONIC ORGAN.

THE last Westminster Review contains a notice of an organ so constructed as to supercede the necessity of the usual methods of temperament. The minuter intervals are so classified and arranged, that, by playing as occasion may require, from three distinct finger-boards, the proper enharmonic changes can be realized in the execution. This it should seem, is an improvement upon Mr. Liston's famous organ with enharmonic slides, and will no doubt lead to important results in musical cultivation. How different, for example, would the well known passage of Haydn—" *The heaven's are telling,*" appear when executed on such an instrument! Our American orchestras, thus far, have not been equal to such accurate intonation. The common organ renders such passages extremely harsh. This is one reason why they are so unsatisfactory to an audience, that know not how, by a scientific imagination, to make the proper allowance.

(For the Musical Magazine.)

TO THE EDITOR. Sir—The philosophers tell us that sounds in their transmission undergo no change of pitch. At least this is stated as a general principle, against which there are thought to be only some slight exceptions, where a sound becomes a trifle flattened, by being partially impeded in its progress. But I well recollect an instance of a far more marked character, where, by moving my position a few paces, during the ringing of a clock-bell in a small unfinished house, the sound was changed in its pitch not less than a full tone. The experiment was uniform in its result as often as I chose to repeat it, up to the period when the rooms of the house were finished; at which time the phenomenon disappeared. The house was one of an ordinary structure; nor was there any thing peculiar in the construction of the clock or in its location. The change would take place while I was passing outside the

house in a lateral direction, from the front door of an adjoining room. The sound at every position I made was loud, perfectly clear, and distinct; so that I could have made no mistake in observing the change.

What think you of this statement? If the philosophers are right, then why was the change so great, and why was it not the most remarkable when the sound was most impeded by the finishing of the rooms?

The above is submitted to you for what it may chance to be worth. The thought has struck me that the experiment might be of use in the location of choirs or musical instruments. MINIM.

REMARKS.—We recollect of no principle in the science of acoustics that accounts for the “change of pitch” as mentioned above. At the same time, the statement we doubt not, is fully to be credited. We have noticed ourselves *trifling* changes of a similar nature, that have been sufficiently perplexing in reference to the location of singers in a private room or choir; but none that could bear comparison with the above.—ED.

MISCELLANEOUS.

THE MUSICAL CYCLOPEDIA: *or the principles of music considered as an art and a science; embracing a complete musical dictionary, and the outlines of a musical grammar, and of the theory of sounds and laws of harmony, with directions for the practice of vocal and instrumental music, and a description of musical instruments.* By William S. Porter. Boston, James Loring, 1834, pp. 332, 12 mo.

The art of music has been cultivated from the earliest ages of time: but the science as now understood is comparatively of modern origin. The music of the ancients, was in all probability very simple. If it was otherwise, as has sometimes been conjectured, the traces of its distinctive peculiarities are irrecoverably lost. The speaking monuments of antiquity, comparatively few that relate to the subject, give but faint indications of what would now be termed musical science or practical cultivation. The scale itself was imperfect. It could have had but little resemblance to the modern diatonic arrangement. The ancient Grecian scale, like that which distinguishes the old Scottish melodies, consists of six notes instead of eight. The scale of the Chinese is not more extensive; while that of the Sandwich Islanders, of the American Indians, and probably of other barbarous nations is still more rude and

defective. These facts sufficiently demonstrate that just musical intonation is the result of practice and discipline, and not of special instinct, as many would seem to suppose. Nature has furnished the entire race of man with musical organs and mental susceptibilities. Cultivation has done the rest.

Instrumental music was specially remarkable for its slow progress to maturity. The addition of a single string to the lyre of the ancients, was the work of a century. Instruments, for a long period, were mere accessories to the human voice. Many centuries elapsed before they had a distinct language of their own. This language, rude at first, was long in acquiring its distinctive character. In the years of its minority, instrumental music derived its tones, its rhythm and its style of execution chiefly from imitations of the vocal art. A period of entire independence finally succeeded; and in modern times, we have often witnessed something not unlike the ambition of dictatorship. A spirit of rivalry is carried on between the parties, in which neither is wholly vanquished, while each in its turn is enriched by the spoils of its adversary.

In the higher departments of the art, however, the influence between vocal and instrumental performers has become reciprocal. Each knows how to maintain its occasional independence, and when to yield in temporary subordination: and, to the present hour, their influence in dramatic music is never greater than when exerted on the principles of entire reciprocity.

Instruments possess the power of descriptive imitation, to a degree almost unlimited. They imitate the operations of physical nature, the noises of insects, the cries of animals, the singing of birds; and, to the initiated, they paint almost every thing that ingenuity can invent or imagination conceive. In such cases, the voice simply acts as interpreter; and sometimes speaks but in broken exclamations, as if giving the mere names of things or the indices of thought and emotion. At other times, this arrangement is nearly reversed. The voice is allowed to make its strongest appeals to our sensibilities, while the instruments do little else than mark the time, strike an occasional chord, and support the faltering accents of the singer. After all, the vocalist is in the highest sense of the phrase, the principle performer. Instruments may strongly excite the imagination, and thence operate on the sentient principle. But the cultivated tones of the human voice, clothed with language, and uttered under the influence of kindling emotion, speak more directly and intelligibly to the heart.

But the science and practice of music embrace other important dis-

tinctions. These have arisen from the different powers that are discoverable in the endless variety of voices and instruments ; from the different purposes to which music has been applied, whether mournful or joyous, descriptive or impassioned ; from the different classes in society that have patronized the art, whether learned or unlearned, musical or immusical, moral or immoral, religious or irreligious ; from national peculiarities, as to language, habits, principles, manners ; circumstances, favorable or unfavorable to the progress of musical cultivation. Almost every nation but ours, has its peculiar style, which is distinguishable by well informed musicians, though the latter may entertain among themselves, different views respecting it. To American ears, the Scottish style for example, is peculiarly soft and tender ; the French, gay and frivolous ; the Swiss and the Polish, unique and unimpressive ; the Italian, light and artificial ; and the German, rough and heavy, though learned, picturesque, and deeply sentimental. Each national school, too, has its peculiarities, both of a practical and scientific nature ; and as the language of musical signs is everywhere substantially the same, the celebrated productions of any school, may pass through the civilized nations of the earth, and be everywhere incorporated with the current works or specimens which are held in greatest request. Hence arise a multitude of discrepancies in the statements and the technicalities of scientific musicians ; and an almost endless diversity of taste among amateurs, executants, and composers. These disagreements, however little influence they may chance to exert in what are termed the higher branches of cultivation, never fail to operate in a most disastrous manner, against the precious interests of devotional music.

A volume might be written upon the topics which are here presented. But enough has been said to show that the science of music has become very extensive and important ; and that it is so far connected with the successful practice of the art as to deserve far more attention from the educated class of community in this country than it has hitherto received. A mere glance at such facts and distinctions as are here enumerated, and we might have added to the number, will suffice, also, to convince any candid mind of the great want of such elementary treatises among us, as might be adapted to the existing state of cultivation.

Under these circumstances the appearance of a small volume embracing a rich fund of technical information, cannot fail to be regarded by the friends of musical improvement as an event propitious to the best interests of the cause. The author has rendered an essential service to

the community, which no doubt will reward him with a liberal and grateful patronage

The materials for such a work were numerous, and not difficult of access. Nor is any great share of originality expected in a work of this nature. The writer has condensed his materials into a small compass ; and has made occasional contributions from his own resources, which will enhance the value of the work.

Such, however, is the present state of musical science, that no small share of labor and discrimination are required to make an author always consistent with himself. Though he compiles from the best authorities, he will be liable to copy many contradictions and discrepancies, without suspecting that he has done so. For instance, the author gives us on one page what purports to be the instinctive characteristics of certain pitches or signatures in which music of the great masters has been composed. On another, he brings forward the cries of animals, the noises of insects, and the voice of nature, in its multiplied operations, as corroborative of that theory : but on a third, we are informed of the singular fact, that within these few centuries past, the concert pitch has fallen more than the distance of a whole tone ; which circumstance, if true, and we suppose it must be, is of itself amply sufficient to overturn the theory of instinctive characteristics which he has stated with so much confidence, and illustrated by so many beautiful inferences, from the million voices of animated nature.

Such mistakes may sometimes be pardoned in a compiler who never originated them. We should have been better satisfied, however, if he had more frequently given us his authorities : the origin of the mistakes would then have been more easily discovered. This point is the more important, because much that passes under the name of musical theory, is entirely fanciful and fallacious.

In regard to other points, the writer has been more happy. Did the limits of the present article permit, it would give us pleasure to quote him at full length, on several articles that relate to devotional music, vocal and instrumental. The organist who hates simplicity and loves display, will find under the article accompanist a most righteous rebuke, and one we should hope, that might prove salutary :

“ It is to be regretted that so few instrumental performers understand the nature and design of accompaniment in church music ; that it is not for display, but to sustain and harmonize the voices. The prevalence of a frivolous taste is the more to be regretted, from the influence possessed over the feelings by the mere powers of the instruments, particularly the organ. Ecclesiastical music is of a perfectly distinct character

from theatrical. The preservation of this distinction depends mainly on the organist, or other instrumental performer. It is his duty to mark it by broad and intelligible lines, so that the instrument may speak a language comprehended by the devout, however dark and uninteresting to the profane. Yet it not unfrequently happens, that this distinction is confounded by the very individual whose duty it is to observe it; but who, from the want of a devotional spirit, burdens a sacred composition with secular ornaments. Place before him a tune of genuine church character, rich and full in harmonious chords, and instead of retaining its majestic simplicity, he treats it as a mere ground for his variations. He has no idea of confining his talents to the province assigned him, as a channel for communicating the mind of the composer to the mind of the hearer: but proceeds to crowd a choral, the design of which is best understood by the absence of every kind of decoration, with such a multitude of turns, flourishes, interludes, shakes, trills, appoggiatures, and other expletive notes, that the unfortunate tune is totally overwhelmed under a mass of ill-judged musical commentary." *p. 18.*

So much for the organist.

"In our country churches too, where organs are not used, the instruments often play the air in octaves or play the alto or tenor above the treble, in addition to the above misplaced ornaments. The design of the psalmody is thus frustrated. The congregation are unable to understand, and cease to accompany it. The imagination may indeed be amused, but the heart remains uninterested, while the attention is distracted and overwhelmed. Such an attempt at display exhibits not only want of taste and judgment, but also want of science. The fact is, that music resembles every other art; the farther a person advances in the study of it, the more does he delight in simplicity of manner, the less is he attracted by superficial ornament, and the more fastidious does he become of coxcomby and conceit." *p. 18.*

The above remarks will, in the main, commend themselves to every man of true taste; unless his heart is wholly dead to the interests of devotion.

But the accompanist is not the only personage who is admonished by the writer before us:

"Were a spectator from the celestial world to come into most of our congregations, he would regard the singing as any thing else than a devotional exercise. The causes of the desecration of this sacred service are various.

"1. The singers are too often persons of irreligious or light character, and consequently cannot enter into the feelings of the sacred poet. Their irreverent behavior during the other services has been the cause of scandal in many churches. Whoever has frequented the pews of the choir, must have remarked their general indifference to the duties in which they are engaged. The singers busy themselves with the leaves of their music books, or hold conversation in an undertone; while the instrumental performer may possibly be engaged in a pantomimic exercise upon his instrument, eagerly thrumming the voiceless keys. How

can it be supposed, that such individuals stand in the same relation to God as the rest of the people? or that they differ in any essential point from the noble instrument around which they congregate?

"2. Great fondness for display. This second cause follows from the first * * *

"3. The practice of hiring secular singers to perform the singing in a church. It can never be expected of such characters, that they should at once exclude from their minds the levity and impurity of their daily occupation, and assume the devotion which is becoming in the house of God. * * *

"4. Extreme jealousy of interference, which renders the labor of a reformer a most severe and self-denying duty. The objection to reform is usually compounded of two ingredients, ignorance and self-conceit. It proceeds from an utter misconception of the real design and nature of the service. Singers frequently persuade themselves that the psalmody is entirely their province; and reprobate any attempt at interference, as an infringement on their rights.

"5. The character and pretensions of the chorister. The same remarks apply to him as above to the choir, only with more force.

"6. Bad taste in the choice of tunes and style of performance.***It often happens that the whole character of a tune, in itself chaste and ecclesiastical, is destroyed by a tasteless performance. * *

"7. The inattention of the congregation, who by their listlessness appear to regard the time of singing as a season for relaxation, or an intermission, to give them an opportunity of attending to their little private concerns.

"8. The disregard and employment of the clergyman, who is often turning over the leaves of his sermon, or looking out the next hymn, which ought to be done at home, or looking for a chapter in the Bible, or in adjusting the Bible, &c. about the pulpit. Can he blame the choir for handling their books and instruments during prayers, while he sets such an example? Or can Christians censure them for not singing with devotional expression; while they themselves appear to regard the exercise as any thing, rather than devotional." p. 76. * *

The above admonitions contain quite as much truth as severity. They are timely; and we are happy to infer from them, that the author before us, takes a lively interest in the cause of evangelical piety.

(To be continued.)

For the Musical Magazine.

TRAITS OF MUSICAL HISTORY.

Your readers need not be informed, Mr. Editor, that in ancient times the patriarchs, prophets, princes, and kings were the friends and patrons of musical cultivation. Persons of either sex, high and low, rich and

poor, old and young, would engage together in the sacred minstrelsy. The performances were decent, orderly and expressive. Good people never thought of being too dignified for the employment. The office of teacher was honored. Among the Jews it appertained to one of the great families of the Levites; and the numbers that were skilful, amounted at one time to full three thousand. Really, if there were as many hundreds at the present time, who understood their business and were influenced by the right spirit, we should see what a change would be effected in the sacred music of our country.

The fair daughters of Israel were not afraid of being too conspicuous among the singers. Princesses and prophetesses could act as leading minstrels. Neither pride nor shame, could prevent them from doing their duty. There was no casting off responsibility from the middle-aged; no insisting that it is the work of children alone to learn to sing; and probably there was at that early period no special neglect of juvenile instruction. Parents had entered into solemn covenant with God, to give their children a thorough religious education, and devotional singing was one of its regular branches.

But I forget: there is one remarkable instance of pride recorded in the Scriptures. "How glorious was the king of Israel to-day," cried the sneering Michal to her royal husband, who had just been leading forth his subjects in the songs of thanksgiving at the bringing up of the ark of God. She despised the sweet singer of Israel from her inmost soul. A proud daughter of a wicked king, and a wicked wife of a good king! Her example is a beacon for the warning of others. Though she was written childless, her race seems not yet entirely extinct. Some who have but a small share of her titular dignity inherit all her haughtiness of heart. All are not such: many are found to set a noble example in forwarding the praises of God among his people.

In the days of Solomon's religious declension there was very probably a declension in ecclesiastical music. He "gat him men-singers, and women-singers, and musical instruments of all sorts;" and, for any thing which appears to the contrary, he might have given sacred concerts and oratorios more splendid than were to be met with in all the world besides. The wealth and the talent of the surrounding nations were before him. With the daughter of Pharaoh for one of his royal queens, he would be very likely to collect an Egyptian band, who in that learned country, might be far better minstrels than were to be found among his own people. He was a great amateur, and a poet who furnished a multitude of songs. He was the wisest of men, and did his utmost; yet he

found at length that every thing was not exactly right. We soon hear him cry out, "vanity and vexation of spirit." The art has not changed its nature since his day. *Exhibitions* of *sacred* music, when there is no *higher object* than that of amusement or display or scientific improvement, cannot fail to have a blighting influence upon the public taste.

In the apostolic age there must have been little of *regular* cultivation among good men, though Paul in his allusion to the subject shows that it was not disregarded. "Except the instruments give a distinction in the sound," says he, "how shall it be known what is piped or harped?" "For if the trumpet give an uncertain sound, who shall prepare himself for battle?" Practice-rooms and leisure evenings for rehearsal were not easily obtained where men were persecuted, afflicted, tormented, and driven into caves and dens of the earth. Yet singing the praises of God was not neglected even then. The Saviour's birth was announced by a *choir* of angels, the disciples sung at the institution of the holy supper, Paul and Silas sang praises at midnight in the depths of a dungeon, and it was given in charge to the members of the churches to admonish one another in psalms and hymns and spiritual songs. The primitive believers soon obtained from the heathen the appellation of psalm-singing Christians. In process of time, the practice so prevailed that whole nights would be spent in singing hymns; and martyrs even went into the flames with songs of triumph upon their lips. How remarkably the scene has changed in these modern days! One, two, or three short hours in a week during a few leisure months in the year, are the most that will now be devoted to this delightful employment, while the numbers who attend, are diminished a thousand fold.

The dark ages of papacy did much for music as an *art*. The monks for centuries were almost its sole depositories. But while they protected the art, and made in reference to it, many valuable discoveries and improvements, they also loaded it with useless restrictions and cumbrous ornaments. They pampered the bodily mechanism of music, till the soul of it fled. Musical compositions were then any thing rather than expressive. They were often like puzzles or enigmas or complicated machines. Sometimes no less than thirty or forty parts were embraced in a single score for voices, all moving in fugue and strict imitation, to the entire confusion of the words of the sacred text. But this was not all; the lapse of centuries brought Solomon's experiment again into operation. Hired men singers and women singers, the best that could be any where obtained, were employed with little reference to moral or

religious character, to sing in the chapels and theatres, till the secular and ecclesiastical distinctions were nearly blended and forgotten. In the catholic countries, up to the present time, these distinctions seem scarcely any thing more than nominal. The masses, the motets and the operas, are much in the same style; and the object of the musicians appears every where the same, that of the exercise of musical skill or the display of talent.

The Reformation threw aside a multitude of musical abuses. The reformers introduced into their worshipping assemblies, a style of sacred song, quite as distinguished for its simplicity as the previous style had been for its elaborate contrivances and combinations. The Psalms, translated into the native dialect of the reformers, and sung in a simple, chaste and consentaneous manner, produced influences that for ages had been forgotten. Christians were once more alive to the subject. Not only congregations, but families and whole villages became vocal with the praises of God. Luther was himself a composer, and a few of his airs are still used in the evangelical churches of christendom, though more than three centuries have elapsed since they first appeared. Some of the Reformers, Calvin and Knox for instance, went further than Luther in rejecting the established musical style. They introduced, it should seem, or rather they revived an obsolete species of chant, equally destitute of rhythm and of melody. It answered a good purpose for a little season, but its insipidity soon threw dullness into the exercise of singing, and lead the way to other abuses which were the natural offspring of neglect. For a long period, the authority of the reformers kept that music in use; and to the present day it is to be found in some of the obscurer churches.

A reaction gradually ensued. Christians in England especially, were determined to have good music. The simple melodies of Luther and his cotemporaries were clothed with harmony. Anthems and services, in the style of the simple productions of the Italian school, soon followed the psalms; and there was some danger, amid these manifest improvements, that the whole lumber of the Romish contrapuntists would eventually find its way into the evangelical churches. So difficult is the work of reform in all matters of taste, even when religious principles are involved, that one extreme is liable to be followed by another in endless progression. *Radical* abuses may be suddenly removed; but no standard of taste, however erroneous, can be wholly prostrated at a single blow, without leading in time, to errors of an opposite character. Genuine taste is not a thing of sudden growth. It may be led gently on-

ward by slow degrees ; but time, experience and observation are indispensable to its favorable advancement. Innovators of the present age seem not fully aware of this principle, and the musical commonwealth of our favored country is not without its dangers, at the present period.

But what a foundation was laid during the period of the worthy reformers, for endless diversities of taste. A declension of devotional interest in ecclesiastical music, was the inevitable consequence. But England so frequently changed religious masters, in the persons of her kings, that the style of her sacred music was not likely to become speedily settled.

The introduction of the Italian Opera into England, formed a new era in the history of the art. It had its friends and its enemies. Addison and Steele saw clearly that there were some objections to a thing of such exotic growth. They showed in the *Spectator*, that the gratification which multitudes were receiving, was by no means of an intelligent or legitimate character, and that the prevalence of vitiated taste would be the necessary consequence of such a course of management.

Their reasoning was undoubtedly correct ; and it is just as sound and just as applicable now, in all parallel cases, as it was near a century and a half ago. England, to this day, has really no settled national style of music. She continues to feed upon exotics, and to undervalue the articles of a more wholesome diet. How far her American descendants have been suffering from similar causes, it is perhaps difficult to say.

But what was to be done ? Italy had all the science and talent and taste in the world, herself and her friends being judges. At that time she certainly held the supremacy, and gave laws to the empire of taste. There was, therefore, but one alternative. Men of affluence, rank, and education must have objects of tasteful gratification ; and the same motives that led them to Italy for models in painting, sculpture, and architecture, led them also to cultivate and admire and patronize the Italian music. The style was never really nationalized. It was inimitable, and deservedly admired by those who knew how to appreciate its particular merits. But it was also the occasion of one serious injury ; it added to those diversities of taste which have prevented the English from establishing any thing which can properly be called a national school. They are indeed a musical people. They spend much time and labor in cultivation ; and contribute much for the general advancement of music. But if I mistake not (and their own critics have advanced the same opinion) they treat music rather as a fine art, than as a gift of a widely diffusive nature, calculated to enlist the exertions and sympathies, and better the morals of the community at large.

It seems not strange, therefore, that educated men of that nation, should have entertained conflicting sentiments with regard to the whole subject; and that many of them should have even regarded it with contempt.

When Handel first came to England under the patronage of George the II., he gave his oratorios almost to empty houses; and when he quarrelled with Buononcini, Swift ridiculed the art and sneered at the composer. Pope it would seem cared little for musical performances, and never more than once in his life, perhaps, *condescended* to write poetry especially for musical purposes. His predecessors Shakspeare and Dryden entertained a different view of the subject. Johnson was too morose and unsocial to be a musical admirer. Speaking in his Rambler on the subject of *compliments*, he says, "they glide off from the soul like *other music*." Burns, Campbell, Moore and perhaps Byron, had all an indifferent taste for music, and not a few prejudices against scientific cultivation. Rev. Messrs Newton, Cecil, Legh Richmond and others of the worthy clergy, manifested much sensibility to the charm of such music as could be felt and appreciated by unscientific listeners, while they agreed in deprecating the influence of those performances of *sacred* oratorios in the theatres, which were got up by the professional talent for the amusement of a mixed audience. Newton in his sermons on the texts which are embraced in Handel's Messiah has many sensible remarks on the subject. Though some of these must seem severe and others illiberal, particularly to readers who are worldly minded, they contain important statements and inferences which can neither be answered nor gainsayed. Those of your readers who think more of the glory of God than of the praise of men, would do well to canvass the opinions of such men as Newton and Richmond, before they subscribe to all the notions that are afloat on the subject of musical performances. Legh Richmond was evidently a man of taste, yet his opinions are firm and decided. Cecil was not destitute of taste as appears from a small number of his published melodies for the Church. Philip, the worthy author of the religious "Guides," which are beginning to circulate and to be admired on this side of the Atlantic, entertains so far as I have seen, the most correct and interesting views of this subject of any clerical writer of the present period. Your own views, Mr. Editor, so far as I am permitted to know them, are entirely met by that writer.

From the preceeding hasty glance over the field of musical history, a few things must appear obvious.

1. Conflicting diversities of taste will increase and prevail much in proportion as the great ends of musical cultivation are disregarded. Let exotic novelties be substituted for genuine pathos, and feats of execution for chaste simplicity, and the public taste will continue to deteriorate, while the majority of the population will sink into indifference. Musical men and amateurs will then be left to adopt their own opinions and settle their own quarrels. But let genuine feeling and just principles once gain the ascendancy, and a good foundation will be laid for lasting improvement.

2. Theatrical music as now cultivated is decidedly injurious to the public taste, and in many respects unfavorable in its tendency to genuine improvement in the art. Something far beyond the love of distinction, the pride of display, and the studied affectation of feeling is required to secure the great ends of music. Professional skill is comparatively of little value while it wastes itself upon such empty objects.

3. The music of the Italian opera has some advantages over that of the theatre. It embraces more talent in execution, and brings out the musical productions of the great masters of Europe. It also hides a multitude of poetical indecencies and literary outrages upon morals, amid the accents of an unknown tongue. But I leave it to the persons who frequent such places as the theatre and the opera, to adjust the points of comparison between them. Taken together, the two institutions control in the most absolute manner, the character of our secular compositions; and while our sons and daughters are regaling themselves with such music, they are at the same time, imperceptibly acquiring a disrelish for music of a more useful character. Is not this a serious evil?

4. *Sacred* music of the oratorial or dramatic character, originally composed not for worship but for amusement and display, is very liable under the best possible management, to be performed in a manner corresponding with its original intention, especially when persons of irreligious feelings and anti-christian character become chief performers and assume the direction. Christians are not to look upon the oratorial school, therefore, as the great agent of a musical reform. Much good may chance to flow from such a source, but *deliverance* must spring from some other quarter. I am not going to undervalue the labors and exertions of the conscientious patrons of the oratorio; or by any means to speak lightly of the incomparable models that have been furnished by the great composers. I only say that they cannot effect every thing to which they would seem to aspire. They are by no means

likely to become the instruments of a general reform among the unmusical classes of society, which after all constitute the great body of the American people. The works of Shakspeare and Milton, and Young and Byron for instance, are valuable in a literary point of view; yet they must have their appropriate place. They will never wean the illiterate from humbler verse, nor convince the truly pious of their habitual neglect of devotional hymns. But,

Finally, if the intrinsic nature of music has really undergone no change since the days of the "wisest man" that ever lived, is it not our duty and our wisdom, to endeavor as far as possible to profit by his experience?

Music is the natural expression of feeling: let us become *personal cultivators*, and we shall *learn* to feel. Let us carry into our social circles, such music as is adapted to promote diffusive happiness, and into our family and closet devotions, such as by the blessing of heaven will tend to kindle us into pious emotions. Let our little ones be taught from their early infancy to lisp the praises of God. Let music be habitually interwoven with our sweetest social enjoyments. Let it be carried into our primary schools and higher seminaries as a regular branch of education; and let our public and private rehearsals be conducted with strict and constant reference to the nature of the music, the character and circumstances of the audience, and the preservation of the purest morals. Let the church also have her special schools of pious cultivation. Let all this be done, and a different aspect of things will soon be witnessed. "I speak as to wise men." Your readers will understand what I say, and in no instance I presume, be tempted to misinterpret my meaning.

KENANIAH.

RECENT PUBLICATIONS.

AMONG the various publications of the day that have relation to musical subjects, we have room in the present number only for the following:—

DYER's third edition of a selection of upwards of eighty favorite and approved anthems, set pieces, odes, and choruses, from the works of the most approved authors, &c. &c., with biographical sketches of the several composers; also a supplement, &c. &c., by SAMUEL DYER.—Philadelphia, *J. G. Auner*, 1835, pp. 250.

Mr. Dyer's publications have been several years before the public. The third edition of his anthems embraces some important improvements.

COLE'S pocket edition of psalm and hymn tunes, containing most of the tunes used in the different churches. New-York, *J. P. Cole*, 1834, pp. 272.

Mr. Cole has long been favorably known in this city as a teacher of church music, and leader of oratorios, concerts, &c.

THE BOSTON ACADEMY'S collection of church Music, consisting of the most popular psalm and hymn tunes, anthems, sentences, chants, &c., old and new, together with many beautiful pieces, tunes and anthems, selected from the masses and other works of Haydn, Mozart, Beethoven, Pergolesi, &c., &c., including also original compositions by German, English and American authors. Published under the direction of the Boston Academy of Music. Boston, *Carter & Hendee*, pp. 357.

Messrs. Mason and Webb are of course, editors as well as proprietors. They are too well known to the public to need a paragraph from us.

THE MOTHER'S HYMN BOOK, compiled from various authors, and private manuscripts, for the use of maternal associations, and for special occasions of social and private worship. By THOMAS HASTINGS. New-York, *J. P. Haven*, 2d edition, 1835, pp. 192, 32 mo.

This little work is now stereotyped for the convenience of an extended circulation. It contains among other things, several beautiful hymns from Rev. Dr. Reed of London.

THE MOTHER'S NURSERY SONGS, adapted to the cradle, the classroom, and the family altar. By THOMAS HASTINGS. New-York, *J. P. Havens*.

The materials of this work are mostly new. It contains contributions from Mrs. Sigourney, Mrs. Brown, Rev. Mr. Alexander, &c.

APPENDIX to Musica Sacra, &c. &c., by THOMAS HASTINGS. Utica, *William Williams*; New-York, *J. & N. White, Collins & Hannay, Leavitt, Lord & Co.*, 1834.

This work embraces many proper metres adapted to hymns that have recently come into use. It is published in a detached form, as well as in the same volume with the larger work.

THE MUSICAL MAGAZINE.

VOL. I.

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No. 2.

PRACTICAL.

VOCAL EXECUTION.

IN continuance of the remarks which appeared in the former number we now proceed in the second place to speak

OF INTONATION. The term *intonation* as here employed, has special reference to musical scales, and relates to the various existing degrees of gravity and acuteness. A vocalist is said to have a true intonation when he sings in perfect tune, and to have a false intonation when he sings out of tune.

Though the faculty to which we allude, is one that might be universally acquired, if proper recourse were had to early cultivation,* yet in no case is it found to exist as a mere instinct of nature. The very scales which we use, are in some respects artificial. Nature furnishes us, as elsewhere observed, with hints, materials, and susceptibilities, and invites us to the exercise of our powers; yet these powers can be fully developed, only by a long course of practice. As in the art of painting, nature furnishes us with light and shade, with the principles of perspective, &c., while she leaves to the hand of cultivation, the right employment of these properties and principles; so in music, she supplies us with intervals of every name and description, and with innumerable harmonic proportions and combinations, while she leaves us to the exercise of our own taste and invention, about the employment of the given materials. Nature presents us, indeed, with inimitable specimens of painting; but she never draws them out gradually with a pencil, upon an artificial canvass. This is the work of a mimic artist. So, while she furnishes us with the life and soul of music in the countless voices of the animate and inanimate creation, she never produces musical compositions to our hand, or condescends to the work of putting the

* Fourteen years ago, when the "Dissertation on Musical Taste" was written, this subject had not been so fully investigated.

strings of the human instrument in tune. She *never* does this. Every child, after all that has been said of precocity of talent, every child is in the first instance, a slow and awkward tuner. All, it is true, are not equally untractable. There is a difference of natural talent in music, just as there is in painting, in poetry, in oratory. Yet, in every case exertions and opportunities of some sort, are indispensable to the development of the human powers: nor do we ever think of saying that none but a Demosthenes should be allowed to speak, or none but a Homer to write poetry. And we are still farther from supposing that every one who is incapable of becoming an orator or a poet, should be discouraged in his attempts to understand the use of language, either in poetry or prose. The same maxims of common sense should be employed about the subject of musical cultivation. All are susceptible of some improvement; and since the duty of singing the praise of God is a general one, it certainly ought not to be neglected as it has been by almost the entire mass of the community.

But to return. As the habit of correct intonation can be acquired only by practice, so by the simple circumstance of neglect, it may be lost after it has once been acquired. The man who relinquishes the practice of singing will fail at every point, but nowhere more visibly, perhaps, than in respect to his intonation. The muscles which had been taught to vibrate almost with mathematical precision, will soon begin to falter, and at length become more and more unmanageable till cultivation is resumed. Temporary weariness, hoarseness, timidity anxiety or animation, will only aggravate the evil. What an argument might here be furnished in favor of daily practice. "Seven times a day," says the Psalmist, "will I praise thee." Yet the man who will omit the exercise of singing entirely for days together, will of necessity, sing more or less out of pitch, whatever may have been his previous qualifications. This principle is perfectly well understood in respect to instrumental music. One who is out of practice is always a bad performer. And yet, what instrument is at once so delicate and so complicated as that which produces the human voice?

What are called *vices* of intonation are also very prevalent among ordinary singers. These arise from singing or practising upon instruments where a bad intonation prevails, or from forcing the voice beyond its ordinary volume, or natural compass. It is only by the severest and most laborious process of discipline, for instance, that the voice of adult males is ever brought to have a fine intonation of the falsetto notes. The best of teachers too, who expend their time chiefly in the

training of uncultivated voices, are liable themselves to get out of tune, while at the same time they can detect a similar fault in others. The faculty in question therefore, depends not *wholly* upon the gift of a *musical ear*. The latter though indispensable, is equally dependant on cultivation for its existence and preservation. The ear needs instruction and practice, if it is to acquire and preserve the power of minute discrimination. Many false notions are afloat in relation to this subject which ought to be discarded.

But in the next place, if the principles here laid down are correct, it will be easy to understand many things which have sometimes been deemed inexplicable. It is easy to see, for example, why some whole families learn to sing, while others remain entirely mute and indifferent to the subject. In the one case a parent or a nurse or some one of the inmates of the dwelling, has, all unconsciously perhaps, been performing the office of a tutelary minstrel; while in the other, the voice of song has been too seldom heard for the purposes of successful imitation. We can here see also, the reason why some whole districts of country are found uniformly to have one or more false notes in their scales. There has been wrong instruction. The same vices of intonation descend from parents to children and from one neighborhood to another, till correction as in reference to provincialisms in dialect, becomes almost impracticable. We may here learn also, why some whole nations have used but five or six notes, instead of eight in their scales. They have made but small advances in the work of cultivation. The same principles too, will enable us to understand why adults who have all their lives neglected the subject, should prove such dull scholars in intonation, when they are at length induced to make the experiment. It is like proposing a "Shibboleth" to the Ephraimites. It is as if a citizen of France or Germany were to acquire the pure English pronunciation. The thing is in no case physically impracticable. But will it ever be effected? The man will soon learn to speak *intelligibly*, and in like manner the individual who has never attempted to put his voice in tune till late in life, may hope to make such improvement as to secure the purposes of personal edification, if nothing more. And in cases of laborious perseverance, much more will sometimes be effected.

We might enlarge under this head, did our present limits permit; but we must hasten to bring these remarks to a close.

The importance of this subject will be readily admitted. False intonation produces unpleasant melody and false harmony. It is wholly incompatible with good music. And when we recollect how difficult it

is to realize and preserve just intonation in our musical performances, it seems indispensable that the subject should have more attention, than it has hitherto received. Vocalists should be self-suspicious in this respect, teachers should often try their voices by the standard of good instrumental execution; and learners should always sing with a listening ear. Much skill should be employed upon the process of training. Bad voices should have individual exercises, adapted to their condition.* As intonation has constant reference to harmony, it is important in practice, to commence with the plainest chords, and to render these familiar before other combinations are attempted. Just principles on the subject should be early established, and singers, even the very best of them, should be taught not to consider themselves infallible.

Were these hints duly estimated by teachers of music, we should soon realize a striking improvement in the character of our public exercises. Mathematical perfection is of course unattainable; yet by long practice we may approach so near it, as to realize effects which are at present unknown to the generality of listeners.

We would not be too fastidious in this particular, but really most performances of sacred music are quite intolerable in respect to intonation. Common chords are mangled, discords abused, and chromatic intervals disregarded. The simple congregational style often results in mere jargon. A special instance within our recollection may serve as an illustration. A hymn was given out in a lecture-room, containing these lines:

“With instruments well tuned and strung,

“We'll praise thee with the heart and tongue.”

But when the song arose, the sacred promise contained in the words was broken at every syllable of the exercise. Not an instrument was there. Most of the voices had neither been tuned nor strung nor cultivated. The whole performance fell far beneath the dignity of lip-service; and as to the heart (we would not pretend to *decide* in this matter) it is extremely difficult to conceive how the affections could have been called forth under such circumstances, in the sincere expression of elevated praise. Our services of this nature are too often an empty noise. Instances like the above are not uncommon. How must they appear in the eye of a heart searching God?

* The former practice was to refuse them in almost every case, the privileges of the school. But much light has been shed upon this subject within the last few years, and a better course of management is beginning to prevail.

IS THERE ANY REMEDY?

THIS question has often been proposed among the friends of sacred music, in reference to the decline of interest, the depreciation of taste and the diminution of talent which so generally ensue at the close of a singing school, during the summer months. The question is one of the deepest interest. The negative answer which is usually given, does more perhaps, than any thing else, to dishearten the friends of cultivation. And they have some reason on their side. If the work of cultivation has of necessity only a temporary influence, if a fabric reared with so much labor, expense and difficulty, is of such a destructible nature as to sink by its own weight, and fall upon the heads of its founders, there is indeed, ample cause of discouragement, and we need no longer wonder at the general indifference which prevails in reference to the precious interests of devotional music.

And yet how seldom has a more favorable result been witnessed? The close of a singing school has generally fixed the date of a musical declension more or less gradual in its character, which has in the course of its progress swept away almost every thing valuable that resulted from the exertions of the teacher. In process of time things get into so bad a state that a school is again instituted, when another teacher builds on a new foundation a fabric equally destructible with that of his predecessor, and this too with labors more arduous and persevering, and in the face of increasing difficulties and discouragements. Thus in the majority of instances, the music continues in the congregation perhaps for half a century without any very visible or permanent improvement. Every temporary interest which arises is sure to subside in a little season, and give place to a reaction, which, to say the least, reduces things to their former state. Sad indeed has been the history of musical cultivation in most of the American churches. Declension has been added to declension. Discouragement has on the one hand, led to apathy, indifference and neglect, while on the other it has created disunion of sentiment, and opposition effort.

Now we say again, if this state of things, as has generally been supposed, really admits of no remedy, or at least of none which is at hand, and within the ordinary reach of cultivation, then there is good reason for discouragement and inactivity. The cause, for aught we can see, must be abandoned as hopeless. That which was once easily accomplished, has at length become impracticable. The art itself has de-

generated, or man has changed his physical nature ; and, what is more, the blessed institution of devotional music has outlived its utility, and like the ancient rights of the Jewish religion, waxes old, and is ready to vanish away.

But, before we come to such conclusions as these, it may be well to institute a more careful inquiry in relation to the subject. Perhaps in all our former reasoning, there has been the putting of cause for effect. If a man, building a house of slender materials upon a foundation of sand were to be so often foiled in his undertaking as at length to grow indolent or reckless of consequences, we should be far from excusing him or commending his improvidence ; or if a man carrying a moderate burden up a steep hill were uniformly after ascending a few paces to throw it from his shoulder and permit it to roll back to its former place, we should not dream of telling him there was no remedy. We should chide him for his indolence, laugh at his stupidity, or suspect him of being insane. There would here be no difficulty in understanding the matter. Every thing would be perfectly plain. And the causes of this musical declension, if we mistake not, are equally obvious, if not equally destitute of an apology. It will be said perhaps, that there has been much want of musical information ; and that in multitudes of cases, ignorance and prejudice have been insurmountable. True, but these considerations we imagine, would have little weight if they were thrown into the balances of the sanctuary. We are not in the habit of supposing that the duties inculcated in the Bible are really of an impracticable nature, however much we may incline to neglect them or may fall short in our sincere efforts to perform them.

Let us then come immediately to the point before us. Are the causes of the declension we have alluded to, of such a nature, as that they may be easily removed ?

1. The neglect of juvenile instruction is one of the causes. In countries where music is most successfully cultivated at the present time, the rudiments of practical music form a part of primary education. Children under such a course of training, all learn to sing. All will not become great performers ; nor is it necessary that they should ; but all, the deaf and dumb excepted, will give sufficient demonstration of musical susceptibility, and acquire sufficient knowledge of the art, to form a solid basis for future improvement. This is not idle speculation. There is no contending against facts, and these are abundant in reference to this point. Much as it has formerly been disputed, there is no longer

any doubt on the subject among well informed musicians. Even in our own country the experiments, so far as they have been made, have been attended with the most satisfactory results.

And what if the teachers of our common schools were to introduce this branch of cultivation among their pupils? Then, to resume a former illustration, we should no longer be laying a foundation upon the sand. We should in a little time be supplied with a solid and permanent basis. There is now no want of manuals of instruction, and teachers upon this plan, if proper encouragement were given, would soon be competent to their work. And if the work of cultivation were carried also into the higher schools and colleges, we should soon be in a fair way to build a durable superstructure. At present, much of that time, which in adult music schools ought to be devoted to vocal expression and heart-felt praise, is of necessity given to the dry details of the science, which after all, are imperfectly understood, and very partially remembered. The consequence is, that the pupils make very little progress in the more important branches of style, and that little which they acquire is easily lost.

2. The want of proper religious influence in our schools and meetings for improvement. The love of novelty draws numbers of our giddy youth together, and leaves them after a little season to retire, one by one, as the means of gratification are found to diminish. Others are influenced simply by a passion for fine music, which can of course, find little means of indulgence among the simple elements of singing. Others still, will have more reference to scientific principles, than to the claims of devotion. Where all these things are combined, there can but little progress be made in the science, and the worst of all is, that devotional feeling finds little encouragement, and but few opportunities for improvement. Prayers become formal, singing becomes mechanical, and exhortation, if its voice is ever heard, speaks but faintly and extends only to the surface of things; while "those who are spiritual," feel themselves scarcely edified by any one thing which occurs within the practice room. If our social religious meetings were at once to become reading schools, schools of elocution and schools of the fine arts, and schools for special prayer, we should be furnished with a lively illustration, of the character of many a singing meeting among the members of a christian community.

3d. No vocalist or accompanist can neglect the exercise of his talent without diminishing it. This principle is universal. The mere circumstance of discontinuing a school then, will inevitably bring about a

disastrous result, unless frequent meetings can be held for mutual instruction. Persons it is true may sing in their families during hours of devotion, but this, though a matter of prime importance, will in most cases be insufficient to secure a good performance in the sanctuary. Families in a congregation, will of course be interspersed, and those who will thus sing together will soon feel the want of uniformity of manner.

We are now prepared to dispose of the great question before us. Let juvenile cultivation do its proper work, then our adult schools will make higher advances and more solid acquirements. Then also, our schools for devotional music will more easily maintain the savor of christian influence. Their character will be improved in every respect. Individuals will acquire sufficient practical knowledge to enable them to direct the performances and give interest to the meetings for mutual edification. Above all, let christians feel their obligations to do their utmost, in forwarding the praises of Zion. Let them know and feel, that in pursuing this course, they are doing no works of supererogation but simply performing a solemn christian duty. Let them seek not chiefly for enjoyment, but for the praise and glory of God. The *best* they can bring, will be poor enough in the service of so glorious a Being.

The plan here marked out, we are bold to say, is the only practicable one which can secure permanent success. And we can say with equal confidence that if thoroughly pursued it will prove effectual. It has both reason and experience on its side, and what more can be wanting? Certainly the subject is worthy of an effort, a bold effort, and a persevering effort. By the blessing of the great Master of assemblies, such an effort will not fail to be attended with ultimate success.

ABUSES OF SACRED MUSIC.

(Continued.)

8. CARRYING about the church a long pole with a money bag at the end of it, during the last singing, so that each worshipper may keep the hymn book in one hand, while with the other he makes the bountiful donation of one cent into the treasury. Which of the two services thus combined, has probably the most influence upon the heart?

9. Calling for a song of praise at some moment of bustle in a public assembly ; inviting the people to *listen to the performance* of a beautiful piece of devotional harmony ; calling out "*music, music!*" for the special purpose of quieting the noise and soothing the impatience of the people ; uniting various other occupations with the singing, merely for the purpose of gaining time. How extremely absurd ! What if a minister were to be called upon to *perform a prayer* for similar purposes ? And what if some worthy layman were requested at the same moment to offer his speech upon a resolution !

10. Requesting the leading singers of a village, congregation or musical society, to make special preparation for some important occasion ; and then, when the evening arrives, consuming so much of it with long speeches, that the singing must be omitted through want of time. This vexatious evil is rather on the wane.

11. Whispering and smiling among the congregation, nobody knows why or wherefore, during a song of praise ; while the strange compliment is to be returned by the members of the choir, as soon as the song is ended. This evil is most prevalent on occasions of special interest ; and in *some cases* it increases instead of diminishing, with the progress of musical cultivation.

12. A false inference drawn from the circumstance last named, unfavorable to the institution of sacred music ; while the true inference which touches the question of individual responsibility, is withholden. Would such licenses as No. 11, be tolerated during the exercise of social prayer ? Or, if tolerated, which of the two things would they demonstrate, the intrinsic inefficacy of prayer, or the want of a praying spirit among the individuals concerned ?

13. Giving out so large a number of stanzas at one time as to fatigue the singers, and weary the patience of the listeners ; and at another time, so small a number as to preclude the practicability of musical expression. Giving out a hymn that has more resemblance to the skeleton of the sermonizer, than to lyric poetry. These things may serve to some extent the purposes of the worthy speaker, but they are death to the interests of *devotional* song.

14. Giving out during the various exercises of the Sabbath, from six to nine hymns all of the same metre. No choir in the land would secure the purposes of adaptation at such a rate. A "well educated minister," when once remonstrated with, in reference to this subject, declared in great simplicity, that he had supposed the metre of the poetry could have no influence upon the choice of tunes.

But, enough for the present. There would be no end to the enumeration of abuses. Their existence shows the low state of feeling which almost every where exists in relation to the divinely appointed office of sacred praise. Who will come up in earnest to the work of reform? It is not the work of an hour, nor of any class of individuals exclusively. All must unite in it, for all have sinned in this matter, and many with a high hand.

MENTAL ASSOCIATIONS.

THE importance of maintaining hallowed associations in reference to times places and exercises of christian worship, is generally admitted, except in regard to sacred song. Here it is but little thought of, while yet the *principle* of mental associations enters largely into the true theory of musical composition, and forms, we had almost said, the whole basis of adaptation. Many devout persons who are unacquainted with music (what a solecism!) we are sorry to say, are quite sceptical on this subject; and not a few of them, in consequence of this mistake, actively array themselves in opposition to every just principle of discrimination. We invite the attention of such persons to the following familiar remarks of Dr. Beattie, which, as they were penned half a century ago, in a foreign country, can have received no bias from any of the real or fancied improvements of the present day.

“Would it be expedient or discreet to sing a psalm to the tune of a common ballad, or a common ballad to the tune of a psalm? And yet, perhaps in itself, and previously to the influence of habit, the ballad tune might have suited the psalm or psalm tune the ballad. But when we have once and again heard certain notes accompanied with certain words, the words or the notes, heard separte, will mutually suggest each other. So that if such a transposition were to be made, it would raise in every person of sensibility a mixture of jarring ideas, which by blending things profane with things holy, and seriousness with laughter, would debase the imagination and impair that strength of mind by which we retain the command of our own thoughts. For how is it possible that our devotions should be promoted to-day, by the same things which yesterday in the hour of relaxation, lead us to think of drinking and merriment, and the amours of Strephon and Chloe! Those * * * *
* * therefore * * * who either adapt their psalms to the mea-

tures or sing them with the music of common songs, must be very ignorant of human nature, or very inattentive to the right performance of this part of worship. Nothing connected with levity or with trivial passions, should ever be seen or heard in a place appropriated to the solemnities of religion."

Had the good Doctor lived in these modern days of innovation, he might have found the tune "*Drink to me only*," set to sacred words; the song "*Farewell ye green fields*," (amatory ballad) applied to the words "*ye angels who stand round the throne*," an old jig associated with doggerel stanzas on the "*Judgment seat*," and a thousand other instances of mal-adaptation equally preposterous. The old notion of "robbing the adversary of his best tunes," forms no manner of apology for such things. One could scarcely please him better than by such a course, after he has clothed the tunes with such unhallowed associations. This species of lawless innovation upon the empire of taste, makes serious havoc with the commonwealth of devotional song; and every good man who understands the nature of this subject should bear decided testimony against it.

ENGLISH AND GERMAN HYMNS.

A writer in the London Evangelical Magazine, estimates that the whole number of approved English hymns among all denominations of christians, does not probably reach to five thousand, while the German hymns in popular use from the pen of Luther, Nicolai, Homburg, Paul Gerhard, and their successors, reaching down to the time of Klopstock, and Gellert and Lavater, in a great variety of measures, and a large proportion of them of the highest order of excellence, amount to more than seventy thousand!

What an immense disparity as to numbers! Probably, not over one out of three of the five thousand hymns in our own language is after all really fit to be sung. But the Germans are a musical people, and poetical specimens of a lyrical character are obtained with comparative ease in such a country. There is a special demand for them; and hence they will be forthcoming.

Piety and poetical talent are very naturally combined. There is here no "paucity of topics," as the great Johnson erroneously imagined. Where the *heart* is deeply engaged in "inditing a good

matter," it will learn to find effective utterance; and as to the imagination, the whole world, visible and invisible, lies open to the eye of faith, treasures inexhaustible, illustrations boundless as eternity and beautiful as they are boundless. The English language is not deficient in poetic literature. But poets have been at war with musicians. Let the hearts of both be reformed and melted, and filled with the sweet breathings of heavenly inspiration, and a new aspect of things will soon be seen. We shall have better music and better poetry. Such a state of things we trust is approaching.

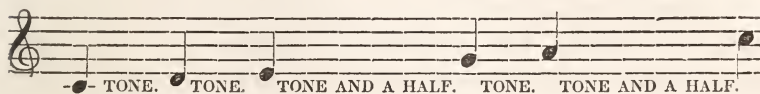
Meanwhile, what if some of the thousand doggerel stanzas in use, which are so tormenting to the musician, were to be laid aside in favor of such as are every way preferable to them. If clergymen and laymen who lead our devotions, have any feelings of compassion for singers who lie wholly at their mercy in this respect, let this suggestion be well weighed and remembered. Our whole system of psalmody needs renovating, both as to poetry and music. A reform in the latter, we are quite sure, will lead to improvements in the former.

THEORETICAL.

MUSICAL SCALES.

WE intimated in our former number, page 15, that the musical scale of the Sandwich Islanders is more imperfect than that of the generality of semi-barbarous nations. This we inferred in the first place, from a remark of the missionaries at that station, that it had been almost impossible to teach the natives to sing with accuracy, the simplest melodies which are known in our own country; and in the second place, from the fact that the musical instruments of that uncultivated race, are exceedingly simple and limited in their compass. But since our former number was issued, a letter has been received from Dr. Judd, of Honolulu, containing an incidental remark which throws additional light upon the subject. The difficulty in intonation of which the missionaries complain, has respect chiefly to the third and seventh degrees of the major scale. After immense labor in drilling, the natives it would seem, continually incline to identify the third degree with the fourth, and the seventh with the eighth of the scale in all their performances. The other intervals of the scale, they acquire with comparative ease.

It seems probable therefore, that the instruments we examined (a rude shell, and a set of pandean pipes which had been sent us) were imperfect things of their kind. But however this may have been, the two intervals now complained of, are precisely the same which are wanting in the ancient Scottish and in the Chinese scale; and, what is still more worthy of remark, the same intervals of the scale are found among uncultivated singers of our *own land*, to give far more trouble than any of the remaining six. What then if we were just to expunge the two intervals in question? We should have simply this scale of six notes,



which should seem to be at once an appropriate basis for the *rude melodies* of several distinct climes, far distant from each other, embracing some hundred millions of people with their favorite minstrels! Shall it be said that not one of this immense multitude is a "*natural singer*." Such would be the decision according to the popular notion which has prevailed in this country; and doubtless if such persons were to offer themselves for instruction they would in the multitude of instances be rejected, by many a celebrated teacher among us, as instances of a *bad voice*, or *defective ear*.

Now if there were no other facts before us than these, we should think it quite philosophical to turn the tables against such teachers and say that the countless millions above mentioned are the *natural* singers while their accusers are lawless innovators. But other facts are abundant. A great number of scales have been in use during the lapse of ages, some of which, to say the least, it would puzzle any modern vocalist to execute or appreciate. Cultivated musicians of the present day, have also two distinct scales (major and minor) called *primitive diatonic*. To those they add derivative chromatic and enharmonic scales, both of which, as well as the two primitive scales are without an exact parallel in the music of the ancients. What is more evident then, than the inference we have so often drawn, that a fixed scale of sounds is not the work of instinct but in every instance the result of practice or cultivation?

The first strain of the old Highlander's song, "*Scots wha hae, wi' Wallace bled,*" may serve as a specimen of melody upon the six note scale.*



The second strain however, contains one note on F, the fourth in the scale, which possibly, is of a different date from the rest of the tune. But the moment any one undertakes to add an accompanying part to the melody, he of course must use the two discarded intervals of the scale, i. e. both the fourth and the seventh.



This brings us to the point we had principally in view, viz. that musical scales contain the elements both of melody and harmony. Melodies are formed out of fragments of some given scale, where the notes are heard in simple succession, as in the first example of the above song. Harmony is formed when certain different portions of the scale are heard simultaneously, as in the last example. The laws which regulate the various combinations of simultaneous melodies, constitute the rules of harmony. Our limits will not admit of the full development of these rules; but we intend from time to time, to give such familiar hints upon the subject, as may be deemed useful to the practical musician.

TREATMENT OF DISCORDS.

WHEN the poet said "all discord" is "harmony not understood," his words conveyed a meaning to the scientific musician, of which he himself had little conception. The design of employing discords in musical composition, is as various as it is important. This may appear, should we be permitted to speak of the subject of composition in some

* Such melodies might be the fittest to be employed at first by the missionaries.

future number of the Magazine. But the manner of treating discords in execution, so that the harmony may not be misunderstood or abused, claims our early attention. A few hints are all that we can offer at the present time.

1. Discords in musical composition are constantly arranged with reference to the accent. A disregard to this circumstance in practice, will often render them offensive to the ear, where the opposite effect is intended. Simply by receiving a loud utterance instead of a soft one, or a soft instead of a loud one, their design may be frustrated.

2. The composer in the employment of discords, has more or less reference to the harmonic intervals embraced in them, such as the octave, fifth, third, sixth, &c. ; and the omission or doubling of any such interval, or the laying of too much or too little stress upon it, will often have a bad effect. The concords in connection, require equal care.

3. The composer has reference also to the time of notes and the rhythm of a movement. The same things should be borne in mind by the executant.

4. He has constant regard to the prevailing sentiment of the piece, and the characteristic emotions that appertain to the given passage containing the discords. A discriminate regard to expression is equally necessary to the executant.

5. We might also add, the indispensable necessity of accurate intonation. This among the multitude of performers at the present time, is not easily secured. See the first article in the preceeding pages. Nor is its necessity always duly estimated. The process of tuning the voice to such intervals as the added sixth, the dominant seventh, &c., is not very difficult, in the hand of a *master*.

Were we to dwell upon such hints as these, our observations might appear too minute, yet their importance cannot be too highly estimated ; for they are fundamental in their influence upon musical performers.

Discords are as necessary in music as bold imagery is to the poet or the orator, and if they require great care and skill in management, their influence will richly reward the labor of cultivation.

MISCELLANEOUS.

THE MUSICAL CYCLOPÆDIA: or the principles of music considered as an art and a science; embracing a complete musical dictionary, and the outlines of a musical grammar, and of the theory of sounds and laws of harmony, with directions for the practice of vocal and instrumental music, and a description of musical instruments. By William S. Porter. Boston, James Loring, 1834, pp. 332, 12 mo.

(Concluded.)

THE work is got up in good style. The typography is fair, and the articles are brief and well written. Some authors, perhaps would have chosen a more modest title; but it should be recollected that the age for large books and small titles is rapidly passing by. While heavy octavos give place to pocket volumes of an inch and a half in breadth, there seems little objection to reducing the heavy quartos of a boundless Cyclopædia to a single volume of duodecimo size.

To be serious, the work before us is a brief dictionary, with some few of the articles extended, though far less so than in the celebrated but shapeless dictionary of Rosseau. Many of the articles at the same time, are too limited to be extensively useful, and our impression is, that more objects are glanced at by the compiler, than could well be disposed of in any three volumes of the same size. We regard the work therefore, chiefly as a convenient book of reference to the theoretical and practical musician; and as such we cheerfully recommend it to the patronage of a discerning public.

But before closing this article we wish to advert to two or three topics which have a distinct bearing upon the interests of devotional music.

1. Since the God of nature has furnished the whole human species with musical organs and susceptibilities, and commanded "every thing that hath breath" to praise him, how greatly is he dishonored by that general neglect of cultivation which is so extensive among evangelical christians! Abuses are innumerable. The most frivolous thing serves as a pretext for trampling upon the art. Even where some public efforts are in progress towards restoring it to its pristine purity and importance, how few are the professed christians and christian ministers who lend their personal exertion or influence in favor of the undertaking. The most persevering often become discouraged amidst the accumulating obstacles; while not a few, after commencing the employment with alacrity, grow weary, and in a little time, relinquish all further effort.

And is there not One above that takes notice of this delinquency? "Ye said also behold what a weariness is it? And ye have snuffed at it, saith the Lord of Hosts; and ye have brought that which was torn and the lame and the sick, thus ye brought an offering. Should I accept this of your hand? saith the Lord."

But, aside from the solemn *duty* of praising God after the manner of his own appointment, why should the church, we desire to ask, continue to deprive herself in so great a measure, of one of her precious privileges? Why should she reject or poison one of her sweetest sources of religious enjoyment and spiritual edification? If we mistake not, much of the barrenness, the langour and the formality complained of in public and private assemblies, may be attributed to this mismanagement. The precepts of the Bible give much instruction on this point. The examples of the Apostles and the early Christians are quite against us. Who among us, for instance, would ever think of singing the loud praises of God at the solitary hour of midnight in the depth of a filthy dungeon! All our habits and all our maxims in relation to this subject, fall far below the real meaning and spirit of the scriptures. Yet if christians do not take the word of God for their rule in this thing, where is their warrant for supporting the institution at all? Better relinquish it at once, and save themselves the labor of redeeming it from its abuses.

2. Though all might learn to sing, who should be instructed from their infancy, the thing is not so readily effected in riper years, where the subject has been neglected. Prejudices become invulnerable. Habits grow inveterate, and the muscles often acquire almost an unconquerable measure of rigidity. Hence the importance of early *juvenile* instruction. Children soon become adults, and occupy in society the vacated places of their parents; and then, how delightful to find the voices of a whole generation, attuned to the praises of the living God! Adults of the present period it is true, have their own individual work, which must not be neglected. The praises of God cannot be deferred. They must be offered now. Yet where cultivation commences late in life, we seldom see it much distinguished for its success. If we would have the art fully established upon its proper basis, the juvenile population must not be neglected. Let cultivation begin in families and primary schools, and it will easily find admittance into our higher seminaries, where it cannot fail to make delightful progress.

Something has occasionally been said in favor of the establishment of regular musical professorships in our academies and collegiate institutions. We like the suggestion, but this alone would not suffice, for

securing the object contemplated. It would be beginning just in the places where cultivation ought to come to its maturity. The measure no doubt, would be one of importance. Much good would ultimately result from it; and among other things, a full and general conviction upon the public mind, of the necessity of thorough juvenile instruction. This subject we think, deserves far more attention than it has yet received.

3. How far is it expedient to avail ourselves of the aid of instrumental accompaniments in our public and private devotions? In relation to this subject, there are some diversities of opinion, which we are not anxious to discuss. Some persons would infer from the language of David's Psalms, that the harps, the timbrels, the high-sounding cymbals (or whatever answered originally to those names) should have their fair representatives in modern days, and their reasoning often seems plausible. But one thing appears perfectly clear. From the nature of Christian worship, it is evident that instruments if now admitted to the solemn service of God, should be no more than auxiliary accompaniments to the human voice. They should be in this respect what they anciently were in the hands of the prophets, mere accessories to the vocalist. The human voice must be the grand instrument in thanking and praising the Lord. If the ancient heathen sinned in "making to themselves musical instruments like David," for the worship of their idols; the irreligious in modern times, it should seem, would not commit a less offence by bringing their loud "sounding brass and tinkling cymbals" into our religious assemblies, to *drown the few and feeble voices* of the pious worshippers. Yet something not unlike this in principle, is often witnessed, when not a syllable of the words sung can be heard in the whole assembly. This is a flagrant abuse of the institution of sacred music. We do not wish to be severe, but there need be no mistake as to this point. The matter is so palpable as to need no comment or explanation.

But whether instrumental music might not be so improved and managed, as to be of special service to our vocal performances, is in some respects a different question. Instrumental music as an art, will not be abandoned. It ought not to be. It will no more be laid aside, than painting and poetry and sculpture. In many instances, too, the persons who would be the most forward in excluding it from the sanctuary, are tenacious of retaining it in the bosom of their own families. Among this number are some of the very pillars of the church, whose children, while they spend years in cultivating it, do not really give as many hours to the systematic cultivation of that branch of the art which

forms the basis of devout thanksgiving and praise. Persons *thus* educated are of no assistance to devotional singing, but rather a hindrance. In too many instances the whole family by this means become gradually alienated from the pleasant service, excluding themselves for years, perhaps for life, from the spiritual advantages of the office of sacred praise. The evil of which we speak is in such cases, uniform and inevitable; and it will necessarily continue till the causes are removed. Nor does it confine itself to the individual families in question: it extends wide over the face of the community, operating like a secret canker upon the vitals of social religious enjoyment.

What then shall be done? Shall such families be induced to cast their instruments aside? Or shall they be allowed to consecrate them to the service of God, in their household devotions? At all events, instrumental music, like the other arts of imitation and design, will continue to be cultivated in the bosom of Christian society; and it will doubtless maintain its hold upon the sympathies of our nature. Then, we say, let it be reformed and consecrated. Let it be redeemed from its perpetual frivolities, its occasional profanities and impurities which like a hidden fire are secretly consuming those tender susceptibilities that are so essential to religious edification and spiritual enjoyment. As to the mere public use of instruments, so far as the question rests on expediency, enlightened experience will be found a safer guide, than theoretical speculation.

M. M.

The following communication is from a Lady of high influence and respectability.

For the Musical Magazine.

MR. H.—I wish to relate to your readers an incident which though common of its kind, is attended with an important moral.

I went one evening in company with my friend Mrs. ——— to take a “sociable cup of tea” with Mrs. ———, who with her husband were members of the same church with ourselves. They had an only daughter on whose education much pains had been bestowed and no expense spared, and as we had heard of her great proficiency in music, we anticipated no little pleasure in listening to her performance. My friend, whose heart had long been tuned to the praise of God, was passionately fond of music, and was one upon whom it had a peculiarly enlivening and elevating influence. She expected that evening to en-

joy a rich treat, and as soon as the tea was removed, requested Miss _____ to favor us with some music. The request was immediately complied with; and we found the young proficient did indeed, play and sing to admiration. After a few German waltzes, and Italian Airs which of course had little effect towards raising the feelings of one whose harp was so soon to be tuned to Immanuel's praise in the holy choir above, the young lady was desired to perform "Strike the Cymbal," as it was a favorite tune of my friend's. But she neither knew the tune or could produce a copy of the notes. So she rattled away at "Bonaparte's March." A request to play "*Eve's Lamentation*," "Daughter of Zion," &c. &c., was equally unavailing, and though most of the German, French and Italian airs of the secular school, were familiar to the performer, not once were we gratified in hearing her piano attuned to any thing that could be called sacred music, much less to the praises of God.

My friend was greatly disappointed; and on our way home expressed her surprise that professing christians should allow their daughters to waste so much time and expense in perverting their talents and devoting exclusively to the world those interesting powers which God designed to be employed in praising him. I was struck with the remark as being just. It has left a deep impression upon my mind, particularly as my friend has since gone to unite her voice with those happy spirits who are singing the song of Moses and the Lamb. A. Z.

REMARKS.—We are sorry to say that incidents of a similar nature frequently occur among pious families that are in circumstances of affluence. The sweet tones of the female voice, and the soft notes of the piano forte have been seldom combined in the praises of God; and, what is worse, from four to six years exclusive instruction in secular music of the prevailing school, *inevitably vitiates the taste* of the fair pupil in relation to sacred music of the devotional style. Parents who have made a solemn covenant with God, to train up their children for *his service*, will do well to think of this. The day of final reckoning will bring strange things to light in reference to this subject. We are no enemies to the cultivation of secular music, or to the admirable instrument to which allusion has been made. But we grieve to see *exclusive* devotion to such music in pious families. It is bringing too evidently, a reproach upon the cause of Christ. We should like to know how many families that have been thus educated are found to enjoy the sweet psalms of praise in their hours of devotion at the domestic altar.

The following brief article from a worthy clergyman, comes to us like good news from a far country. The topics he proposes for our consideration shall be duly kept in mind.

MR. HASTINGS.—I have read your Musical Magazine with pleasure, and I congratulate you upon its publication. Its influence, I trust, will be both salutary and permanent. I hope you will press the consideration that sacred music is a part of divine worship appointed by God, and of perpetual obligation. I hope you will then settle the matter, that all persons have by nature the power to sing if they will not neglect the duty of learning till late in life. Then it will be easy to show that, each christian being bound to improve his talents to the utmost all (with the above limitation) are chargeable with hiding a talent, who do not qualify themselves to sing in the sanctuary. And I hope you will especially show that those are guilty of this sin, who, having considerable skill in music, refuse to take a part in the exercises on the ground that singing at church would be *beneath* their dignity. Yes sir, I wish to have you throw the whole responsibility of this matter upon the churches as a thing of duty, a command of God. And I hope the time is not far distant when every individual who is not too old, or who is not inevitably prevented will be considered subject to discipline, in case of his neglecting the praises of God.

Another topic—and I have designedly but just hinted at the ones above: another topic which has been hitherto neglected, but is of immense importance, is the commencement of musical instruction while the pupils are very young. We ought to begin with children, and keep them at the study. This will induce them in after life, to practice singing as long as they live and can speak. I believe the time is coming, and I hope it may be speedily hastened, when we shall no more think of neglecting to learn our children to sing, than we shall of neglecting to learn them to talk, to write, or to cypher. I hope, fifty years hence it will be far more difficult to find an individual destitute of a practical knowledge of sacred music, than it is now of finding one incapable of reading. I mean no puff, but am in real earnest. These things are important. And I hope you will *prove* them so. One thing more, I think the ministers of the Gospel are under special obligation to patronize the cause in which you are engaged.

A PASTOR.

P. S. I forgot one thing, Sir. I hope you will treat largely upon the evil of hiring *cheap teachers* of *doubtful qualifications* and *for but two or three months in the year*. Also upon the folly of *changing*

teachers, and the importance of giving teachers in music a permanent salary. Then they can afford to qualify themselves thoroughly. They will be of real use and may get a permanent residence, and enjoy a home somewhere in the world like other men,

VERMONT RESOLUTIONS.

A *musical convention*, as appears by the Vermont Chronicle, has recently been held in Bennington County of that State, which promises well for the future progress of cultivation. The object of the convention was to devise and adopt some efficient measures for the improvement of church music in that portion of the country. Among the individuals that were present, three at least were clergymen, Rev. Messrs. Plumb, Anderson and Hooker, who took a conspicuous part in the exercises. The resolutions prepared, discussed, and adopted, on the occasion, were of too important a nature to be withheld from the public. Motives of personal delicacy might have led us to the omission of article 10; but we will not mar so interesting a document as the one before us. It greatly rejoices us to see such sentiments coming from such a source.

1. *Resolved*, As the sense of this Convention, that sacred music is a part of divine worship, the importance of which, to the prosperity of religion, has been greatly and sinfully disregarded; and that in this sin ministers and churches have taken the lead.

2. *Resolved*, That the proper view of this part of divine worship is that which treats it in all respects, as much an act of devotion as prayer: and as requiring, both in those who lead as performers and those who join as fellow-worshippers, the same devoutness, reverence, sincerity, and activity of affections toward God.

3. *Resolved*, That we deem it of great importance to the interests of sacred music, in our churches, that children and youth be thoroughly educated in the knowledge and practice of it; and that it is the imperative duty of Christian parents to furnish their children the necessary means for obtaining such education.

4. *Resolved*, That the importance and seriousness of this object requires that there be extended a conscientious and liberal encouragement to teachers of sacred music, of good moral or religious character, and who have qualified themselves for this employment, as a profession.

5. *Resolved*, That the Scripture doctrine respecting sacred music—i. e. the numerous and express instructions of the Scriptures on this part of divine worship, ought to be carefully studied by ministers, and

presented, from time to time, in the pulpit; and that churches and congregations should be both willing and desirous to be "thoroughly indoctrinated" in this branch of divine instruction.

6. *Resolved*, That this Convention look with deep regret upon those habits of thinking relative to sacred music, in the Christian community, which treat it as an art insignificant in itself; and the profession of a teacher of sacred music, and the post of a singer in a choir, as not respectable.

7. *Resolved*, That ministers of the Gospel are in duty bound to be frequent, and as far as practicable, regular, in their attendance on the singing schools of their congregations; and, if singers or performers on instruments themselves, to employ their abilities in aiding the practice of their choirs; and also to give occasional lectures to them on the art of music.

8. *Resolved*, That this Convention regard it as being in perfect consistency with the nature and objects of sacred music, that instruments of music be introduced into more extensive and skilful use in our public religious assemblies; and that we do earnestly desire and confidently anticipate the arrival of the day when the groundless and ridiculous prejudices of some against their use shall be removed.

9. *Resolved*, That there is need of enlightening and quickening the consciences of our churches and congregations on the duty of furnishing the pecuniary means for the cultivation and support of sacred music;—this is a duty resting upon all who would do *any* thing to advance the interests of the kingdom of Christ in this world.

10. *Resolved*, That this Convention do approve of collections of that class of pieces of sacred music adapted particularly to social religious meetings; and that we recommend the adoption, in our churches and congregations, of that valuable and excellent collection, by Messrs. HASTINGS and MASON, entitled "Spiritual Songs for Social Worship."

11. *Resolved*, That frequent rehearsals, by choirs, throughout the year, are indispensably necessary to the best interests of sacred music.

12. *Resolved*, That this Convention consider and declare themselves a permanently organized body, for the promotion of Sacred Music in Bennington County and vicinity; and that when an adjournment takes place, it shall be, to meet at *Dorset*, on Wednesday, the 6th day of May next, at 9 o'clock, A. M.

13. *Resolved*, That a committee of five be appointed, to report a Constitution and Rules, at the meeting aforesaid, to be held at *Dorset*.

[The Committee appointed, were Messrs. Hooker, Anderson, Robinson, Fay, and Reed,]

TUNES FOR THE MISCELLANY.

It was not the editor's intention to present all the pieces of this or any other number under the single signature of H. A variety of signatures will be found in our next. For the benefit of a portion of our readers, we venture to offer a word of comment upon the pieces which have appeared.

No. 1, is a beautiful specimen from the devotional music of Switzerland. It is distinguished for tenderness and sweet simplicity ; and the movement should be rather slow, and in the legato style. The Rev'd. author resides in Geneva.

No. 2, is a specimen of the *speaking* melodies of the Germans, differing essentially from the heavy parochial strains of that nation. The style of performance has great resemblance to chanting, though the time must be preserved uniform and accurate. The words must also be uttered in a bold emphatic manner, as seen in the following lines :

"A - wake our SOULS, a - way our FEARS,
Let ev - ry tremb - ling THOUGHT begone!"

No. 3, needs no special comment. It can speak eloquently for itself.

No. 4, has slight shades of dramatic interest corresponding with the views of the poet. The duets should move in a slight and graceful manner. The second movement, "O, worthy," &c., may at first be treated as a semi-chorus, reserving the full power of voice for the final repetition. The time should be neither rapid nor slow. The prevailing sentiment of the words will serve as a proper indication.

No. 5, is a mere task or exercise for learners. All the parts are to be sung successively by each of the four individuals, commencing at different times, so as ultimately to bring out all the harmony.

No. 6, may chance to covet a hearing among some of the Sunday School Celebrations of the Fourth of July. Its character is perfectly obvious.

No. 7, is more elaborate. The first and second movements should be slow, sustained and deeply sentimental. The third movement, commencing as it does in full unison, will not be found difficult where there is some share of cultivation among the performers. The sentiment brightens a little at the fugue, introducing a climax of joyous emotions at the final strain. The piece requires throughout a chaste and delicate style of execution.

No. 8, shall be permitted to speak for itself.

These hints though superfluous to the distinguished amateur and professor, will not be deemed impertinent by the inexperienced leader and the docile learner.

MAL-ADAPTATION.

THE editor of the Musical Cyclopædia, mentions as a strange instance of mal-adaptation, the application of a Tyrolese Waltz to the words

“Christ the Lord, is ris’n to-day.”

The music referred to, we presume is the piece which commences thus :



What may we not expect to see from American compilers, after such a specimen as this? One step further, and we shall have “Lovely Nancy,” and “Nancy Dawson,” upon the list of sacred melodies. Report says they are already beginning to aspire to this honor among some of the private circles of this city, where music is not cultivated. Teachers ought to bear the most decided testimony against such outrages upon musical decency.

SINGING AT THE NEW-YORK ANNIVERSARIES.

THE singing at the anniversaries of the religious associations during the past month in this city, we may be permitted to say, gave evidence that considerable improvement has been made in cultivation during the past year. Had we ourselves been less active on these occasions it would have been our privilege to say more than this; as well as to speak in commendation of the individuals who cheerfully gave themselves to this acceptable service. We hope that better things are yet to come. So far as the Presbyterian, Dutch Reformed, Baptist and Methodist churches of the city are concerned, cultivation, a few choirs only excepted, is quite in its infancy.

Saturday evening of the anniversary week was devoted to the subject of church music. Rev. Dr. Matthews being present took the chair, and the meeting was addressed by several speakers, relative to the duties of private christians and of christian ministers, and of the cultivators of music generally, in regard to the praises of God. On this occasion, there was a full attendance as well as an accession of numbers to the Chatham street choir. For reasons already mentioned, we forbear to speak of the performances. But those of our musical friends who live at a distance, will allow us to say, that the evening was truly delightful: and to express the hope that it will prove to have been the commencement of an anniversary of devotional music which is destined to have an important bearing upon the great and permanent interests of the cause.

Meetings have since been held in this city, to take into consideration the subject of organising a musical society or institution for the promotion of this interest, on some practical principles which may secure extensive co-operation. But the proceedings are yet of an incipient character.

EDITORIAL CORRESPONDENCE.

PRIVATE letters have come to hand from various sources which show an increasing interest in the cause of devotional music. Among the number is one from a clergyman of much influence and respectability; who, it seems, would rejoice to stand up with the singers at church, and assist them, if there were any convenient way of access to the choir from the pulpit. Such are his views of the importance of sacred praise as a christian duty.

A teacher writes us from one of the large cities of the west, that the state of church music in that region is deplorably low. He has himself gained new views of the importance of his occupation and is at length determined, to consecrate himself entirely to the devotional interests of the art.

A third correspondent requests some directions about the application of music syllables, &c., in respect to two or three difficult tunes in *Musica Sacra*. We have leisure only to refer him to pages 21 and 22 of the same work, (stereotype edition) where he may find an answer to such inquiries.

A fourth correspondent who is a missionary at the Sandwich Islands, (referred to in the previous pages) has been for a long time trying to teach the natives to sing, which he represents as a task extremely difficult and laborious. Still he perseveres, and at Honolulu, where he has longest resided, a choir are beginning to sing tolerably well; while a few of them can read music with some facility. This species of cultivation is thought to have an important influence upon the natives; and the missionaries availing themselves of music types presented sometime since by Mr. William Williams of Utica, are publishing a little book for the natives, much after the manner of the "Spiritual Songs," now extensively circulating in our own country. The work had progressed to 88 pages, 56 of which are devoted to the rudiments. Few of the missionaries, it seems, are capable of leading the music, and the writer regrets that he himself had not paid more attention to the subject before leaving the United States. This hint may not be amiss to such persons as are endeavouring to fit themselves for missionary labor. Should the men who are sent out to lead others in the duty of prayer, be perfectly mute as to the praises of God?

MUSICAL EXPENDITURES.

OUR readers in the country have little idea what it costs to get up "grand musical performances" in the true city style.

A single performance of a grand Oratorio by the Sacred Music Society for instance, costs from five to six hundred dollars. To say nothing of the Theatres, the expenses incurred at the new Opera House, amounted, during the first eight months to the round sum of \$81,000!!

And what sums are paid here in support of devotional music? Truly, we are ashamed to tell. The expenses of a single Oratorio at Chatham Street Chapel would pay two or three leaders of church music for fifty-two Sabbaths, and as many secular evenings beside. And the Opera—why, the simple interest upon the first eight months expenditures of this institution, would probably amount to more than is paid in one year for devotional music to all the leaders in our Presbyterian churches.

The following poetic effusion is from the pen of Mrs. BROWN, of Munson, Massachusetts, author of the tract "Peor Sarah," of the beautiful hymn, "I love to steal awhile away," and of other pieces in the Village Collection, under the signature of "B." Her signature appears occasionally in the religious journals; and we are pleased to add, is found in the "Nursery Songs," and in the "Mother's Hymn Book," mentioned in our last. We feel greatly obliged by such favors as these.

(For the Musical Magazine.)

There's music in the birds' light song
That makes the groves rejoice;
The echo's which the strains prolong
Have music in their voice.

There's music in the hum of bees,
That sip the pearly dew;
The murmurs of the forest trees
Are strains of music too.

There's music in the purling rill,
That cheers the lonely shade,
That winds along the sunny hill,
And irrigates the glade.

There's music in the river's flow,
Which mars the mountain's side;
The ripple of the lake, below
The torrents fearful tide.

There's music in the thunder's roar,
There's music in the gale;
The surges high that lash the shore
Have music in their wail.

There's music in the stormy howl
Of Ocean, in his wrath;
There's music in the billow's growl,
And in the whirlwind's path.

Through nature's realm, so vast, so fair,
These melodies are found,
But richer tones of music far,
Are in the vocal sound.

The music of the human voice,
To man so kindly given,
Seems formed to speak immortal joys,
And swell the song of Heaven.

P. H. B.

Munson, May 2d, 1835.

THE MUSICAL MAGAZINE.

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JULY, 1835.

No. 3.

PRACTICAL.

VOCAL EXECUTION.

IN treating thus far of the subject of vocal execution, we have spoken of *tone* and of *intonation*. We proceed in the third place to speak

OF TIME. The meaning of the word *time*, as applied to music, will be sufficiently understood without explanation. A general fondness for measured time, is every where observable, even in the rudest occupations of human society. Rural scenes are greatly enlivened by it. The woodman with his axe, the mower with his scythe, the thresher with his flail, the mechanic with his hammer, the very footsteps of the pedestrian, and the voices of the beasts, the birds and the insects, all furnish testimony to the universal influence of rhythm.

And what would poetry be without this property? Little else than impassioned prose. The dullest ear has some sensibility to poetic numbers, and the illiterate admirers of doggerel verse form no exception to the remark.

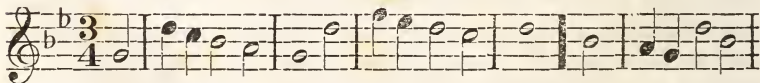
A higher demonstration of this fondness for measured time, is furnished in music, by instruments of percussion, such as the drum and the tambourine. Such instruments, being perfectly monotonous in pitch, have no other charm than that which arises from rhythm. Yet, under proper management they have sufficient variety to secure a powerful influence. While the strokes of the musician are accurately timed, we listen with uninterrupted pleasure; but let them be so irregular as not to correspond with our cherished trains of calculation, and our enjoyment ceases, pleasure gives place to vexation. The more simple the measure, and the more rapid the movement, the greater must be the accuracy of the musician, if he would excite in us, the least sentiment of gratification.

The principle of which we speak, enters largely into the composition of melody and harmony; and should therefore be fully recognized by the performer. The slowest movements of parochial music, do not al-

ways require the *minutest* accuracy in this respect ; because the time is not so exactly computed by the listeners. But the quicker movements admit of no such license. Great accuracy is here indispensable.

The importance of *keeping* time, though evident from the preceding remarks, will farther appear, when we come in our future numbers to speak of articulation and of accent and emphasis. But who is there that doubts the importance of this requisite ? None but the auditor whose ear and voice have been neglected, and the executant whose taste has been vitiated or whose mind has not been properly drilled to musical quantities. Even the bad timeist will often detect corresponding defects in his rivals and associates. He finds it far easier to compute the time of a movement while a mere listener, than to preserve it while engaged as a performer. In the one case, his attention is at leisure to pursue a single object ; in the other it is occupied by a whole class of objects. All the requisites of style are before him, each claiming a share of his attention and effort.

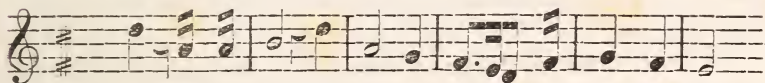
Rhythmical accuracy in the rapid movements of secular music, is preserved with comparative ease ; especially where the notes contain simple quantities and proportions, and are not otherwise difficult of execution. But in devotional music, from causes already intimated, the art of keeping time is more difficult and laborious. Most of our performances of church music are greatly deficient in this respect, far more so than is generally imagined. The teacher and pupils are often equally in fault without the least share of self-suspicion. Such movements for example, as old Aylesbury, Wells, and Windham, are almost universally mistimed. If any one doubts this, let him place a clock or a metronome in the practice room, where his eye can be fixed upon the pendulum during the performance of these tunes. He will need no farther illustration of the truth of our remark. The movements to which we allude, even when written in triple time after the German method, are almost equally liable to this abuse, as in the following example, where the crotchets are wont to receive more than their specific portion of time :



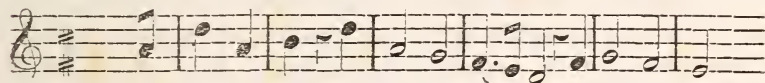
This method of arranging the melody is preferable to the ancient one ; yet it will not suffice to secure a good performance. Nor do we wish to see such melodies very generally taking the place of those that are better adapted to the poetic numbers of the English language. A few of them for the sake of variety, will be sung with interest and delight.

Another fruitful source of the irregularities in time which prevail in the choirs of our churches, is found in the efforts which are put forth, in reference to the claims of musical elocution. Great zeal in regard to this subject, is highly commendable ; but much of that which prevails at the present period, we are sorry to say, is zeal not according to knowledge. The shortening of a note (for example) in favor of a momentary pause in the language, has often a fine effect ; and even the suspension of time where a longer stop is greatly needed, is sometimes admissible. But such liberties as the latter if often taken, will inevitably tend to licentiousness. Teachers have sometimes gone to astonishing lengths in this respect ; confounding all the specific distinctions in time, common, triple and compound, and not even preserving a semblance of regularity among the measures of a given movement. This is more than is allowed in the ordinary exercise of chanting, which is confessedly the farthest removed from measured time of any tolerated species of plain church music. For here, at least the cadences are regularly measured and fixed ; which is more than can be said of a single fragment of the *ad libitum* execution of a self-styled elocutionist. Take the following as a fair example among the thousands that might be adduced :

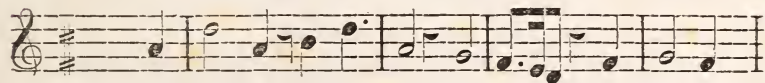
WINCHESTER.



1st. Stanza. Life is the time to serve the Lord, The time t'insure, &c.



3d. Stanza. The liv - ing know that they must die, But all the dead, &c.



4th. Stanza. Their ha - tred and their love are lost, Their en - vy, &c.

The above is no exaggeration, but a fair specimen of the style which is often tolerated and even commended, by men of whom one might have expected better things. If a little common sense could in some way, be served up to such geniuses, the musical art at the present time, would be greatly relieved from a sad species of lawless innovation. If even poetry and pious sentiment could be improved, we might be induced to hold our peace. But the execution is so overdone, as to de-

feat the very object in hand, while at the same time it destroys the whole attraction of the music, except that which chances to arise from novel-ties of the exercise.

What then is to be done? Are there no fixed rules, and established licenses in the art of musical enunciation, the due observance of which can secure unitedly the claims of music, of poetry, and of religious edification? Undoubtedly there are: and these may be mentioned and illustrated in their proper place at some future time.

Meanwhile let it be remembered as a GENERAL RULE in church music, that the scanning of the poetry and the rhythm of the tune, are not to be violated. If we were to give a single example of an authorized exception to this rule, it should be in some such line as the following:

“He died! the heavens in mourning stood;”

A pause at the exclamation point, is here required for two substantial reasons, 1st., the sudden introduction of a deep and powerful sentiment upon which the mind inclines for a moment to dwell; and 2d., the literal meaning of the passage, since without a distinct pause, the phrase would read “he dyed the heavens,” i. e. he colored them.

But, not to dwell upon topics which must be resumed in another department of our subject; it remains, at present to offer a few brief hints on the best method of inculcating a practical knowledge of tune among vocal performers.

1. Beating, in the early stages of cultivation, is indispensable. Many we know have objected against this practice, as something too mechanical. It may be so in truth to the false elocutionists above referred to; or to a thousand others who have become leaders and teachers of music without possessing the necessary qualifications. But well educated vocalists understand the importance of *measuring* the time, if it is to be accurately *kept*. They would as soon deprive a watch of its minute hand, as a movement of its beats and measures.

2. Beating should be inculcated at first, as a separate exercise, requiring the utmost exactness and precision; and, secondly, with the numbers one, two, three, &c., spoken audibly, at least by the teacher; and thirdly, in connexion with such short passages of simple music, as are quick and rhythmical. Such speaking melodies as *Sterling*, *Uxbridge*, and *Missionary Hymn*, may next be attempted; and subsequently, such as *Park-street*, *Lyons* and *Palestine*. When such tunes are taken in hand as *exercises in time*, let the simple business of calculation fill the mind till the proposed end is gained. Above all, let not

the teacher, on any occasion undertake, more than can be accomplished ; or be found to set an example of disagreement between his own hand and voice. It is better for him not to beat at all, than to do it in such a manner as to mislead his pupils.

3. When other points of execution are specifically taken up, that of beating may be omitted, lest the attention for the moment should be too much divided. This is an important principle ; for the young pupil, if required to do too many things at a time, will do nothing perfectly. His exercises should at first be separate ; and afterward combined by degrees, as they become familiar.

4. Beating should as far as practicable, be omitted in public performances. True, it is sometimes necessary, and as often as it really is so, it must be allowed. But when vocalists come before the public, it ought to be presumed, that they have well committed their lessons. Even the grand oratorios of Europe have never been so well executed, as, when among the band of professional performers, the practice of beating has been superseded by that of mental calculation. It may be a long while, before American musicians attain such powers of execution.

We will only add in this connexion, that all involuntary motions and gesticulations should be avoided. They are things in themselves disagreeable, as well as useless in the matter of keeping time. Even a scowl upon the face or a frown upon the forehead will be felt as a draw-back upon the amount of our enjoyment. Music is in some respects, a social entertainment ; and the comfort of others will in a great measure be promoted, by seeming, as singers, to be perfectly at ease ourselves.

ORGAN VOLUNTARIES.

EVERY real proficient on the organ, knows that voluntaries upon that noble instrument, ought to consist of broken passages, scattered chords, &c., &c., which will not seize upon the attention of the listener but rather soothe his mind, into calm collected meditation. Any thing like a regular air would here be out of place. Even the learned harmonies of the Germans, impressive and beautiful as they are, prove for the most part too spirit-stirring, in their influence, for American voluntaries. Some of our organists, however, have but little invention, and others but little taste. So when they should either be silent or be endeavoring merely to soothe the worshipers into devout meditation, they rouse them by a

march, an overture, a sonata, or a thundering chorus. This is bad enough : but a friend of ours not long since, heard in some neighboring city, for a Sunday voluntary, the ballad,

“Hope told a flatt’ring tale,”

when the fair, blooming executant, no doubt assumed a fine languishing appearance to the edification of many a youthful admirer !

Such abuses if tolerated, will bring voluntaries into disrepute ; if not lead to the expulsion of the organ from our churches. The rule of playing voluntaries is plain : and the reason for it, is equally obvious. Not a key of the instrument should be touched, on the principles of display or irrelevant sentimentality.

A pious organist of our acquaintance, was once sitting at the key board while the remains of a beloved pastor were brought into the church and placed beneath the pulpit in sight of a crowded congregation. It was a trying moment for the performer : but when a few gentle touches, slow, soft, almost monotonous, upon the deeper notes of the instrument, were given, the audience melted into tears, as if the sound of the “ clods of the valley ” was already issuing from the beloved pastor’s grave.

“BEHOLD WHAT A WEARINESS IS IT!”

MALACHI 1. 13.

MANY good people are prone to relinquish their efforts in the promotion of church music, just because the subject is attended with labor and difficulty ; and because they see, after all, but little permanent good resulting, as the reward of their efforts. It has often been remarked that if music is to be sustained in a choir as it should be, some few individuals must make the most unwearied efforts and sacrifices, and in return consent to be accused in the same degree, with useless enthusiasm, by the majority of their brethren. And the history of cultivation in this country, has thus far given too much occasion for the remark.

But, have these efforts been put forth in a truly christian spirit, and been rightly directed ? If the chief object has been that of self-gratification, the policy in some measure carnal, and the spirit any thing other than a tender, docile, prayerful spirit : if the labors have been fitful and time-serving, and but ill adapted to the state of the congregation,

the spiritual worship of God and the holy ordinances of his house : if the direction of the whole subject has been confided to improper hands, to " skulls that cannot teach and will not learn : " if there have been prejudices, divisions, and animosities : and above all, if the whole body of the church and its officers, have treated the subject with constant, systematic neglect : then surely, there is no marvel in the matter, the sources of the difficulty complained of are easily discovered ; and what is better, the remedy is perfectly obvious and at hand. Let devotional singing be taken up in the same spirit, and conducted in the same self-denying manner, which attends the great enterprises of benevolence at the present day, and the aspect of things will soon begin to change for the better. When Christians begin to pray over their work and to exercise some faith and perseverance respecting it ; then they will learn to do it to better advantage, and be sure to reap in time a corresponding reward. Let the remedy be tried. It is a sovereign one ; and the only one which can warrant success.

WHAT AN INCONSISTENCY!

A SACRAMENTAL hymn full of the tenderest and sweetest expressions, calls upon the saints below and the hosts of heaven above, to unite *all their praising powers* in the great theme of redeeming love, and finally closes with this solemn profession to Heaven itself :

" Had I ten thousand hearts, dear Lord,
 I'd give them all to thee ;
*Had I ten thousand tongues they all
 Should join the harmony.*

Now when such a stanza is given out (as is often the case) in such solemn circumstances, what do the communicants, while renewing their covenant, really mean by it ? Probably not one out of five has ever been taught to sing, and not ten among the two, three or four hundred, are able to add any thing of interest to the *harmony*. The music on such occasions is confessedly bad ; and what is worst of all, the great majority of the church with the pastor, elders, and deacons, are found in the multitude of cases, to treat the whole subject of psalmody, as a remnant of the Jewish ritual, scarcely worthy of being retained. And beside this, they will, in thousands of instances, neither sing themselves, nor permit their children to learn to sing any thing but secular music.

DIDACTIC HYMNS.

CLERGYMEN who have never attended particularly to the subject of sacred music, are prone to select didactic hymns in preference to any other, for the exercise of singing in public worship. With the skeleton of a sermon before them they look over the hymn book for a corresponding train of thought, as if the singers by reciting the principal heads of discourse, could fasten them indelibly upon the minds of the hearers. The writers of hymns, seem extensively to have pursued the same course; and no doubt a skeleton of some sermon has often helped them to materials for their poetry. A single specimen will make our meaning obvious. The following familiar hymn seems to give the text with its exegesis in the first stanza; while the skeleton of the sermon is embraced in the 2d, 3d, 4th, and 5th stanzas, leaving the sixth stanza for the improvement.

1. Strait is the way, the door is strait
That leads to joys on high ;
'Tis but a few that find the gate,
While crowds mistake and die.
2. Beloved self must be denied
The mind and will renew'd ;
Passion suppress'd and patience tried,
And vain desires subdu'd.
3. Flesh is a dang'rous foe, &c.
4. The love of gold be banish'd, &c.
5. The tongue that most unruly, &c.

The straits and difficulties thus specified and explained, we have the regular improvement :

6. Lord, can a feeble helpless worm
Fulfil a task so hard ?
Thy grace must all my work perform,
And give the free reward.

All this no doubt is good *preaching*, but who can *sing* it? What "helpless worm" of a chorister, who knows the difficulties of adaptation, ever heard such a hymn given out without feeling his inability to "fulfil a task so hard" as to set it to music. The thing is next to impossible. The hymn cannot even be chanted, with emotion. The sentiment dies upon his lips. The most he *can* do in such cases, is to get some unpretending, simple melody, like that of Rochester, Peterbo-

rough, &c., in which the words can be enunciated much after the dull manner of reading that is generally heard on such occasions from the pulpit. The exercise must necessarily be a failure. Yet the pastor never anticipates any of the difficulties, the singers never understand their nature; and the chorister if he explains them, is considered too nice and fastidious, or if he affectionately remonstrates, is but regarded as a well meaning enthusiast. "The hymn was written by Dr." such a one "and is of course a good one. Every body could see how exactly it suited the sermon." From such a decision as this, there is no appeal, no court of errors, in which the subject can be reviewed and properly adjudicated. The chorister must fulfil his hard task, sabbath after sabbath, without any prospect of alleviation.

Now we hesitate not to say that such hymns ought not to be given out for such a purpose. They never answer the desired end. They do injustice to the singers. They moreover produce forgetfulness of the sermon, and a decline of interest in the whole subject. Singing and preaching are distinct exercises; and if the former is to illustrate and enforce the latter, it must do so by kindling the emotions of the heart in a *direct way*. The understanding may speak eloquently, but it is only the passions that can properly be said to sing. The "improvement," of an interesting sermon, will often be sufficiently impassioned for the subject matter of lyric verse; but the logical divisions and subdivisions, above all things let us not see them "done into rhyme" for the purpose of being sung to the general edification. If our psalm books are not to undergo the necessary expurgation in this respect, then let conscientious teachers and choristers, cease not to repeat their humble petitions against the grievance till they secure discriminate selections from the pulpit.

THEORETICAL.

HARMONY.

It will not be expected of us, at least in the present stage of our undertaking, to commence any thing like a regular, systematic treatise upon harmony. An entire volume of no inconsiderable size would be requisite for such an object; and those who should wish to pursue the science, would not think of confining their studies to the limited pages of a

magazine. Nor is it our intention to bring forth new discoveries for the speculative musician, or learned inferences for the enlightened theorist. These we leave for the student in philosophy, and the adept in metaphysics. We shall take an humbler course, and content ourselves with presenting such hints as may be useful to the general scholar, the executant and the amateur, who, while they desire information on the subject, have leisure only for desultory reading.

We have already shown, in the preceding number, that musical scales contain the elements both of melody and harmony, (p. 50,) and that improvements in the latter, are connected with corresponding ones in the former. Melody and harmony are also mutually dependent upon each other. Certain portions or intervals of a given scale taken by the air or melody of a tune, very readily suggest to the musician, certain other portions or intervals in harmonic connexion; as for instance, the air of *Old Hundred*, points out in some degree, such intervals and passages as make up the base, tenor, and second treble. And the composer who, by some strange concurrence of circumstances should have never seen that particular tune, while he had yet been well acquainted with the structure and arrangement of similar ones, would be likely, when the air should be given him for such a purpose, to produce the parts above mentioned, much after the manner in which they are now arranged in the various copies or editions of the tune. The given melody would point out accompanying melodies, which, simultaneously heard, would, as we have said produce harmony. If on the contrary, the given parts of the harmony, base, tenor, and second treble, were furnished, and the air withholden, the composer would simply by analysing the harmony, see what intervals and passages were wanting for its completion; by which process, he would make out, with entire accuracy, no inconsiderable portion of the melody or air which had been withholden. Melody has, on this account, sometimes been termed a harmonic analysis. However, as a considerable choice of intervals is allowed the composer, his arrangements in such cases as we have mentioned, would not correspond in every respect with any one copy of the given tune in circulation. He would preserve a general resemblance to other copies, but at the same time exhibit more or less of his own peculiarities. In so plain a tune as *Old Hundred*, the resemblance would be very obvious, and the peculiarities, perhaps not very discernable: but in proportion, as he were to try his hand after a similar manner, upon compositions of a more elaborate and florid character, the result of things would chance to be reversed: his own peculiarities of style would become manifest, and

the general resemblance to existing arrangements, less obvious. If either the air, or the accompaniment of a March, a Minuet, or a Waltz were given him for instance, it is very possible that what he would add to it, might have less resemblance to the original than to his own style of composition. And in pieces of a more labored character this principle would be more strikingly manifested. Still the connexion between melody and harmony would not be sundered. The choice of intervals and passages, though more abundant, would still be subject to important limitations; and such limitations as these, may be said to constitute in some sense, the basis of the principles of harmony. The laws of harmony like those of language, have been gradually formed by experience and observation. In some respects they are liable to changes and improvements; but the great fundamental principles of the art remain the same, and to these our observations under the present head will be chiefly confined.

These things premised, we shall proceed to speak, as we can find leisure, of the intervals of the two scales, major and minor, which are in general use; of chords or combinations of intervals simultaneously heard; and of the employment of chords in the structure of musical compositions. The two scales in general use, being different from each other, while at the same time the different intervals of each are found in a multitude of harmonic combinations, and connexions, it becomes necessary to measure the intervals and classify the chords, and exhibit the rules, which regulate their employment. This task is the one now before us.

(To be continued.)

CHANGES IN STYLE.

SIXTY or seventy years ago, the old parochial melodies of Williams and Tansur, with ungrammatical harmonies as we have said, constituted the music of the American churches: while the practice of giving out the lines separately was thought indispensable to the dignity and solemnity of public devotion. An innovation in favor of giving out a whole hymn at once made for a while, no little disturbance in many places; though at length it led to improvements in the music, as well as to increasing measures of edification.

A few years afterwards came the fuguing style which called forth many censures, and excited many just fears for the preservation of de-

votional influence. But the excitement gradually subsided. Men of a better taste were compelled to acquiesce in a thing which was not to be remedied. Other classes could all unite in sustaining the style; some on the principles of devotion, real or nominal, and others on those of amusement and merry making, and others still for purposes of pecuniary emolument. But real devotion was gradually diminishing in the ranks of cultivation, and teachers were fast degenerating in their morals.

Recourse was again had to the old melodies, newly arranged, in connexion with some few pieces of a more modern character. A general want of interest was soon complained of. The fuguing music had indeed produced a powerful reaction in favor of something better: but now there was felt, the opposite extreme of dullness and uniformity. The majority of professing Christians had virtually abandoned the cause, and there was not enough of sprightliness in the music to subserve the general purposes of tasteful gratification. And when the music began to be corrected and refined, and clothed with scientific interest, it was still for a long period, extensively regarded as wanting in spirit, while charges of innovation were heaped upon the few unwearied cultivators without distinction or mercy. The single circumstance of requiring gentlemen who had been accustomed to sing the air, to yield it exclusively to the other sex, drove multitudes from the ranks of cultivation.

Another change is now gradually taking place, we hope for the better, in which a proper medium is sought for, between certain opposite extremes. But this change can be better known six years hence than at the present time. So we shall not attempt to describe it. But there are a few practical inferences which might not improperly be drawn from the history of mutations.

1. It is extreme folly to indulge in bitterness and wrangling, about the promotion of musical taste. The poet says truly, that

“Music hath charms alone for peaceful minds.”

2. *Sudden* changes of style are effected with difficulty, if not attended with disastrous consequences: the same is true of *frequent* changes. Yet changes must be effected at some rate, or degeneracy will take the precedence of every species of improvement.

3. Musical taste is a thing that can never be suddenly superinduced. It is the result of gradual and continuous effort. It comes to maturity like the slow process of vegetation. It cannot even be transplanted, so as immediately to take root. We must labor judiciously, and constantly

yet wait with great patience for sensible results. Twenty years past, have furnished history that ought not to be misimproved in this respect.

4. Important and striking innovations can, in a majority of cases, be most successfully made in a gradual way. Nature is the greatest of all innovators, says Bacon, but her operations are so slow and gradual as scarcely to be noticed. But,

Finally ; there are some things to be done in favor of musical cultivation, that scarcely admit of delay or protracted labor : and other things to be undone which are of a character too flagrant to be longer tolerated. The exercise of true christian courage, fortitude, and forbearance, is imperiously demanded in a crisis like the present. Yet as some minor differences of opinion must necessarily prevail, let the musical brethren all strive to cultivate that fervent charity which can hide a multitude of sins.

A single question arises here which is truly momentous. How far have musical men themselves been the cause of the apathy, the indifference, and the censoriousness which they so much deprecate in others, and of which they are so ready to complain ?

MUSICAL AUTHORS AND PUBLICATIONS OF THE UNITED STATES.

Among the singing books that have been published in this country, the earliest we recollect to have seen, was Lyon's Collection, printed in one of the Southern States. The work was executed by a miserable engraver, and the subject matter was of a corresponding character. As early perhaps, as seventy or eighty years ago, it had some circulation.

Williams and Tansur's well known collection, was reprinted "and sold by Daniel Bailey, at his house next door to St. Paul's Church, Newburyport, 1771." This contained the old parochial melodies, badly arranged. Subsequent corrections and improvements in the scores of these melodies, occasioned much dissatisfaction among a multitude of teachers, who were prone to regard every emendation, even to a "printer's blunder," as a felonious violation of the original ; while at the same time nothing of the tunes in question, save the melodies, had the least claims to originality. Teachers are now better informed in this respect, but are ready to run into the opposite extreme of encouraging *unnecessary* alterations of standard tunes. This evil needs the application of a remedy.

Billings commenced his train of publications, we believe, not far from the same period above mentioned. He had some genius, but very little learning. His first publication, during the Revolutionary conflict, was ridiculous in the extreme. The theme of one of his anthems, was a mawkish parody upon a passage of the scriptures,—“*And the enemy said, let us draw a line from York to Canada! Oh wonderful! Oh horrible!*” &c. Some of his subsequent compositions had rather more merit. His Amherst is on the whole, a decent tune; his Brookfield has been deservedly popular; his Anthem for Easter, contains some interesting traits, and was formerly much admired. His Jordan, if indeed the melody was ever invented by him, had claims somewhat beyond mediocrity. It has lately found its way into one of the leading publications of Boston, an honor, however, of which it is not worthy.

Billings may be regarded as the father of fuguing music in this country. He derived his models from some of the most insignificant publications of England. Old Milford, Thirty-fourth, and Luke Anthem, by Stevenson, and the compositions of W. Arnold, and others of a similar character, supplied him with models in abundance. The public taste was thus misled for a season, but good sense finally prevailed. Billings' efforts as a whole, are not to be lightly spoken of. He did what he could; and who, with his opportunities, would have effected more?

Rev. Andrew Law, L. L. D., commenced his compilations not far from the same period with Billings, whom he greatly excelled in scientific qualifications. Though he felt compelled to aid in the circulation of much real trash under the name of music, which had gained the public favor, he introduced many pieces in connexion, derived from the best English works then extant, which exerted great influence in the progress of cultivation and refinement. His abundant labors in pursuance of this object, should be remembered with lasting gratitude. In his latter days, he sickened with discouragement at the public apathy, and as a last resort, took up the “lozenge characters,” threw aside the musical staff, and endeavored by thus paying court to the general indolence of singers, to arouse them to a more active and vigorous cultivation. The end in view was worthy of a better expedient. But if he here erred in judgment, as most certainly he did, his case is not a solitary one. The late Dr. G. K. Jackson, once lent his name to such an object. Even at the present time, there are some excellent men who are filling the Valley of the Mississippi, with *patent notes*, which are destined, we fear, to hold back the progress of musical improvement in that region, for half a century to come.

Mr. Law was a good man. His own compositions were of little note, except the single tune Archdale, which is beginning to be revived in a new harmonic dress.

Sometime after Mr. Law commenced his earlier labors, productions of an ephemeral character began greatly to multiply. Men who could pitch a tune correctly and distinguish themselves in the noble art of fuguing, thought proper to turn composers and offer their wares to the public. Some of the better read, among them, had caught a glimpse of Tansur's notable Grammar, which, illiterate as it was, held the highest place on the mount of privileges. The writer of this article, was at that time, among the many who coveted in vain the exalted favor. Of some fifty or a hundred composers, most of them too inconsiderable for special notice, we recollect the names of Benham, Bronson, Gillet, Swan, Shumway, French, Morgan, Little, and Smith. Passing over the first five of this list, we may mention French the sixth, as remarkable for his theory of concords. He said there could be no discords in heaven, *ergo* there ought to be none on earth. So he made up a collection of mangled specimens of music, in illustration of his favorite principle.

Morgan is a name of more notoriety. His Huntington and Montgomery were universal favorites among the lovers of the fuguing style. His Judgment Anthem was quite famous. Had he really intended it as a burlesque, he could scarcely have invented a worse thing. But public taste was then extensively perverted. The man, as we well recollect, was in good standing when he wrote the piece, and he doubtless did his best to produce good music. The words were awfully solemn, and this circumstance gave for a while, great celebrity to the tune.

Little and Smith, we regret to say, are names which must stand in musical history, closely connected with wholesale quantities of patented "dunce notes." Probably no other book in the country had ever such an amount of purchasers as theirs; or did so much, in the day of it, to hinder the progress of taste. This, however, was to be attributed, chiefly to the enterprise of money making publishers. The compilers, we believe, were never the richer for their undertaking. Had there been no such practice as literally *forcing* books into the market, the work last mentioned, we are bold to say, would have never come into general notice. And yet the fact, that some fifty thousand copies of any book, can, within a few years, in this manner, be palmed upon the public, is triumphantly quoted, as evidence of its great utility. What if the same inference were to be drawn in reference to the sales of the

Life of Stephen Burroughs, and of Paine's Age of Reason! We mean not the slightest reflection upon the character of individuals. There is a dearth of correct information. Let the public be better informed, and more can be trusted to the discrimination of purchasers.

For a long while after the period of the revolution, there was a general disposition to dispense, as far as possible, with foreign fabrics and inventions. This was very consonant with national pride and the love of independence in an infant republic. It had its advantages and its disadvantages. Among the latter are to be reckoned some of the musical incidents above enumerated. The general disposition to which we have alluded, was strongly felt by the untutored minstrels and compilers of sacred song. It grew at one period, almost to a mania which threatened the total vitiation of taste; and but for such men as Mr. Law and his successors, it is difficult to see how such a crisis would have been prevented. But the leaven of a better taste, slow and almost imperceptible in its operations, was continually at work till its influence had pervaded the general mass of performers. As the demand for good music increased, American authors and compilers began to improve the character of their publications.

Reed's compositions manifested some traits of genius. His Stafford was comparatively of a chaste and durable character. His Windham is yet in favor, and has been on the whole a very useful tune. Though he did not wholly discard the fuguing style, he gave it some check, and indulged himself in it, with moderation. He was a worthy man, and for aught we can tell, may be still living, in anticipation of a holier minstrelsy in the regions above.

Bull's collection, published at Hartford, Connecticut, contained many melodies of a chaster character, with simple harmony, not very scientifically arranged. But it was a great improvement upon the fuguing style and led the way for better things. Report says, that the author was remarkable for having conquered the difficulties of a bad voice and imperfect ear. The teacher who had repeatedly pronounced him incorrigible, became at length his docile pupil. This, when the old notion of instinctive qualifications prevailed, was thought to be a strange thing, an event almost equal to a Popish miracle. The man, who thus succeeded in the face of such a discouraging theory, was entitled to much credit for his perseverance.

The names of Gram, Holyoke, Holden, Mann, and Kimbal might have been sooner mentioned. The first three of this number, living at Boston, Salem, and Charlestown, published in 1795, a small quarto

of about one hundred pages, entitled the "Massachusetts Compiler." Full one third of the work was devoted to musical theory, in the presentation of which, there was more of technicality than of sound science or rational simplicity. This portion of the work was ill-digested : but the musical selections were highly creditable. Gram was a well bred organist, of the German school. During the American revolution, or soon afterwards, he published in the Worcester collection, a patriotic anthem " Bind Kings with chains."

Holyoke, a man also of liberal education, published a large quarto collection, of 489 pages, embracing Watts' Psalms and Hymns, each set to a special piece of music in score. A large quantity of the music was original, which had scientific merit, but nothing more. It is presumptuous for any musician of any age to draw so largely upon his own resources, for such an object, in such a limited space of time. The unwieldy " Repository" sunk by its own weight into speedy oblivion.

Holden also published a separate collection which had little merit compared with the Compiler. His compositions partook of the light phraseology of the day, but were less illiterate than the generality of contemporaneous specimens.

Mann, who, in his latter days resided in Northampton, published considerable music, which was somewhat above mediocrity ; and gained the reputation of a worthy, skilful teacher. His compositions would about rank with Holden's

Kimbal, so far as we can learn, never published a book of psalmody : but the few pieces he wrote manifested some genius and cultivation. He was a musician of the secular school, and his compositions are somewhat in a corresponding style.

Tukey, an organist of Boston, was author of a full anthem, and perhaps of nothing more that was published. The "Ninety-seventh Psalm" tune, which bears his name, is an extract from his anthem, dressed up by other hands.

Gardiner some forty or fifty years ago, was distinguished as a violinist of "astonishing powers." He had been a pupil of Giardini, and left England for this country, probably on account of some real or alleged misdemeanor. Many anecdotes are related of him as he went about *incog* to astonish the natives ; but he did little for the cause of sacred music, except as an accompanist, and a theoretical instructor.

Chandler, an American, who spent his last days in Catskill, New-York, deserves a passing notice. He left a quantity of unpublished

music which evinces industry and cultivation. A complete musical education would have done wonders for him.

But to return to Hartford: Olmsted's Musical Olio, succeeded to Bull's Collection, and passed through two editions. He had a better taste than his predecessor, and was by no means destitute of genius. Had his opportunities been greater, he might have been the Handel of America.

The "Olio" was succeeded by Robert's collection, which passed through one edition, and gave place to the American Psalmody, by Messrs. Dutton and Ives which is now in circulation.

Benjamin's Collection might have been sooner mentioned. It was an earlier work, issued but a little time previous to the death of its compiler, who is said to have fallen a victim to the undue exercise of his vocal powers. His collection was made from the best English books of that period; and he published the pieces we believe, without the slightest alteration, which was a matter of some importance at a time when few men were good judges of music.

Boston, for a long period, held its course steadily onward in the march of improvement, unaffected by the surrounding changes; and that city is still more remarkable than any other place in the Union, for its success in musical cultivation. Its example has had great influence upon other portions of the country; never greater perhaps than at the present moment. The worthy musicians of that city therefore are placed in circumstances of trying responsibility. What they do well (and there is much of it) must ultimately stand; and what they do amiss, though it be never so little, will find a multitude of luckless imitators. This is indeed, more or less true, of all distinguished musicians of the present day, who labor in the sacred department; and it becomes them to look well to the character of their influence. A musical reform has for several years past been in progress; and though its march has been slow and its influence not very widely extended, it seems destined to ultimate success; and very possibly, the foundations of a genuine national taste, may very soon be laid.

Within the last twenty-five years there has been a gradual improvement in the character of our musical publications. The various editions of the Worcester Collection, followed by those of the Village Harmony, and the Songs of the Temple, opened the way for the "Handel and Haydn Society" collection of psalmody, published by Mr. Lowell Mason, of Boston; who also issues among other useful works, Lyra

Sacra, the Choir, and the Boston Academy's Collection ; which last work is of recent date and destined no doubt to have an extensive circulation.

The works of Zeuner, of a recent date in that city, though less extensively known, are certainly not destitute of merit. Of these and many others, we may chance to speak on future occasions, should we find sufficient leisure for a thorough perusal of their contents.

We shall not include, *our own* publications in this brief sketch. Some of them have been long before the public and others are of a recent date. Many other collections now in use, have more or less merit, but as our list of titles is imperfect, and as we are unwilling to appear invidious, we shall omit the enumeration, at the present time.

Among works of a miscellaneous and scientific character, it may suffice our purpose to name a few of the most prominent. Kollman's Essay on Harmony, and Callcott's Musical Grammar, both European works republished in this country, the latter of which has passed to a second edition : Burroughs' Musical Primer, an important little work on thorough base reprinted at Boston : Ives and Mason's manuals of elementary instruction : dissertation on musical taste : oratorios of the Messiah and the Creation, republished : Old Colony Collection of Anthems, Choruses &c. : Handel and Haydn Collection, of oratorial extracts. Collections similar to the latter, though less in size, have occasionally been issued in this city ; and as to catalogues of secular music, one might as well attempt to count the leaves of the forest which after flourishing for a season are withered by the Autumnal frost and scattered by the winds of heaven.

But, finally, since musical reputation in modern days, is necessarily a short lived thing, it is a boon scarcely worth contending for, with much earnestness. Let those of us who are musicians, strive rather to be useful in our day and generation, than to be eminent in the eye of posterity. Let us cultivate a spirit of unity, and labor to promote the glory of God, rather than the praises of a fellow worm. Then we shall not have lived and toiled in vain.

MISCELLANEOUS.

TESTIMONY FROM THE SICK ROOM OF THE LATE HARLAN PAGE.

The following extract from the Life of Harlan Page, a little work, just published by the American Tract Society, cannot fail to commend itself to the conscience of the Christian reader. Few laymen have been so devoted to the cause of Christ as Mr. P., and so successful in turning many to righteousness. The last few years of the life of this beloved man were devoted to the tract cause in this city, as agent of the depository of the general Society.

Perhaps Sacred music was never a source of more spiritual benefit or enjoyment in the chamber of sickness and death. For some years he led the devotions of the sanctuary, and in his earlier days was accustomed to play on the base viol and the flute. In his latter years he made *singing strictly a devotional exercise*: a point, the practical bearing of which on the Christian life cannot be too much urged. He used it as such, at social meetings, and uniformly made it a part of family worship. Providence kindly so ordered it, that Mr. F., a Christian brother accustomed to lead choirs in the city, resided near, who, to his love of music, joined a tender sympathy with the sick and dying. At the request of Mr. Page, he sang a few appropriate selections; and finding they were a precious balm to his heart, tendered his services to come in daily, and as often as was desired. The impression made upon the dying man was so strong, that he would anticipate his return with great interest. "I expect Mr. F., soon" he would say to his family, "and I want you all to be here." When he arrived, the sick man would inquire for each absent member, unwilling that the singing should commence till all were present; and then anxious that all should join in the praises of the Most High. After singing, one day, he said; "how sweet! and if the music of earth is so sweet, what must be the music of heaven, where all the heavenly hosts unite their voices, ten thousand upon ten thousand."

The beautiful hymns, "Rock of Ages," and, "My faith looks up to Thee," as set to music in the Spiritual Songs, took precedence of all others. The hymn beginning "How sweet the name of Jesus sounds," was also peculiarly precious to him, and one that he often repeated. At one time he asked for the reading of the hymn,

"When langor and disease invade."

And as the fifth verse was read, said with emphasis. "Yes,

"Sweet to lie passive in his hands
And know no will but his."

On one occasion, as they were singing from the 17th Psalm,

"What sinners value I resign",

he repeated the verse, says one who was present, with a tone and animation more than earthly,

"Lord 'tis enough that thou art mine :
 "I shall behold thy blissful face,
 "And stand complete in righteousness."

As he repeated the fifth verse with inexpressible ardor, and solemnity, we felt almost, that we were already transported to those blissful regions :

"O GLORIOUS HOUR! O BLEST ABODE,
 "I shall be *near* and *LIKE* MY GOD."

"I wonder," he said, "that singing is not more used around the bed of the sick. It seems to me admirably adapted to cheer and comfort them."

He expressed an earnest desire that all his family should learn to sing. "Then," said he, "you can have a little heaven here below."

Again he said—"O how can the churches be so indifferent to the praises of the sanctuary, the very employment of heaven! How can Christians sing so little in their families; it is the beginning of heaven; it is heaven on earth:" As he was apparently slumbering, his infant son struck the strings of a base viol that stood in the room, "My little son" said he "is that you? Do that again. Pa loves to hear that." On hearing an organ as it passed in the street he said "that sounds sweet. I am becoming very fond of instrumental music: I suppose there will be a good deal of it from the golden harps of heaven."

Such, was the decided and delightful testimony of one who had arrived at the very borders of the "celestial city," as faintly descried from the "land of Beulah." What Christian does not pant for such heavenly anticipations as these! Mr. P. was no enthusiast, but a steady, calm, consistent Christian to the last. Nor were his delightful enjoyments of sacred music, *confined* to his sick chamber. "Sacred music through life" says his biographer, "was a source of much religious enjoyment, and a constant auxiliary of family and social worship." Here, we will venture to affirm, was the true secret of its influence upon him. He was habitually a practical christian cultivator of devotional music. He did not aim at great professional excellence; he did not find time to frequent the great musical performances: he did that which for one in his circumstances, was far better. He cultivated the art, as he was able, on principles that were strictly devotional; constantly associating (as often as his mind could well be disentangled from the mere mechanism of the art,) pious thoughts and aspirations, with the sweet strains of music that were issuing from his lips. And it was thus by daily practice, that those pious associations of thought and sound became so habitual, that the one class would almost of necessity suggest the other to his mind; and win him to the contemplation of divine things.

Here is a fair example of the legitimate influence of religious song. The principle of habit, interwoven with all our spiritual enjoyments, is quite indispensable, in such exercises as these. The christian who refuses to practise, or who sings on principles that are fundamentally at variance with spiritual enjoyment, or who habitually prefers secular music to that which is sacred, will of necessity remain ignorant of the sweet solace that Heaven has mercifully provided, in the songs of Zion, to cheer him in his weary pilgrimage. And thousands and tens of thousands who *know* somewhat of the value of prayer, we do most solemnly believe, are precisely in this state with regard to the subject of religious music. They acknowledge in words, the importance of this thing, but they know little or nothing of its power. They are filled with prejudice. They have no faith respecting it, no definite expectation from it, and no sweet experience of its heavenly influence and tendency ; and all this, just because they have never consented to become habitual cultivators of the devotional school. Is this wise ? Is it right ? Let the experience of such men as Mr. P., enforced by the precepts and examples of the Bible, give the answer.

We repeat it : christian edification is not to be derived from religious music, when those who *can* sing or who might easily be *taught* to sing refuse to cultivate it, on right and consistent principles. No matter whether the person has much or little talent ; whether he be a composer, a teacher, an amateur, an *occasional* practitioner, or a total neglecter, the rule is just the same, and just as uniform in its operations, we had almost said, as are the laws of our physical nature. One class, and only one, can we think of, who form the least exception to this rule. It is the class who having been *misinformed as to their physical ability* to become singers, have never *defiled their consciences by undervaluing* the pleasant services. Such persons, though mute themselves, are often greatly edified and delighted by the performances of others ; and not unfrequently express the deepest regret, that they are unable to unite their voices in the sweet songs of praise.

For the Musical Magazine.

QUESTIONS.

SOMETHING I believe, is in progress, Mr. Editor, that promises important results in favor of the devotional music of our country. Though there are yet many obstacles to be encountered and difficulties to be obviated ; the cause continues on the advance, and I do not yet despair

of one day seeing the praises of God magnified in our cities and principal towns, and through the length and breadth of the land. But the advance, though real, is very slow, and the following questions may serve to show some of the retarding circumstances :

1. Was it ever known that a faithful clergyman who understood music, and who maintained the confidence of his people, continued his labors year after year, without witnessing special improvements in the singing of the place ?

2. Does church music ever continue to prosper as a source of real edification, where a clergyman with the constituted authorities of the church, persists in treating it with indifference and partial neglect ?

3. Is it possible for a clergyman, habitually to neglect the interests of sacred music in his congregation, without exerting a positive influence against the efforts of those pious friends of the cause who may be actively and prayerfully laboring for its promotion ?

4. Can the mere good wishes of a clergyman, unaccompanied with occasional effort, suffice to secure in any case, his own proper measure of influence with the singers ?

These questions have been duly considered. They have arisen from the experience of many years of prayerful observation and solicitude. They are proposed in the spirit of perfect kindness and conciliation ; and with the utmost deference to the dignity and the sacredness of the ministerial office. But in the next place :

5. If the above questions must all be answered in the negative (and I fear they must) then why should not the art of sacred music, as well as the leading principles of musical science, be embraced in the usual qualifications for the pulpit ? And why should not all our theological seminaries endeavor to make provisions for the requisite musical instruction ?

Those who stand highest on the hill of Zion, it seems to me, should have their voices echo loudest in the praises of her King. Those who would be patterns of sound doctrine, prayer and exhortation, should not be patterns of indifference and neglect, in regard to any of the constituted offices of devotion. So much, in the spirit of kindness, for the much loved ministry of reconciliation. But,

6. Men of the world, and even christians can praise each other. They will often exult in magnifying their fellow worms. Why then should they be so slow to render, and so prone to withhold the glad offerings of loud thanksgiving, to the God of Heaven ?

7. Is it *right*, especially in the present state of the art, for private

christians to set a higher value upon secular music than upon that which is devotional? I was pleased with the suggestions of "A. Z.," in your last number, such incidents as there related, might unhappily, find many a parallel among us.

8. If, as musicians inform us, all children may easily be taught to sing, and if singing is a divinely constituted exercise of devotion, like that of prayer, then ought it not to be ranked among the articles of a religious education? Ought not the rising generation, as far as practicable, to be taught to sing?

9. Where there is a single individual in a family who *can* sing, is it right to dispense with the exercise in family worship? Are not christians by such a course, depriving themselves of a sweet source of edification, as well as neglecting a positive duty to themselves, their families, and their Father in Heaven?

These questions, it appears evident to me, admit of a ready and decided answer. For one, I cannot doubt it. I am amazed when I sit down to think of the subject. What, is it a light thing to neglect the instituted praises of the highest God? Is it a small matter, that those who profess to love Him supremely, to adore Him from their inmost souls, is it a small matter for those who have been purchased at the infinite price of a Saviour's blood, to be guilty of indifference to the songs of gratitude and praise, which he himself has instituted? Yet this is constantly done and much more than this, in the heart of gospel institutions, by thousands and tens of thousands who are the professed disciples of the dear Redeemer. "Tell it not in Gath." The churches, and I am sorry to say, the much loved ministers, have need to be reminded even as to the spirit of the scripture doctrines and precepts and examples relating to sacred praise. It must be so, or they would begin to act and to speak to this point, in greater earnestness. JUBAL.

(For the Musical Magazine.)

TUNING THE PSALM.

THIS is an operation which occasions a deal of perplexity among choristers, and sometimes not a little trepidation among the members of a choir. In the first place, the list of pieces that can be sung at all, is, in most choirs very limited, and very imperfectly recollected, while few of the singers will be able to read music at sight. In the second

place, the subjects for musical adaptation are greatly diversified; while the clergyman not unfrequently gives out some half dozen hymns of the same metre, during the same day, each requiring a tune of specific character. In the third place, the chorister seldom knows beforehand, what hymns or metres will be given out, or whether it is not possible that the person in the pulpit will select some real doggerels, or some one of the unusual metres; either of which course will be about equally embarrassing to the singers. In the fourth place, the notice to the chorister is so short as to throw him into a hurry so that he will be likely to mistake the hymn, the metre, the tune, the pitch, or the time of the movement; either of which mistakes, would be ruinous to the performance. And finally, if the singers get a little disconcerted, by any such mistake, they will grow timid and make a sad failure of the singing, if not even commit worse blunders than the chorister himself.

A man who occupies such a station needs to be a quick workman, and to understand his business well, if he would steer clear of such difficulties as these. The boldest is often made to tremble. A veteran of the Revolutionary service, once declared that while he could lead forth a division of the army without the least discomposure, and even brave the cannon's mouth, he never had been able to raise the psalm at church without convicting himself of cowardice. A judge will charge a jury, an advocate plead at the bar, or an orator address a popular assembly with far more composure than he usually manifests while tuning the psalm.

A chorister, who afterwards became a distinguished teacher, officiated full three years before he could sufficiently command himself to be able to steer clear of blunders. I knew one poor fellow who had on a certain occasion, to renew the pitch at each successive stanza of the hymn, and finally to make a short speech to the singers so as to show them how to *keep* the pitch. I knew another who persisted in applying a wrong metre to a hymn, in defiance of advice from his fellows of the choir, till their decision was confirmed, by a thundering announcement from the pulpit. The same individual at another time, when articulation was little thought of, sang a Long Metre hymn, to a Common Metre tune, leaving out an occasional word of two syllables in so dexterous a manner as, unwittingly to father his own blunder upon the minister, who exhibited some unconscious blushes, while joining in the song.

Mistakes as to the omission of verses are every day occurrences. But the most singular sort of disaster which the afflicted chorister is heir to, is that in which the singers start off with different tunes at a time. I was once present myself, as leader, Mr. Editor, when a young half-

disciplined choir commenced with four different tunes at once, in full blast! It was their first day's effort in public. What a debut was that!! My hair stood erect. It almost rises now, while I think of it.

But an occurrence afterwards took place, which threw this ludicrous picture quite into the back ground. A chorister pro tem got two tunes under way, which were of different keys, major and minor. Both their names began with W., which was the chief resemblance between them. The worthy deacon who, as an exception to most men sustaining that important office, was furnished with an ear more musical than that of the leader, soon became uneasy at such a performance; and when the exercise was about half through, addressed a word of caution to him in the gallery, "Mr. ————" I think you had all better get the same tune." "Sit down, sit down, deacon," said the clergyman. "You are too particular, you disturb the meeting." How the dialogue ended, I never heard. But one thing is certain, I would not have been in that chorister's place, if any one would have given me half the meeting house.

KENANIAH.

Kenaniah has seen strange things to be sure. So have we, even in this good city. A choir once started off in the major key, while the organist played the same tune in the minor of the same letter. This was out doing chaos itself: but no one at the time discovered the precise difficulty, or knew how to remedy it, for the tune was arranged both ways by two insertions at the same opening of the book; so that each of the parties gave a correct performance, scowling hideously at the other, for making such monstrous discords.

A little more discipline, a little more care and concerted effort, and withal, a better understanding between the clergyman and the chorister, would greatly improve our musical performances, and inspire a chorister with fresh courage. But some men are so tenacious of established customs, as to persist in maintaining them, however improper or inconvenient, simply because they prevailed in the time of their great grandfathers.

It is cheering to observe, however, that even in this city, there has been a growing improvement for several years past. Even the miscarriages and blunders which so frequently occur, are helping the cause. They show more and more distinctly, to the observation of multitudes, that constant and vigorous, and well concerted efforts are indispensable to ultimate success.

SELECT PIECES OF SACRED MUSIC, *arranged as duets, trios, &c., with accompaniments for the Piano Forte, by* LOWELL MASON. *Published by the Boston Academy of Music.*

INDIVIDUAL efforts have often been made to supply such pieces as are now in a train of publication by the Boston Academy, in separate sheets for the organ or Piano Forte : and though those efforts have not in general been crowned with remarkable success, they have done good, and have been opening the way, as we may now presume, for something on a larger scale, which shall exert an extended and beneficial influence.

Three numbers have just come to hand, each bearing the substance of the above title ; and we are pleased to see, that they are got up in good style, and have a neat, chaste, and inviting appearance.

No. 1. "My soul inspir'd with sacred love," is an Italian melody, not very modern, and to our feelings, not very attractive in its style. The accompaniment, however, is beautiful ; and the piece on the whole, we presume will be well received.

Nos. 2 and 3, are shorter pieces, occupying together a single sheet ; the one entitled "The Sabbath bell," and the other "He shall come down like rain upon the mown grass." The former, arranged from Neukomm, is a very pleasant thing, and the latter from Portogallo, is not destitute of interest, especially in the hands of a chaste expressive singer.

We think well of this kind of effort, and doubt not, but the public are prepared to second it with a liberal and cheerful patronage.

EVERY one who has seen the beautiful College Yard, at Princeton, New Jersey, will readily recognize the features of the following description. The lines appear to have been written on the spot, without reference to their publication.

(*For the Musical Magazine.*)

A youthful band of minstrels I have met
Where nature's self would make sweet melody.
Yet no—'twas Nature's God whose lovely beams,
Were shed upon his works, in melting rays
Of tenderness, inspiring faith and hope,
And heart-felt joy.

What, though the place was rude,
The lowest room, scarce raised above the ground,
And coarsely finish'd—prison-like, its walls
Of massive stone and wood? Its windows fair,
Disclosed a morning scene most pure and lovely,
Fit emblem of the earthly state of those
Who converse hold with heav'n. The spacious halls
That tow'rd above, were nothing then to me.
The lowest room gave sweetest glimpse of nature,
And shut out many a sightless thing from view,
Of human workmanship.

There might be seen
The beauteous handy-work of Him who spake
And it was done; whose high command spread out
The heav'ns above, and clothed the earth with green.
And when the melting song arose, that told
Of love unbounded, bleeding on the cross,
How would the drooping willow-branches wave
Their solemn dirge in every whispering breeze
That caught the minstrelsy! And when the song
Of angels and of spirits bless'd in heav'n,
As faintly heard from mortal lips, arose,
The loftier trees would seem to raise their branches,
The landscape to assume a richer glow;
And glances of the morning sun burst forth
Between the fleeting chords, as emblems sweet,
Of heaven's eternal day.

How bless'd the song,
That flows from lips that tell the grace of God,
From hearts that realise its pow'r,
With humble gratitude and love! And when
My body shall decay, O, may my soul
Look through the windows of her earthly house,
On scenes more fair, more verdant, and more bright,
Than eye of sense can see, or fancy paint,
Or heart of man conceive. And when the time
Of my departure comes, let music, soft
As angels breathe, salute my dying ear,
Till bands of seraphim repeat the strain
In loftier accents 'mid the fields of light,
And mansions of eternal peace.

Princeton, N. J. August, 1833.

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PRACTICAL.

VOCAL EXECUTION.

HITHERTO in speaking of the properties of vocal execution, we have had no special reference to the enunciation of words; but before entering upon the details which relate to this topic, we must be permitted to offer a few preliminary remarks.

1. The words of a song or hymn should be strictly lyrical. The thoughts should be simple, the meaning obvious, and the sentiments interesting and prominent. Words which are of a sibilant, nasal, rough or polysyllabic character, or which are filled with mutes and aspirates, should as far as practicable be avoided. This rule seems to be well understood by the writers of songs and ballads; while those who have furnished us with devotional poetry, have too frequently disregarded it. What musician, for example, could ever think of singing the Psalms as versified by Milton? The stanzas of Tate and Brady, with some few exceptions, are scarcely more tolerable. The excellent Newton has left us perhaps ten unfortunate specimens for one that is really fit for song: and about the same may be said of many others whose productions are found in our popular hymn-books. But, not to enlarge on this topic at the present time, it must be evident to every reflecting mind that the character of words which are to form the basis of song, is a matter of great consequence, both to the vocalist, and to the composer. If the words are to become any thing more than an "excuse for singing," then certainly they ought to be chosen with due reference to euphony of language and propriety of sentiment.

2. Some variety of opinion exists among secular musicians, as to the *importance* and the *practicability* of vocal enunciation. "Who ever thinks," says an elegant writer, "of the words or the subject-matter of a song?" *Manner*, with most persons is every thing. They regard the human voice in its highest stages of cultivation just as they do a fine toned instrument in the hand of some celebrated master. Hence they

listen to songs in a foreign dialect with the same interest as if they had been written in their own native tongue ; perhaps with even greater interest, as ignorance of the subject-matter is often found among amateurs to be the mother of musical devotion. Some will even go so far as to tell us, that the words of a song ought not to be enunciated on any occasion, lest the labials, dentals, nasals, gutturals, sibilants, mutes, and aspirates, should give a disagreeable harshness to the music. A stronger reason for such a decision, might be furnished from a consideration of the sentiments contained in the words. A multitude of our popular ballads, if the words were distinctly enunciated, would prove disgusting to the ear of virtuous sensibility. The generality of parents seem little aware of the trivial, indecent, and profane sentiments which often abound in the secular school of musical cultivation.

3. Good songs that are moral or sentimental, have ever been regarded as exerting a beneficial and powerful influence upon the manners, morals, and principles of human society. But this influence will be greatly limited if none but the few singers know what words have been furnished them. The listeners do not commit the words of a song to memory ; nor do they, for the most part, enjoy the privilege of *seeing* them, during the time of performance. The words, therefore, should be distinctly enunciated, even in secular music. It requires no great discernment to see that they must be well understood and appreciated by the listener, if the vocalist is to give them any special efficacy by his performance.

4. But what shall be said of the inspired themes of sacred song ? Shall the character of these be neutralised by an indistinct utterance ? The multitude of singers, if action may be taken as evidence on the question, will answer in the affirmative ; very few seem practically to dissent from such a decision.

This subject, we are sorry to say, is extensively misapprehended, even among enterprising teachers. Remonstrate with them, for their deficiencies of enunciation, and they will appeal to the prevalent practice of *secular* musicians,* as if the sound were really of more importance than the sense ; or, as if the language of a fine devotional hymn, might be treated as unceremoniously as that of a foolish or profane ballad. Press upon such persons a due consideration of the importance of the sacred text, and they will tell you of the wonderful power of *musical sounds* towards exciting and controlling the emotions of the

* Yet the secular school has furnished some very remarkable examples of an opposite nature.

mind, aside from vocal enunciation : just as if the *object* of our emotions had nothing to do with the *character* of those emotions. According to this theory, it will suffice us as often as the music is plaintive, to exercise sorrowful emotions, without considering whether we have godly sorrow or that sorrow of the world which worketh death ; or, if the music is cheerful, to exercise joyous emotions, without stopping to inquire into the cause of our joy, whether it centres in the great object of our worship or kindles at the altar of earthly sentimentality. This view of the subject has a vitiating tendency ; and has led to pernicious consequences. The evils it has occasioned will not be done away perhaps for a whole century to come.

5. The doctrine which goes to depreciate the importance of distinct enunciation is of modern date ; and was quite unknown to the ancients. It seems never to have been broached in the days of the apostles. Paul even goes so far as to draw an argument from the importance of this subject, to show the inconsistency of tolerating another species of religious exercises in an unknown tongue. He would have all the people, learned and unlearned, be able to say Amen to what was offered in *prophecy*, just as in the case of prayer and praise. In each case, the worshippers were alike bound to speak to the understanding, as well as in the demonstration of the spirit, that all might be convinced, and all be edified. (See 1 Corinthians, chap. 14.) The principle for which we now plead, is there taken for granted ; a principle so plainly established and so well understood among them as to be selected by the great Inspirer of the Scriptures, for the special purpose of illustration.

The testimony of profane writers is also equally in point. During the whole period in which the Bible was written, the distinct and impassioned enunciation of the words was a fundamental point with the singer. Music then contained the very soul of eloquence. It was eloquence and elocution speaking forth the most weighty sentiments, in musical tones, inflections, and measures, under the precious influences of the Holy Spirit. Nothing short of this, as we conceive, comes fully up to the Scripture definition of devotional music ; and those who would plead for a style fundamentally at variance with this, must go elsewhere than to the Scriptures for arguments in their favor. This is indeed extensively done by the friends of sacred music. One person will tell us that distinct enunciation is quite impracticable, as if its nature had undergone some radical change. Another will tell us that it is inconsistent with the nature of musical excellence, as if the matter of our song were to be sacrificed to certain specific improvements in the manner.

A third will refer to the use of psalm books, as superseding the *necessity* of a distinct utterance ; as if the powers of an oral language did not surpass those of a written one. A fourth will tell us that vocal excellence is never to be expected in our churches, and that nothing better remains, therefore, than to drown the voices with the powerful tones and combinations of instrumental music.* A fifth will plead, that, while the *aid* of instruments is indispensable to a *good* vocal performance, it is at the same time, a necessary impediment to distinctness of enunciation. A sixth, admitting that there is no physical impossibility in the case, will descant largely, upon the labor and difficulty, attendant on the practice. But the futility of all such objections, we trust, will fully appear, when we come to enter upon the farther details of the art, which is the next object before us.

Meanwhile, let the conscientious inquirer go to the Scriptures for information. A single "Thus saith the Lord," will outweigh the whole catalogue of human arguments. No other precedent is like Bible precedent. No precepts like those which are inspired. The Bible is a law book given by an infallible legislator : and when we study it, we are bound to seek for right definitions. If this great Law-giver himself, has actually settled the question before us, then there is an end to all disputes and objections ; for infinite wisdom cannot err. When we would interpret human laws we inquire critically into the precise meaning of terms and phrases. Nothing less than this should here suffice us. What then is the true meaning of the Bible phraseology in reference to singing the praises of God ? A right answer to this single question would be wholly decisive in reference to the topic before us.

NEVER TO BE READ OR SUNG.

THE psalm and hymn books which have long circulated in this country, improperly contain many specimens in rhyme and metre which, by common consent, are unfit for the purposes of devotion. Several of them, however, continue in some congregations to be read and sung just as if they were specimens of the highest order. A few of them, it may

* Strange as it might seem, this was the opinion of the late Dr. Burney, and of many other distinguished musicians of the English and German schools. How soon do the wisest of men fall into error, when they reason about religious things, independently of the Scriptures !

be well to notice for the benefit of the cursory reader : especially since there is such a lamentable want of discrimination among those who give out the psalm.

I. A well known hymn by Watts, on the sufferings of Christ, has after this interesting commencement,

“Infinite grief! amazing woe!
Behold my bleeding Lord,” &c.,

the following lines for its second and third stanzas :

“Oh the sharp pangs of smarting pain
My dear Redeemer bore,
When knotty whips and ragged thorns,
His sacred body tore.

“But knotty whips and ragged thorns
In vain do I accuse ;
In vain I blame the Roman bands,
And the more spiteful Jews.”

The remainder is scarcely of a more decent character ; and probably the hymn would seldom be selected, were it not that the first two lines are hastily taken as a specimen of the whole.

II. But the following lines, whenever they are given out, furnish no such apology for the mistake.

1. “And now the scales have left my eyes,
Now I begin to see :
O the curs'd deeds my sins have done !
What murd'rous things they be !”
2. “Were these the traitors,” &c.
3. “Was it for crimes,” &c.
4. “Forgive, &c.,
I'll wound my God no more,
Hence from my heart ye sins begone,” &c.
5. “Gird me with heav'nly armor, Lord,
From grace's magazine !
And I will wage eternal war
With every darling sin.”

The most that can be said in favor of such a specimen is, that it pursues a regular method in dealing with an important subject. So does any ordinary sermon, the language of which would be far preferable for lyrical purposes.

III. The hymn by the same author, on the "Prodigal Son," has often been censured, and as often given out, apparently with little consideration :

"Behold the wretch whose lust and wine
Had wasted his estate!
He begs a share among the swine,
To taste the husks they eat."

Here follow six stanzas, mostly of a similar character, and infinitely inferior to the beauty and pathos of the original *prose*.

IV. We shall content ourselves at the present time with adding a single specimen which might be appropriately classed under the head of anatomy, were it not for an occasional recognition of creative wisdom. See the 139th Psalm :

1. "'Twas from thy hand," &c.
2. "Thine eyes could all my limbs survey,
Which yet in dark confusion lay,
Thou saw'st the daily growth they took,
Form'd by the model of thy book.
3. "By thee my growing parts were nam'd,
* * * * *
The breathing lungs, the beating heart, &c.
4. "At last * * * * *
* * stamp'd his image * *
And in some unknown moment join'd
The finish'd *members of the mind*.
5. "There the young *seeds of thought* began,
And all the passions of the man," &c.

What strange minuteness of detail on such a subject as this ! Here, it should seem is the history of human existence in embryo, soul and body, alike on the principles of materialism—and all this, designed in sober honesty, to be set to beautiful music ! Do we need any apology for making such disgusting quotations ? They are found in many of our manuals of devotional poetry, and the vocalist in thousands of in-

stances has been called upon, to sing them for the public edification. But more of this, hereafter.

We wish to insinuate nothing against the reputation of Watts as a poet. It is praise enough for any human being, to have written as many *good* stanzas as he has, to the edification of the churches for a whole century. But now after a hundred years, let us keep the good and cast the bad away. Could the poet himself speak to us from the dead, he would doubtless plead himself for such a course, with a thousand-fold more eloquence, than any one now living.

A N E C D O T E.

A polemical discussion of no great moment, was carried on, a few years since at a synodical meeting, when a distinguished member of the minority, whose excessive ardor had unconsciously involved him in the films and mazes of sophistry, and led him to place an undue estimate upon the amount of his own talent and influence, found himself, at length, with no little surprise and mortification, entirely defeated in obtaining the object which had occasioned him so much labor and exhaustion of body and mind. During the subsequent recess, a brother clergyman was inquired of, how the Rev. Mr. ——— succeeded in his argument; to which he gave the following reply :

“ So Sampson when his hair was lost,
Met the Philistines to his cost,
Shook his vain limbs with sore surprise,
Made feeble fight and lost his eyes.”

These lines from Watt's Psalms, miserable as they are, were found for once, it seems, very full of meaning. Nothing could have been more applicable. But now, supposing they had been good lines, would the persons who heard of the incident, be likely afterwards to find them a source of edification? Or would they not while singing them, be necessarily reminded of the humor of the anecdote? The power of mental associations, in such cases, is almost irresistible; and yet, there are some very good men among us, who seem to disregard it in reference to devotional singing, so far at least, as the music is concerned.

THEORETICAL.

HARMONY.

We have seen that scales are the foundation of all harmony. Certain different sounds of a given scale, struck at the same instant, produce a chord. A proper succession of legitimate chords constitutes harmony. In modern music there are two scales which are called *primitive*. The one which commences with C, is called *major*, and the other which commences with A, is called *minor*. As the scales consist of unequal degrees called tones and semitones, it is plain that the distance between the intervals or sounds which form a given chord, will be greatly modified by this circumstance. The degrees of the scales, therefore, must be described and numbered.

In each of these scales reckoning inclusively, there are eight degrees. The degrees are also called intervals.* The first degree or interval of the primitive major scale, which is called the *unison*, is C, located at pleasure in the base tenor or treble staff, and the last degree is C, an octave higher. The second interval of this scale, is formed by D, at the distance of a tone from C, and the third interval, by E, at the distance of two tones from C, and one from D. The fourth interval is a semitone from E, a tone and a half from D, and two tones and a half from C. The intervals of the scale will be further understood, from the following example :

C. tone,	D. tone,	E. 1-2 tone,	F. tone,	G. tone,	A. tone,	B. 1-2 tone,	C.
Unison.	2.	3.	4.	5.	6.	7.	Octave.

A similar arrangement of sounds commencing with the octave and ending with the double octave, commencing with the double octave and ending with the triple &c., &c., is not understood to constitute several different scales, but to form merely an extension of the same scale. Nor are these added intervals usually numbered with reference to their compound character, for in this case the eighth sound bears the double relation of octave and unison, the ninth is called the second, the tenth is called the third, &c. The sound at C, (unison, octave or double octave) is called the *key* of the scale. The two semitonic distances occur between the third and fourth, and the seventh and eighth degrees. The other notes severally bear the relation of tone to each other.

* Even the first sound of a scale, forms an interval, when compared with others in connexion, higher or lower.

In the primitive *minor* scale, the tones and semitones have a different arrangement. From A to B, is a tone, from B to C, is a semitone, &c.

A. tone, B. 1-2 tone, C. tone, D. tone, E. tone, F. \sharp tone G. \sharp 1-2 tone A.
Unison. 2. 3. 4. 5. 6. 7. Octave.

Now let the two scales in the *ascending* order be compared together, and it will be seen that the *third* degree is a semitone *lower* in the one case than in the other.

C. t.	D. t.	E. 1-2 t.	F. t.	G. t.	A. t.	B. 1-2 t.	C.
1.	2.	3.	4.	5.	6.	7.	8.
A. t.	B. 1-2 t.	C. t.	D. t.	E. t.	F. \sharp t.	G. \sharp 1-2 t.	A.
1.	2.	3.	4.	5.	6.	7.	8.

Let the third degree of the ascending minor be sharpened and the minor scale will become major : or let the third degree of the major scale be flatted, and the arrangement will become minor.

In the *descending* minor scale, however, the sharps are omitted at the sixth and seventh degrees, by which means each of those degrees is tuned a semitone lower, than the ascending series. Here then is the distinction between the two primitive scales—the third degree when ascending, and the third, sixth, and seventh degrees when descending, are each tuned, relatively speaking, a semitone *lower* in the minor than in the major scale. Hence the propriety of the distinctive appellations.

Now, if in the formation of chords, the first and third degrees of either of the two scales are struck together, it is plain, that they will form an interval in the one case a semitone larger than in the other. In like manner the sixth and seventh intervals of the minor scale are each, a semitone larger in the ascending than in the descending order. Indeed, all the intervals of the scale are for harmonic purposes, liable to semitonic modifications. Such variations are designated by the terms *major* and *minor*, *perfect* and *imperfect*, *extreme*, *redundant*, &c. But it must suffice us at present, merely to have glanced at these distinctions.

THE TABLES TURNED.

SOME of the distinguished teachers of secular music, seem to suppose, that, the taste of their pupils will be seriously injured by allowing them to take lessons in devotional singing. This is assuming strange ground,

in reference to the ultimate design of this art. Yet many families, professedly pious and evangelical, have, incautiously adopted the above notion, and, we are sorry to say, are acting upon it, at the present time, in regard to the education of their own children.

But it is high time to turn the tables against those teachers, and affirm, that it greatly injures the taste of young people for devotional music, to have their minds so exclusively and intensely occupied by the secular style. The injury is deep and permanent. The principle we here allude to, is stronger than the one above mentioned, inasmuch as the natural bias of the human mind, is against religion and in favor of secular employments and associations.

What then is to be done? Here is a momentous question for many a pious family. Shall two, three, four, five, or six years be devoted to the piano with its secular teacher, and not as many days, months, or hours be given during that period to the systematic cultivation of devotional music? This we regret to say, is the common practice. How dishonorable to the christian character! We are no enemies to secular music, at proper times and places; but we protest against such exclusiveness as this. It inflicts an injury upon sacred music, wounding it in the house of its professed friends; nay, excluding it from the house, and banishing it forever from the family altar. This is a very common, we might almost say, the inevitable result of such a course of management.

WHAT IS THE USE OF SEMITONES?

THIS is a question often proposed by the young vocalist who is beginning to encounter the difficulties of intonation; and in many cases, where cultivation is too speedily abandoned, or at least but unskilfully conducted, the question is transformed by degrees, into an inveterate prejudice.

A full answer to this question would constitute an entire musical treatise; for the distinction between tones and semitones, lies quite at the foundation of the art. Without it, we could make neither melody nor harmony. Music is sometimes too unreasonably chromatic for ordinary practice—but to propose that semitones be *excluded* would be like proposing to take away the art of shading from the painter, or the power of diction from the poet. Nature furnishes materials—the artist combines them according to the laws of taste.

MISCELLANEOUS.

MANUAL OF THE BOSTON ACADEMY OF MUSIC, *for instruction in the elements of vocal music, on the system of Pestalozzi, by Lowell Mason, Professor in the Academy, Boston, Carter, Hendee and Co. 1834, p. p. 236, 12mo.*

THE work whose title is here given, will not be ranked among the multitude of ephemeral productions, but be regarded as a choice gift to the friends and patrons of the musical art. The general object of the work, is announced in the title. But before entering in detail upon its merits, we feel constrained to notice some of the existing prejudices which retard the progress of musical cultivation among the juvenile, youthful, and adult classes of society.

1. A wrong notion has extensively prevailed, in regard to musical gifts, as if they were the result of special instinct, existing only in a small portion of the human race. This doctrine, as has elsewhere been shown, was unknown to ancient cultivators; and modern practice at home and abroad, has demonstrated its entire fallacy. The gifts in question, are common to the race of man; and though they may be injured by neglect or ruined by improper treatment, they may easily be heightened by *early* cultivation, when the process is judiciously conducted.

2. Some will tell us that early juvenile cultivation endangers the health of children. This is also a mistake. Excessive exercise in any thing, will of course endanger health; while at the same time, that which is moderate, regular, and systematic will tend to improve it. That musical exercises properly conducted, are directly *conducive* to health, is a point long since established, by the wisest physicians of the land. Dr. Rush went so far as to recommend them even in cases of consumption. Others do the same.

3. Many will tell us that children necessarily ruin their voices by early practice. This is another mistake, as every practical musician can testify. As well might it be urged that *talking* and *reading* will ruin the voice. The cases are entirely parallel. The truth is, that, as a general rule those who commence the earliest make the best progress, and have in the end the finest voices. The years of prattling infancy furnish the best season for commencing this work. The young "bud of being" then learns every thing by imitation, and it can be trained in speech and in song by the same mimetic process, almost without an ef-

fort.* Impressions made by a nurse or mother at that early period, are easily perpetuated, and thus, almost without an individual exception, a solid basis might be laid for future improvement in the art.

4. Many draw an unfavorable inference, as to the *importance of the art*, reasoning too hastily from the vanity, pride, ill temper, immoral habits and anti-christian principles which have been so prevalent in the musical commonwealth for the last thirty years. It is most devoutly to be wished, that, there had been less occasion, for such an inference. Still we are prepared to meet the inference, and to show its fallacy. The wisest and the best of Beings has decided this point. So far at least as *devotional* music is concerned, there cannot remain the smallest doubt. The Bible is full of the subject. Here we have example upon example, and precept upon precept, all crowned with the loftiest, the tenderest, the most delightful themes of song. The *character* of the Bible musicians too stands unrivalled for its excellence. Now what is the inference from such facts as these? Certainly we must look elsewhere than to the nature of the art, to account for the specified evils. Nor need we look far, in order to make the discovery. The powers of music have been misapplied; music has been treated as a plaything for the indolent, and a stimulant for the vicious. Secular music has been extensively preferred to sacred, even among the churches of the living God. A reformation in this respect has latterly commenced; and just in proportion to its progress in society, have we been allowed to witness an improvement in the character of musicians. The work is a good work. It will go on. The blessing of the Lord attends it, and happy will it be for the man who urges it forward by his kind wishes, hearty exertions, self-denying sacrifices, and fervent, persevering prayers.

5. In the low state of the musical art in this country, it happens, that few of our active cultivators have been distinguished for profound acquirements in other departments of human learning. Many have hence inferred that the study of music, will necessarily impede the growth of intellect; and that, therefore students in medicine, law, theology &c., should persevere in their neglect of this subject, if they ever intend to excell in their profession. Mean and narrow minded as this prejudice is, it is unhappily, too prevalent at the present day. Few persons have the courage openly to avow it. It is usually propagated

* See "Mother's Nursery Songs," compiled by the Editor of this Magazine, and published the year past, by J. P. Havens, Nassau-st., N. Y.

by whispers and insinuations. "Such a person was not much of a scholar; he led the *music*, you know." "Mr. A. B.? O, he played the flute very well." "Mr. C. D. *might have made* a scholar, if he had let music alone." "Mr. E. F. would not be advised. He hated the solid branches of course, or he would not have loved music." "But," says a musical friend, "is it not possible for men of sound minds"—"You can see for yourself," says one in reply. "There were G. H., I. J., K. L., M. N., O. P., &c. what do you think of them? On the other hand, there were Q. R., S. T., U. V., W. X., &c., all excellent scholars, and not one of them would ever sing a note. I do not wish to say any thing against music: it would be unpopular, you know. But just look for yourself: you see how it is; and go where you choose, you will ever find it the same."

Now if these shrewd observers would just look a little beyond their own narrow inch of observation they might be furnished with a very different argument. Were David, and Solomon, and Asaph, and Heman, and Jeduthan, and Isaiah, and Paul, and Silas, and John, weak minded men? Were Gregory, and Ambrose, and Augustine, and Luther, and Edwards, and Dwight, and Fisher, weak minded men? Were Rosseau, Rameau, De Alembert, Hawkins and Burney, men of feeble intellect or of superficial knowledge? And then the whole German empire; where shall we find more profound scholarship than in Germany? Yet the Germans, let it be remembered, make music from youth upward, a regular general branch of education; and their learned professors are at this moment, wondering at the neglect even of *secular* music in our American institutions of learning. Musical cultivation in that country is regarded as a necessary branch of education, physical, mental, and moral. Such a prejudice as we now speak of, would there be treated with contempt.

We admit that men of indolent minds may love to "kill time" and often to waste it, in the "concord of sweet sounds." But this is a very different thing from regular, systematic cultivation. The latter is the very remedy which ought to be applied. The art is difficult enough to become the *cure* of indolence; and the science sufficiently abstruse to engage the profoundest intellect.

6. The only remaining prejudice which we shall condescend to notice, is one which is peculiar to christians, especially the class who are the most spiritual in their walk and conversation. Many of these doubt the utility of sacred songs, because the mere music of the exercise, is liable to produce stronger emotions, than can be enlisted at the time, in

reference to the theme or subject-matter of the song. The music they will say, is too fine, too attractive. It leads the mind astray, or lifts it up in unproductive sentimentality. This is no new complaint. It can be traced as far back at least, as near the close of the sixth century. The following interesting passage appears in the "Confession" of Augustine.

"I find even when I am charmed with sacred melody, I am led astray at times by the luxury of sensations, and offend, not knowing at the time, but afterwards I discover it. Sometimes guarding against this fallacy, I err in the opposite extreme, and could wish all the melody of David's Psalms removed from my ears, and those of the church; and think it safer to imitate the plan of Athenasius, Bishop of Alexandria, who directed a method of repeating the Psalms, more resembling pronunciation than the music. But when I remember my tears of affection at my conversion, under the melody of thy church, with which I am still affected, I again acknowledge the utility of the custom. Thus do I fluctuate between the dangers of pleasure, and the experience of utility, and am induced, though with a wavering assent, to own that the infirmity of nature may be assisted in devotion by psalmody. Yet when the tune has moved me more than the subject, I feel guilty, and am ready to wish that I had not heard the music. See where I am and mourn with me, ye who are conscious of any inward feelings of godliness. I cannot expect the sympathy of those who are not. Thou, Lord my God, hear and pity and heal me."

This sad complaint has doubtless been reiterated millions of times since the days of Augustine; and if we mistake not, it forms one grand reason why so many excellent christians, cannot be made to feel the importance of musical cultivation at the present day. They early felt the bias of which Augustine complains, but did not like him, vibrate between the two extremes. They hastily chose the alternative of neglecting the music altogether; and thence losing their taste for devotional song, they found it in process of time, a barren exercise. And now when we would rouse them to the performance of a long neglected duty, and the enjoyment of one of the constituted means of religious edification; we have to reason against their personal experience of inutility, and press motives in opposition to their long cherished sentiments, habits and associations.

But another quotation from the same author, will furnish us with additional light upon this subject.

"This practice of singing was of no long standing at Milan. It be-

gan about the time when Justina persecuted Ambrose. The pious people watched in the church prepared to die with their pastor. * * * * Then *hymns and psalms*, after the manner of the east, *were sung with a view of preserving the people from weariness*, and *thence the custom has spread* through christian churches."

Here then it appears evident that the christian churches had already departed from the Scripture principles and motives, which relate to the proper cultivation of devotional music. The worshippers then sung, much as is often done now, to "prevent weariness." No wonder that music *thus* cultivated is found to be a source of temptation. How unlike the principles and motives which influenced the ancient patriarchs and prophets, and animated the feelings of the apostles, and the primitive churches. We say then, let these same principles and motives and actions of primitive times be revived in our churches, and the special cause of complaint will be removed. Good singing will then become a source of general edification among the devoutest worshippers. It must be so. To suppose otherwise, is seriously to call in question, the utility of a divine institution. Who hath given us authority to sit in judgment upon our Maker? Let God be true and every man a liar. What he has instituted must not be called a vain or useless thing. What he has commanded cannot safely be disregarded.

(*To be continued.*)

(*For the Musical Magazine.*)

AN IMPORTANT QUESTION.

CHRISTIAN parents have solemnly covenanted with God, to give their children a religious education. They are to instruct them in all the statutes and ordinances of the Lord. Every religious duty must be inculcated, every pious motive urged, every doctrine and precept presented; and in short, the whole genius and spirit of the gospel must be brought to bear upon the youthful mind, if it is to be fully trained up in the nurture and admonition of the Lord.

Now the question we wish to put to every conscientious parent is this: Whether a knowledge of *DEVOTIONAL singing is, or is not a part of RELIGIOUS EDUCATION?* What a multitude of broken vows stand connected with an affirmative decision of this question! Yet we see not how the question can be negatived. All children have sufficient native talent for this object. This point, at least, ought no longer to be

questioned ; for it has passed the ordeal of perfect demonstration. And if parents only realized their obligations to honor God, in reference to his high praises, the means and opportunities of instruction would be found in such a land as this.

Let the important question then be reiterated. *Is a knowledge of DEVOTIONAL singing a part of RELIGIOUS EDUCATION, or is it not?* We speak not of *secular* music in this connexion, which is quite a distinct matter. A knowledge of this, however desirable in itself, will be no substitute for that of the other. Though a very Beethoven were the instructor of our children in the secular department, the same important question would still return in reference to that which is devotional : *is it, or is it not, a part of religious education?* Let this pass round to every christian habitation, till it is fully answered. Reader, do not let it sleep. First, lay it beside your own conscience, and then pass it to your neighbors. Press it home, instructors in devotional music. Is it, or is it not, a part of religious education? JEDUTHAN.

The following comes from a source highly respectable, and discloses grievances that are severely felt, and not feigned or imagined :

MR. EDITOR:—Feeling a deep interest in the successful cultivation of Sacred Music, I beg leave to propose a question of not very difficult solution to you, which I have no doubt will be of practical interest to many readers of your “Magazine.” I have for many years observed in choirs, where considerable attention had been paid to musical cultivation, a tendency in some of the parts to vary from the pitch, especially when unaccompanied with instruments. This I attributed to the incorrect intonation of some of the voices by which false chords were produced, and the whole choir thus insensibly raised above, or depressed below, the key. I had fondly hoped that the acquisition of an organ would remove this difficulty, as I supposed it would not be easy for voices to vary from the well sustained tones of an instrument. For a year past the choir to which I belong has enjoyed the aid of a good organ, played by a skilful hand. But to my great disappointment, I find the voices still varying from one another as well as from the instrument. The tenor and trebles are generally well sustained so far as regards the key, but the base voices are frequently found to vary from it. I am inclined to attribute this result to the uniform habit indulged in by

our leader (not such a one as your correspondent "A Pastor" protests against, "*a cheap one*," or hired "*for but two or three months in the year*,") of singing the Air, or the part sung by the first Treble. If I have judged incorrectly respecting the cause, will you favor us with your opinion as to the probable cause? The question to be solved, is this: Is it proper in tunes of full harmony, for a leading male voice to be associated with female voices on the air; and would not the inversion of chords thence resulting mar the harmony, and naturally tend to jostle the voices on some of the parts from the true pitch? Perhaps you may deem it superfluous to ask if such a practice is sanctioned by any scientific composers of music, or writers on harmony, of the present day; but as the practice is very common with teachers of music, in this vicinity, and as I am informed, it is very general throughout the country, especially among those who profess to have had their musical education under the influence of the Boston Handel & Haydn Society, I have been led with great pain and anxiety to institute the inquiry whether this habit may not be one of the reasons why we have so few independent and efficient treble singers, and (notwithstanding hundreds of dollars expended on instruments and musical instruction in our choirs,) a great cause of the wretched harmony which is so prevalent on a certain section of the banks of a great

RIVER.

P. S. I had forgotten to ask what salary a teacher ought to obtain who insists upon it that the male and female voices are by nature appropriated to the same part of the scale!!

REMARKS. 1. It is a very common mistake to suppose that an organ will either facilitate the work of vocal cultivation or render such cultivation a thing of less importance. Exactly the reverse of this proposition is true. Organists do not always seem to know it: but it is nevertheless, a cardinal truth; and one which ought always to be taken into the account, when a church is about to be supplied with that noblest of instruments. It must not be said that we are *opposed* to organs, because we have the courage to tell the honest truth in this matter. The principle we insist upon, is one of vital interest to the cause of devotional singing; and the churches ought to be apprised of it, that they may be able beforehand, to "count the cost."

2. A leader who insists on such *licenses* as are utterly subversive of harmony, should not pretend to be a Bostonian of the *present age*. His musical citizenship must have long since been outlawed. The people would not know him now.—ED.

For the Musical Magazine.

MR. EDITOR:—A few Sabbaths ago as I was returning from public worship in an unusual direction, I found myself just in season to listen to the closing exercises at the ——— church in ——— street. The singing accompanied by a fine toned organ appeared very simple chaste and appropriate; and the audience at the close listened to the benediction with breathless silence, and apparently with deep solemnity. But now was the organist's time for display. His genius having been cramped and fettered before, now broke loose from restraint. The musician had a *character* to maintain. He had just before been ostensibly playing for the praise of God, now he must make a mighty effort for his *own* praise, by showing off his knowledge of harmony, and his powers of execution. While some lingered to listen, admire and applaud, I hastened from the scene, as is usual with me, on such occasions, with sentiments of regret.

Such occurrences, as you know, are quite common in many places. A striking one happened the other day in the heart of the land of steady habits. A new organ had just been erected in an orthodox congregational church, and a great organist employed to make a grand debut. The instrument, it should seem, was in better tune than the organist. It must some how or other have been a gloomy, sad place to him, though others might have been delighted. But as soon as the last Amen was over he made himself some amends in the way of consolation, by striking up the jolly movement "Away with melancholy." Whether the people stayed to hear all the sets of variations, I am unable to say. Some no doubt took it all for sacred music, because it was played on the Sabbath day; and others for aught I can tell, may have thought it calculated to enforce the solemn appeal which had just been given from the pulpit. Others still may have thought it in good taste, on the same principle which prevails in dramatic representations, where a merry farce is always made to follow a tragedy. This same principle is illustrated at our military funerals where the soldiers move off with a doleful strain, and return with a jolly "quick step." For one, I always get as far as possible from such scenes. They are quite too incongruous for me. I almost fancy that the minstrels in such cases, are ridiculing the pathos of a sermon or mocking the pangs of a bereaved mourner.

JUBAL.

(For the Musical Magazine.)

THEATRICAL PROBLEMS.

SOME of your readers, Mr. Editor, may be fond of the solution of musical problems. Permit me to offer the following which relate to the "school of morals."

1. *How to hear fine music without going to the Theatre.*

Pass along through certain streets of the city in the evening, where the windows are open, and the people no better than they should be. Go not alone nor at too late an hour.

2. *How to aid in supporting the Theatre without having it known.*

Let each stranger as he comes from the country on business, go once to see the play, and hear the grand music, paying one dollar for his ticket. Some fifty or a hundred thousand persons at this rate, will do the work in connexion with the numbers of citizens who alone would not suffice.

3. *How to support Theatricals without ever going to the Theatre.*

This may be done in a thousand ways too numerous to be mentioned. Buy up their publications; practise their music and render it popular; puff them in the journals, or criticise them ever so learnedly or captiously which is equally beneficial; neglect the cultivation of other branches of secular music; let church music be kept so low and tasteless, as to drive amateurs into places where alone they can be gratified with good performances.

4. *How to wink at the immoralities of the Theatre.*

Be careful to treat the performers with particular marks of respect; go to all their concerts, given ostensibly for benevolent purposes; get their assistance at the sacred oratorios; hire them as chief performers in the temples of religion, where they may *personate* the character of an Asaph, a Heman, a Jeduthan. "A man is known by the company he keeps," says the old proverb. "Show me your associates, and I will tell you what you are." Surely all those who keep good company and take the lead in the praises of God on the Sabbath, must be considered people of high reputation and respectability!

KENANIAH.

NEW-YORK MUSICAL ACADEMY.

The Family Minstrel, a useful musical paper, edited by Mr. Dingly, of this city, notices the organization of a New York Musical Academy. We have forborne mentioning this subject ourselves, from a conviction that it might be in season to speak of it, when it should have gone fairly into operation. However, the time perhaps has come when we ought to say, that such an institution is nominally in being: and that it has distinctly in view, the more extensive cultivation of sacred music, chiefly with reference to the low state of the art, in churches, and private families. We wish it every success and indulge cherishing hopes of its utility. For ourselves, we should have preferred some humbler appellation than that of "Academy," at least for a season: but such institutions, we suppose are understood to be musical societies, in the first instance; the name assumed having a prospective bearing.

ANOTHER PERIODICAL.

We learn by letter from Boston, that a new periodical of the quarto size, is about to be commenced in that city, under the editorial charge of Mr. Mason, and devoted chiefly to the interests of secular music; and this as we presume, in connexion with musical education, in its various branches.

Whoever thoroughly examines the catalogue of music for the Piano Forte, will see at once that such a work as is now proposed would not be out of season, at the present period. We wish success to the undertaking; and if it prospers, the public will no doubt be soon furnished with a good selection of pieces for secular and miscellaneous practice. About four pages of each number, we understand, will be appropriated to articles in letter press; the remainder to such music as we have specified.

CHANGE IN THE TERMS OF THIS PUBLICATION.

On consulting with their publishers and with their friends abroad, the proprietors of the Magazine have thought it advisable to reduce the numbers to the size of the present specimen, and put the advance price for the year at \$2. Numbers who might wish to be benefited by such a work are scattered over a wide extent of country; and not a few of them, it is thought, would feel better accommodated by a reduction in the price and in the rates of postage. The proprietors indulge in no golden dreams, as the consequence of such an arrangement; but desire to increase the utility of the work, by extending its circulation. Those who have paid twenty shillings will of course be credited the surplus amount.

THE MUSICAL MAGAZINE.

VOL. I.

NEW-YORK, SEPTEMBER, 1835.

No. 5.

PRACTICAL.

VOCAL EXECUTION.

HAVING spoken at some length of the importance of distinct enunciation, we are now to proceed with the details: and first,

Of ARTICULATION. Articulation relates to the simplest elements of speech, and chiefly to letters and syllables, as uttered in musical sounds. The most obvious division of letters is into vowels and consonants. Strictly speaking, the vowels only can be sung; while the consonants are to be articulated much as in the act of speaking, though with greater distinctness and precision. The vowels give character to the voice, considered simply as an instrument of song. The consonants furnish the singing voice with the additional power of speech. The slender vowels, *a*, *e*, and *i*, may be rendered somewhat broader in singing than in speaking. This modification, however, should be so delicate, as not to destroy the identity of the vowels. [See the remarks on TONE, contained in our first number.] The simple vowels, such as *e*, or *o*, should be uniform throughout the length of a musical note: but the diphthongal ones have a different rule. *A*, and *i*, for example, participate in the sound of *e*, just at the instant when the voice passes to some following letter or syllable. Thus the word *time* is to be sung much as if written *tæme*; in which *a* has nearly the same sound as in the interjection *ah*. The first or radical sound of the diphthongal vowel, is that which should be prolonged, while the second should be heard only at the expiration or vanish of the voice. Some musicians sing this vowel as if it were written *oi*, which is of course erroneous. Others prolong the vanish instead of the radical, which is equally wrong. The word should not be rendered either *toieme*, or *teeme*, but *tæme*, as above mentioned. This, merely by way of specimen. All the vowels require accuracy of formation, if they are to aid the voice in song, or preserve the purity of

verbal enunciation. Few singers appear to understand this matter as they ought; and what is worse, the generality of teachers are equally deficient. The following specimen is no exaggeration of the prevailing style, as heard in our choirs and congregations :

“Loiefe as tha toieme tu serve tho Lord,
Thaw toieme twunsuore,” &c.

Here it is evident that the principle of modification above mentioned is carried to extremes. Long *i* becomes *oie*, instead of *ae*; short *i* becomes *a* as in *father*; and short *e* becomes *aw* as in *law*, *o* as in *not*, or *u* as in *sun*. This of course, is inadmissible. It is a substitution, rather than a modification; and one which often destroys the identity of words. We know only of a single case, where any thing like the substitution of one vowel for another is admissible; and that is, where a *short* vowel is set to a *long* musical sound. *I*, in *his*, for example, is pronounced nearly like *ee*, as in *theme*. Licenses of this nature however are to be allowed on the principle of necessity alone; and not as adding any thing to the beauty or force of language.

But the consonants, require still more attention than the vowels. They may be said to be the discriminating letters of the language. These, since they cannot be *sung*, are seldom articulated with due propriety by the vocalist. They are liable, indeed, to almost every species of abuse. They are on the one hand omitted or spoken so faintly as to be inaudible: and on the other, so doubled or misplaced, as to create false combinations. The aspirates *h*, and *p*, as initial letters for instance, are seldom heard. The words *heart*, *here*, *hand*, *flame*, *fall*, *fair*, by this means become *art*, *ere*, *and*, *lame*, *all*, *air*, which is a substitution far more unfortunate than can ever be affected by vowels alone. The aspirates are sometimes heard in the midst of words, and occasionally at the end, but very seldom indeed, at the beginning. The combination *wh*, in this respect, is universally abused. By a rule of the language, the two letters are to be enunciated as if they were transposed. *Who*, *which*, *what*, *where*, *whom*, by this rule, should be spoken as if written, *hwo*, *hwich*, *hwat*, *hwere*, *hwom*; but by commencing them with a *w*, as almost every singer is wont to do, we necessarily exclude the *h*, and the original words give place to the substitutes *wo*, *wich*, *wat*, *were*, *woom*, to the entire confusion of language.

The mutes, as in the combinations *eb, ec, ed, ep, et, at, al, it, ic, &c.*, are in general, either not spoken at all, or are carried forward to a subsequent word. The lines

*A perfect heart in me create,
Renew, &c.*

will by this means be rendered,

*A perfec tar tin me crea
t Renew, &c.*

The phrases "*Awake my soul, We walk through deserts,*" will become *Awa my soul, We wa through deserts.* Such false combinations and omissions, since they occur continually, cannot fail to mutilate the language.

On the other hand. The sibilants *s, z, &c.*, and the semivowels *f, l, m, n, &c.*, are so easily enunciated as generally to require the pruning hand. Instead of being left out, or feebly uttered, they will be dwelt upon "loud and long," and not unfrequently be repeated at the commencement of a subsequent word.

But enough has been said to show that the subject requires very special attention: and every teacher who is at all qualified for the occupation, will perceive the indispensable necessity of systematic exercises in reference to articulation. Let him first commence with the vowels; then proceed to the easiest syllables and words; noting every defect, and stopping at the instant of its occurrence, for the purposes of correction. From these easy words, let him gradually proceed to such as are more difficult, and to phrases and sentences, and to lines and stanzas of poetry. Such exercises should be often repeated, and dwelt upon, at suitable seasons, till the desired object is fully gained. Some care is necessary to prevent their becoming tedious: and not a little judgment is required in reference to times and methods: but experience will enable a teacher to steer clear of such difficulties: and finally to accomplish the desired end.

Teachers who do not attend to this part of their work with a proper spirit, ought to reform at once, or be banished from their employment. There is no apology for such neglect. The plea of ignorance should no longer be tolerated. We have not the least hesitation in saying, that every teacher of church music who persists in singing in an inarticulate and unintelligible manner, ought to be wholly discountenanced, and thrown out of employment till he shall reform. Certainly in the primitive times he would not have been endured for an hour.

Many of our readers, however, are neither teachers nor scholars. They passed the years of their pupilage when this subject was not understood. But let no such person despair of *acquiring the power* of enunciation, though a teacher should not be at hand. Who is there, for example, that by taking up such syllables as the following, cannot ascertain in the first place, whether he gives an exact and distinct articulation to the consonants? At least let him try.

1. *Fay, fair, fall, fal; feel, fel; file, fill, foil; sole, fol, fool, fowl; file, full.*

2. *Hay, hair, hall, hal; here, her,* hile, hill, hoil; hole, holl, hool, howl; hule, hull.*

3. *Abe, aib, aub, ab; eep, ep; ite, it; oke, ock, ouk, uke, uck.*

4. *Ame, mair, am, mar; eel, lear, ler; ine, nine, in, nin, oin, noin, ore, rore, or, ror; our, rour; ure, rure, ule, ull.*

5. *Ase, aze, as,† az; eece, eeze, ess, sess, ez, sez; ise, ize, iss, iz, &c.*

Let the above table be repeatedly read in a deliberate manner previous to its being sung. Nos. 1 and 2 will give exercises for *f* and *h*, which require a loud whisper. No 3 will try one's skill upon the mutes. No. 4 is an exercise upon some of the liquid semivowels, which are apt to run into each other or be improperly repeated. No. 5 shows the lisping buzzing and hissing of sibilants, which has so often been the subject of ridicule, among foreigners from the European continent. If these exercises are compared with the preceding remarks, their nature and utility will readily be perceived. When the practitioner has rendered them familiar, so that he can give a ready and accurate utterance, let him proceed with some such phrases as the following:

Time is short,
Trust in him,
Think on Thee,
Make me know,
Faith in him,
Mind me not,
Mind him not,

Make me clean,
Might I climb,
Buy the truth,
Sing the song,
Rise my soul,
O rage not,
Toil for life,

When by repeated practice such phrases can be spoken and sung with ease, accuracy, and distinctness, let lines and stanzas of poetry be attempted, as they occur in a psalm or hymn. Some friend, placed at different distances, should occasionally act as prompter, to see when the tasks are perfectly executed.

* Not hurr. The short sound of E. should be distinct from that of short U.

† S. like C.

NEVER TO BE READ OR SUNG.

(Continued from our last.)

V. THE version of extracts from Solomon's Songs, as found in Watts' first book of Hymns, ought to be laid aside. The taste of the age in which he lived has long since gone by. Those hymns have *now*, too much the air of amatory ballads, to be fit for the purposes of worship. The ideas are too literal, the phraseology too vulgar, and the paraphrases too tedious to admit of devotional effect, especially in song.

VI. Of Watts' Hymns, that relate to the destruction of antichrist, we know not a single one that is fit for devotion. Take the following, founded on Rev. xviii. 20, 21, as a specimen :

1. "In Gabriel's hand a mighty stone
Lies a fair type of Babylon ;
Prophets rejoice, and all ye saints,
God shall avenge your long complaints.

2. "He said, and dreadful, as he stood,
He sunk the mill-stone in the flood :
Thus terribly shall Babel fall,
Thus and no more be seen at all."

Hymn 59, B. 1.

This might have been thought very grand one hundred years ago ; but at present it is no better than burlesque.

Hymn 29 of the same book presents the farther difficulty of putting words in the mouth of the singer which can scarcely be tolerated in any point of view :

"My heart hath studied just revenge,
And now the day appears."

3. "Quite weary is my patience grown,
And bids my fury go :
Swift as the lightning it shall move,
And be as fatal too.

4 "I called for helpers, but in vain,
Then has my Gospel none !
Well mine own arm has might enough,
To crush my foes alone."

Such words could be hardly sung at the present day, we fear, without

creating irreverent associations of thought : certainly they are very far from being devotional. But since they are in the book, it is more than possible, that they will now and then be given out, in these days of Papistical intrigues and of Protestant accusations.

VI. Some of the current hymns are defective in theology. The lines

“And while the lamp holds out to burn,
The vilest sinner may return,”

according to their most obvious import, would seem to contradict the idea of any one's sinning away the day of grace, while he lives in the world. Who can tell how many have been soothed into carelessness, by such an obvious interpretation of the unhappy couplet ? The lines

“Far from my thoughts, vain world begone,
Let my religious hours alone !”

lead to an error in practical christianity. One might suppose from them, that wordliness of mind, could be excused except in certain religious hours of the day : and thousands of professed christians, we are sorry to say, appear to act upon this principle. Such a hymn may contribute to keep them in countenance, notwithstanding the author himself was a very spiritual man. Another hymn, not Watts', addresses an impenitent person as an “humble sinner :” another still, presents an exhortation in such terms, as to apply neither to saints nor sinners. A hymn of Cowper's encourages a sinner to hope for conversion, at a future time on account of some few rays of Divine light which he supposes him to see. Such errors as these, in the Presbyterian churches ! Strange, that amidst all the hunting of heresy, they have never been proscribed ! Errors, when set to fine music, and poetry, will be quite as operative as if embodied in a sermon or treatise. But the above must suffice for the present.

PENANCE AMONG PROTESTANTS.

SOME years ago, the New-England churches were entirely destitute of stoves for the winter season : and the people during the public service, sat shivering with cold ; chattering their teeth, and stamping their feet to keep from freezing. The music at such times, was about equal

to the squeaking of sleigh shoes upon the half-trodden snow : and, as to sentimental emotions, the most predominant ones were such as are experienced during the chills of the fever-and-ague. Those days of penance by frost have gone by : but singers in most places are but ill at ease in another respect. The choir are made to sit without cushions, on narrow, low, straight-backed seats, such as are about the right size for children. There is often a great unwillingness among the congregation to have the seats of the choir altered, lest the house should be spoiled : and thus, from Sabbath to Sabbath, those who should sing to the edification of the worshippers of the assemblies, are about as well accommodated, as were once the disciples of old, when they were imprisoned with their feet made fast in the stocks. This thing ought not so to be. Vocalists cannot sing well unless they are made comfortable.

ALTERATION OF HYMNS.

ONE of the respectable journalists of the day, complains of the practice of revising hymns, as if all the misprints, oversights, vulgarisms, and errors of language, and sentiment and theology, which a whole century has disclosed, ought to be stereotyped for general use. The thing is preposterous. That our manuals of psalmody *ought at least* to contain chaste language, pure sentiment, and correct theology, is a position that no one will deny. That they need revision in these respects, we think must appear evident from the specimens we have already adduced. Far worse ones might have been quoted.

THEORETICAL.

HARMONY.

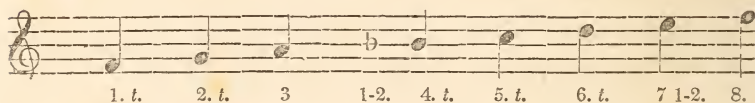
IN our previous numbers we have spoken of the two primitive scales from which, in modern times, all others have been derived. Those two scales commencing on C. and A. are in a technical sense called *Natural*, to show that their intervals, relations, &c., are designated by the lines and spaces of the staff. Thus from C. to D. D. to E. F. to G. of the natural scales, we always reckon the interval of a tone ; while from E. to F. and from B. to C. the distance is that of a semitone. In the primi-

tive *minor* scale, however, sharps are used at F. and G. to distinguish the ascending from the descending series, (see page 116, last number) while the scale is still said to be *natural*, in distinction from the derived ones which commence on some other letter than A.

Bearing in mind the fixed character of the natural scales, we shall proceed to speak of derived ones, called transpositions; and first of the major scale. C. is the only place of commencement from which the tones and semitones will all preserve their proper relations. If we commence a scale upon F. instead of C. we shall be furnished with the following series :

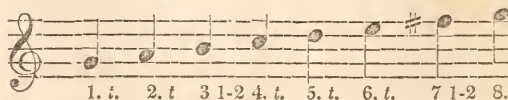
F. tone	G. tone	A. tone	B 1-2 to C. tone	D tone	E 1-2 to F.		
1	2	3	4	5	6	7	8.

differing from the primitive major in its fourth degree which is a semitone too high. Now to make this scale like its primitive exemplar as to *relative* distances of tones and semitones, nothing is required but to place a flat on the B. line, a fourth from the new key of F., when the two semitones will be found to occur between the 3d and 4th and 6th and 7th degrees precisely as they should do.



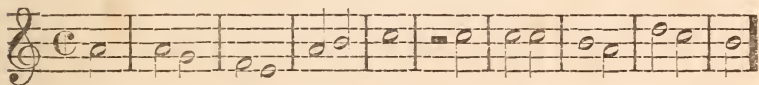
Let us next take B. flat as a commencing note of another derivative scale, and we shall as before, find the fourth interval redundant, and be obliged to adjust it by intruding a flat upon E. Assuming in the third place, E. flat as a key, we shall find it necessary to place a flat upon A. In like manner, taking every new flatted note as a key requiring its additional flat at the fourth degree of its scale, we may proceed in the construction of scales till all the original notes of the natural scale are flatted, and even further if one finds it necessary.

On the other hand, starting out of the natural scale, with our first remove to G. as a new key note, we shall find all the intervals regular except the seventh at F. which needs to be raised a semitone, by the application of a sharp.



The next regular step is, to assume D. the fifth note in the above scale as a new key, when it will be found necessary to place a sharp upon C. the seventh above, which otherwise would, as in the former case be a semitone too low. Assuming A. the fifth from D. as the basis of a third derivation we shall find it necessary to place a sharp upon the new seventh G. and thus as in the case of flats we may proceed regularly onward till we affix a sharp to all the seven letters of the staff, and even further, if the case requires. All these derived scales are *major*, formed after the primitive exemplar upon C.

But in the second place we would remark that the primitive minor scale upon A. has an equal number of derivations, with that of the primitive major upon C. and this precisely by the same number of flats and sharps. When B, is flatted, for instance it gives the scale of D. minor, as readily as that of F. major; and when F. is sharped it gives E. minor as readily as it does G. major. Each of the signatures of flats and of sharps may introduce either a major or a minor scale. The two scales thus connected, as to their derivation, are called relative, and the place of the minor is uniformly three degrees below that of the major. In modern music a tune may be transposed from one major scale to another, or from one minor to another, without essentially altering its character; yet it cannot pass from major to minor or from minor to major without losing its identity. In proof of this position, let the musician first sing the following fragment of melody,



and transpose it into other minor scales, where he will still recognise it as the same. In the second place let him put three sharps to the signature, as the melody here stands; and sing in A. major, when he will be furnished with another tune entirely, and will recognise the first two lines of Old Hundred: and this though he transpose it from one major scale to another, will still be the same identical tune. Anciently the mutations of scales were effected without the aid of accidental flats or sharps; and the tones and semitones remained immovable. Of course there were then as many sorts of scales, as there were removals of the pitch note or key: and such a thing as the transposition of a tune was impracticable. But in modern days the same tune may not only be transposed from key to key, but in the course of its movements it is allowed to run from one scale into another and back again, much at the

option of the composer. Hence has arisen the following scale of semitones, called the chromatic scale.



Each of the semitones in the above scale may in its turn be constituted a key note to either the major or minor scale. The scales we have previously described, are called diatonic in distinction from the semitonic one which is here presented. There is still another scale in use which consists of quarter tones, and which is called enharmonic. But it will be in season to speak of this after treating of the details of plain harmony.

KEEPING THE PITCH.

IN the performance of solos, duets, trios, quartets, &c., whether in sacred or secular music, individuals are very prone through timidity or undue animation of feeling, to sing out of tune. Almost any kind of excitement will lead to the same result. Leaders often manifest the same infirmity; and even powerful instruments in support of the voices, will not always secure the desired end, especially if the vocalist becomes agitated on the discovery of his failure. Few singers or leaders that have been partially trained can always be trusted in this respect. The substitution of one instrument for another of the same kind, where there is a shade of difference in the quality of the tone, or the different blendings of the stops of an organ, will often throw them out of pitch, when the special end is to secure good intonation. Our finest performances are occasionally marred by such difficulties as these.

In cases where there are no accompanying instruments, a whole choir will possess some advantages over separate performers, for their voices will so act upon each other, as often to neutralise the influence of conflicting habits and propensities. As however, the same balance of voice owing to inconstancy of attendance, cannot always be secured, it not unfrequently happens that the same choir will, on one occasion be found to depress the pitch and on another to elevate it, while in either case, the harmony is unsatisfactory to the ear. The most remarkable instance we ever knew of regular uniformity, in departing from a given pitch,

was given by a choir which on the whole would seem to sing harmoniously, while the pitch would be depressed a full half tone during the performance of every stanza of a psalm or hymn. The chorister was often compelled by this means to stop singing at the third or fourth stanza of a hymn, or give the tune a higher pitch. Many efforts to remedy this evil were unavailing. But the true secret was at length discovered. The leading note or seventh in the scale, had been uniformly tuned too high by the whole choir, and the correction of this single note led to the immediate removal of the whole difficulty. So that it was abundantly shown that the improper elevation of a single note had led to the depression of the whole tune; while the depression of that note to its right place led to the constant preservation of the pitch throughout an entire performance. These details amid a thousand others, show the importance of regular, systematic practice. A comfortable degree of accuracy cannot otherwise be secured, nor can a leader who is much out of practice, by any means retain that self command which will enable him to perform his task with comfort to himself, or acceptance to his associates.

MISCELLANEOUS.

MANUAL OF THE BOSTON ACADEMY OF MUSIC, *for instruction in the elements of vocal music, on the system of Pestalozzi, by Lowell Mason, Professor in the Academy, Boston, Carter, Hendee & Co., 1834, p. p. 236, 12mo.*

(Continued.)

It is time for us to speak more definitely of the character of the work. The general design of it will be inferred from the title. The Manual will be a very useful guide to teachers; especially so, to that numerous class who have never been fully acquainted with the inductive method of instruction. The author would induce them to make thorough work. He would not have them superficial. He knows of no "royal road to" musical "literature;" and he would be the farthest man in the world from giving "a perfect knowledge of the science and practice of music in forty lessons." Two or three years in the case of children, he supposes may suffice to make good vocalists. Adults who are unacquainted with the subject, will scarcely acquire a thorough

musical education in a less period of time. Meanwhile supposing that many will prefer a shorter course; he very properly concludes that they will have to be indulged: so he gives directions accordingly.

Our limits will not permit us to furnish an entire outline of the system inculcated in the Manual. Nor would this be desirable even if it were within our power. No man will comprehend the system at a single glance. It requires a studious examination. And it must be thoroughly examined, and reduced to practice, if one means to excel in communicating it to others. We think very highly of the system *as a whole*. Some of its special advantages might be easily pointed out. Whoever undertakes to instruct children after the ordinary method, may get up his black board, and for a few lessons find them making very pleasant progress. But after he shall have gone over the rudiments in this way, the fund of novelty will be exhausted, the interest will begin to flag, and the progress will soon be at an end. But the Manual before us furnishes an inexhaustable fund of materials for exercising the pupil; and the novelty is so economized as to last during the whole period of pupilage. While the pupil seems gradually to be learning to read, the principles of the science and practice are so gradually unfolding as to keep his mind active and enterprising. And lest his attention should at any time become fatigued, or his mind disgusted with such details, the pupil is permitted to practice an occasional tune by rote without the labor of reading. The songs for this specific purpose, are often wholly secular; and are for the most part in good keeping, with juvenile habits and associations.

This last feature of the plan is one of great importance in every point of view. While hymns are cultivated, as such in a devotional way, the little songs to which we allude, serve the double purpose of exercising the voice in style, and cultivating the taste of the pupil in reference to the surrounding objects of attraction.

An enterprising scientific traveller from the United States speaking of Switzerland and Germany, says that he saw with surprise and delight, that "*music was the property of the people*, cheering their hours of labor, elevating their hearts above the objects of sense, which are so prone to absorb them, and filling the periods of rest and amusement with social and moral songs, in place of noise and riot and gambling."

He does not here allude to the music of the drawing room, and concert room, taken from the theatre and the opera; but to that of an humbler sphere, adapted to the circumstances of common life; such a style as is little known in our own country, or known only

to be frowned upon and despised by the amateur and the practical musician.

Ought not the character of our popular songs, however, to be more analogous to that of foreign countries which he describes? Or shall our whole population take lessons only from the friends and admirers and imitators of the theatre? Those who regard secular music as having an important influence upon the human character, ought not to see it *confined* to the drawing room, nor suffer it to be used chiefly in connexion with *public amusements*, which are either too expensive for the ordinary classes, or too immoral in their tendency for the well being of society. This is too great a perversion of power. "It is," says the writer "as if the steam engine should be left only to drive the toy coach of a child, or to stamp the coin of the counterfeiter."

This subject commends itself strongly to the patrons of secular music. The patriot no less than the moralist, and the christian should feel interested in it. A mere translation of the French and Italian ballads, would show that our remarks are not uncalled for; and as to *many* of the English and American ballads, in circulation among the higher as well as lower circles, who does not know, that their character is very different from what it ought to be? Such words let it be recollected, lose nothing of their tendency, by being set to attractive and sentimental strains of music. The special design of musical expression is to *enforce* the sentiments which are taken in hand; *not to neutralize* them. This principle is perfectly well understood by the friends of infidelity and misrule. A philosopher of the French school, himself a musical amateur and composer, once said in the days of Voltaire, "let me make the ballads of a nation, and I care not who makes its civil laws." And he was right. At least, where there was a *nation* of singers to use his songs, as in European countries. The free institutions of America doubtless *have some interest* in this subject; and whoever takes a fair view of the character of the ballads that are now found in our great cities, really need not wonder at the scenes of riot and moral impurity, which so often mar the public happiness and tranquility.

The little secular songs which the Manual presents, will be laying the foundation of a better taste. They will be associated with kind feelings, pure morals and tender susceptibilities. Children will thus be made to know and feel the genuine powers of music. Let music be thus introduced into our common schools and continued through the higher seminaries of education; and we shall in time be furnished

with a race of singers, that will be able to do some justice to the subject. This is an event most devoutly to be wished; and the rising generation we trust are destined to see its full consummation.

As every human work is imperfect, it is always expected of a reviewer, that he will find some fault with his author. But what if for once, we venture to break the rule. We wish the book to be thoroughly studied and digested. A man will thus make out a review for himself. In the present state of the art, every one who thinks for himself will have some peculiar notions. He will see or think he sees, things that ought to be adopted and things which should be rejected. The Manual will *help* him, after all his notions, and our advice is that at least, the *great outlines* of the system of inductive education, be in every instance adopted. As to the exact method of filling up; the talented teacher will prefer in many points to exercise his own invention.

When distant clergymen amidst the pressure of their laborious avocations feel sufficient interest in our undertaking, to induce them to contribute to our columns, we always receive it as a special token for good.

For the Musical Magazine.

DEAR SIR:—Permit me to express to your readers, the high satisfaction I have felt in the perusal of the numbers of the “Musical Magazine” which have already appeared. This I do, not for the purpose of flattery to the Editor, nor of pecuniary emolument to the publishers, but for the better purpose of contributing something, if possible, to the amount of influence which is beginning to awaken an interest in behalf of sacred music, in the church at large.

The day I trust is not far distant, when those who may have spent their exertions in this department of christian science, will have no longer reason to exclaim, “we have labored in vain, and spent our strength for naught.”

There are many in the church who are beginning to appreciate such labors, and the importance of the work you have espoused. I think I shall therefore express the sentiments of other minds, as well as those of my own, when I say that the “Musical Magazine” is to be, *or may be made to be*, an efficient means of elevating the standard of sacred music, in the christian church.

That some such publication is needed at the present time will not I think be doubted by any, except those who think that the existing state of sacred song in this country affords no opportunity for improvement. But whether the Magazine is called for at present, the *christian public* will decide. This decision however is not to depend upon the labors of the editor alone. For however ably he may do his work, yet if the church does not do hers, and particularly the *leaders* of the church, the object proposed can never be accomplished; the work of correcting and elevating the standard of piety. And, would that I could here raise a note that would ring in the ears of every christian in the land, but especially of every minister of the gospel, and every student for the ministry. For why is it, that sacred music is, as a science, so totally neglected by them? And why is the science not only neglected but treated, *practically*, at least, as a thing wholly unworthy of their notice?

That this is the case there is no want of proof. For what stronger proof can be offered than that of ignorance of music, both practical and theoretical. That there are some few exceptions to this general fact we are happy to admit. But why is it that of the ten thousand ministers and theological students in the land, so few can be found who possess a competent knowledge of the *elements* even of this sacred science. Why is it, that in the eager pursuit of knowledge, through the whole round of sciences, so few, *so very few*, can be named who have devoted a single week of systematic study to the elements of this science? The reason is obvious. It is a study they imagine unworthy of their notice. It would seem that an employment in which angels and glorified saints are represented as engaging with supreme and unceasing delight, is too mean to employ their thoughts. I am aware that this is severe censure. But is it not just? For how else are we to account for this strange apathy? If this is not so, why is it, that of all the thousand institutions of science and literature in our country, not *one* can be found where a thorough professional knowledge of the science of sacred music is imparted?

Under such a system of education, therefore, what wonder, that our missionaries when they arrive at the field of labor on a foreign shore, find it necessary to be *themselves* "taught what be the first principles of this science?"

But notwithstanding so much darkness and discouragement, some rays of light and hope begin to appear. The day has come at length when the church is about to act, on this, as on other subjects, and

when something efficient, I am persuaded, is about to be done. But who would have thought that our wilderness states would have been the first to give an example to the nation on this subject! Yet so it is. For by a late number of the "Evangelist," it seems that the "Board of Trust," in the Oberlin Institute, have founded a professorship of sacred music in that infant yet gigantic school. This is beginning the work where it ought to be begun. It is commencing at the *right* place.*

I had designed to have said many other things, but I fear I have already trespassed too much upon your pages, and must therefore defer what I would have said, to some future time, if indeed it shall prove to be worth saying.

CLERICUS.

* This sentiment I am aware, is not in entire accordance with the views presented by a writer in the 2d No. of the Magazine. For it was there stated, that the most direct and efficient means of producing a thorough revolution in sacred music, (or more properly, of placing this science in the rank its importance demands, for it has never yet had that rank, and therefore we cannot properly speak of *revolutionizing*, in this science) is to begin with the instruction of children. Now this sentiment, is, in a certain sense correct. It is doubtless true that sacred music will have never arrived at that state of cultivation which its importance demands till the great body of children shall have been made to understand and reduce to practice the elements of this science.

But how can children be taught, and taught efficiently, until their *teachers* shall *themselves have first been taught*? What is the course now pursued to secure to the community at large, a more thorough and systematic education in the other departments of science? Is it to send all the children of a suitable age to school for weeks and months and years together? This plan has already been pursued, in certain portions of our country; but to how little effect? Who does not know that our children may attend upon those schools from one year's end to another, and unless the teacher has first been taught himself, *been fitted* for his station, but little good will result from such a system. Accordingly seminaries are being established for the express purpose of preparing *teachers*. Is it not very plain therefore, that if we would secure a like result in musical science, we must first direct our attention to the *education of teachers*? For how can one teach what he himself is ignorant of? It was with peculiar pleasure, therefore, that I read the proceedings of the Board of Trust of the O. Institute, in relation to this subject. And the person who is to fill that station, will, I hope, cause his influence to be felt throughout the christian church.

THE TASK ASSIGNED US.

IN endeavoring to press the claims of devotional music, upon the songless portion of the christian community, we shall not do better perhaps, than to assume the task proposed to us, by a respected clergyman in a former number of this work, under the signature of "A PASTOR." Though the questions he proposes, are familiar ones, and such as are well understood by the intelligent friends of the art; they are not all quite so clear to others who neglect the subject, of whom there are multitudes innumerable in the heart of this christian land.

The first point of discussion he proposes, is, that "Sacred Music is a part of divine worship appointed by God, and of perpetual obligation."

This point we might almost take for granted. The Bible uses no dark or doubtful language on this subject. Its whole manner of communication is line upon line, and precept upon precept, "here a little and there a little." The inspired psalmists of the Old Testament, exhort us continually to praise God, to praise him for his mighty acts, for his majesty, his holiness, his loving kindness, his tender mercy; they call upon *all* to praise him, not as silent auditors, but to sing his *loud* praises, to make a *joyful noise* unto the Lord. They call, not only upon the few who have been initiated in the deeper principles of the art, but adequate musical knowledge and experience seem as a general principle to be presupposed. "Let the people praise thee O Lord; yea, let *all* the people praise thee; then shall the earth bring forth her increase," &c.; and again "let every thing that hath breath praise the Lord; praise *ye* the Lord."

So much for the precepts of the Old Testament. Need any thing be plainer? But the writers do not stop here. They call upon special classes, upon children and youth; and, as if anticipating some of our modern objections, they call upon "old men and maidens," a class, by the way, that now generally feel themselves quite excused from the service. They tell us, as if forestalling our listlessness and pride on the subject, that it is *good* to sing praises, that it is *pleasant*, that praise is *comely*. They also furnish us with some of the noblest and the highest examples. The sister of Moses, was at once a princess and a leading minstrel. Michal the wife of David was branded with reproach for despising the praises of God, as offered in the person of her royal husband. David says, seven times a day, not seven times on the Sabbath merely, but seven times a *day* will I praise thee. It was his daily solace. "As long as *I* live, will I praise thee." The example of Solomon, of the

Prophets, of the honored names of Asaph, Heman and Jeduthan, and of the thousands of that nation who were instructed, and who became skillful, is equally in point. Songs of praise, instruction, supplication, &c., were as truly a part of the Jewish service, as were the sacrifices and the prayers and the reading of the law. Nor has the great Founder of that dispensation ever told us that the former were less important than the latter. On one occasion, at least, he marked it with peculiar honor; and the incident stands recorded for the edification of all subsequent generations, whether Jews or Gentiles. We allude to the dedication of the temple in the days of Solomon. Great preparations had been made. Sacrifices innumerable had been offered, and at length, the ark of the covenant, that solemn symbol of the great work of atonement, was brought in and put into the place prepared, the "holy of holies," but the special token of divine presence was still withholden. It was not until the singers and trumpeters, an immense company, began to be *heard* as of one consent, in thanking and praising the Lord "for his mercy endureth forever," that the glory was manifested. But then at that precise moment how wonderful was the effulgence! how awful the display. Even the priests, we are told, "could not stand to minister by reason of the cloud; for the glory of the Lord had filled the house of God."

Now we desire to ask, what was the impression that this scene was calculated to make upon the mind of the pious Jew? Could he mistake its import? Could he henceforward think lightly of that grand climax in the services, which was attended with such an overwhelming display of the descending glories of the King of heaven? Impossible! The music here formed no accidental circumstance in the arrangement. The Levites and their children were the singers, arrayed in white linnen, and with them stood an hundred and twenty priests with trumpets, at the east side of the altar. The whole thing was arranged in order like other portions of the service, and the blessing upon it was so palpable, so overwhelming, that no one could be mistaken. It was an awfully solemn service. To sing the praises of God was then like the worship of heaven. Emanating as it did from the schools of the prophets, it had a beauty a dignity a solemnity to which Christians of the present day seem almost to be entire strangers. No marvel that the pious Jew held psalmody in such veneration. He could not forget this piece of history, even when an exile in the land of strangers. It was one of the bitter ingredients of his cup of calamities, that they who held him in captivity, required of him a song. How could he do such a thing, as to sing the Lord's song in a strange land, to sing the Lord's praises in the ear of strangers that despised him! Yet in modern times, christians

who live under a fuller light of heavenly mercy and truth, very readily consent to be silent, approving listeners; while utter strangers to the commonwealth of Israel are the leading singers, and often the exclusive minstrels in the house of God!! A pious Jew would have been filled with astonishment at such a thing. And would he have felt wrong? This is a home question. No, christian reader, even now, the praises of God are as serious in the mind of heaven, as in any former period of the world's history; and if the beauty, and the dignity, and the solemnity and the glory have in modern days departed from this portion of the services of the house of God; christian professors will doubtless be held responsible for the change. The churches, depend upon it, will yet have to weep over THIS SIN, and confess it in dust and ashes.

(To be continued.)

R H Y M E.

RHYME has among literary men, both its advocates and opposers. The latter have not been remarkable for their love of chaste simplicity; and the former have perhaps had as little partiality for the stateliness and dignity of blank verse. Each of these species of poetry has its advantages, and we would not be the exclusive admirers of either. Yet, as in blank verse, we like to have the measure so simple and obvious as to be understood; so in the plainer specimens where rhyme is expected, we wish to see this property in its perfection. Rhyme should seem to come unsought, like figures of speech whose object is to illustrate and beautify and not to embarrass the train of thought. Many of our devotional hymns are greatly deficient in this respect. The popular hymn "Guide me O thou great Jehovah," has, for instance, six lines in a stanza, embracing but a single rhyme. In some other hymns, we have rhymes in couplets for one stanza, alternate rhymes for another, and for a third, perchance, some one or two straggling lines, too rugged to find a match of any kind whatever. In other instances still, the labored efforts at rhyming, have been but too rude and unsuccessful. Walker gives us an example from the venerated Sternhold and Hopkins, in which the word "catterpillar," is coupled with that of "grasshopper." The similarity to be sure, is not very striking; yet if we allow a little for the difference in the times, we may find many a parallel among later rhymsters. It is peculiarly unfortunate when the various names of the Deity are interwoven with such awkward imitations of rhyme. When we see *such* things, we almost incline to wish the contrivance abolished. Still in

many instances, rhyme adds great beauty and sweetness to the verse, without seeming in the least to embarrass the train of thought. This is as it should be.

MANY thanks to the clerical correspondent who sent us the following beautiful effusion.

(For the Musical Magazine.)

TO AN ÆOLIAN HARP PRESENTED TO A FRIEND.

Sweep o'er the cords which here remain, *strain*
 O mildest breeze, in lingering tone!
 In noontide stillness they'll complain,
 Or midnight silence, sigh and moan.

Hark! the voice is sad and low,
 Now it rises with the breath;
 Now it sinks to strains below,
 Hush!—'tis gone, 'tis lost in death.

Now it wakes, it breathes again,
 Notes more wild with sadness swell,
 Fitful murmurs in the strain
 Ask where peace and pleasure dwell.

Ah! it sings of joys departed,
 Mourns their loss, but mourns in vain;
 Tho' they leave me broken-hearted,
 Why, rude harp dost thou complain?

But mourn on a little longer,
 Then thou'lt mourn no more for me.
 Grief but yet a little stronger
 Ends my earthly agony.

Then, sweet harp, in accents bolder,
 Sing my dirge when breezes swell;
 Through the grass where I shall moulder,
 Then no notes of sorrow tell.

Sweetly sing to thy possessor,
 Naught of anguish, all of joy.
 Strike no notes of grief; but pleasure
 Ever more thy strains employ.

When her earthly course is ended,
 May the breeze which swept thy strings
 With an angel convoy blended,
 Waft her heavenward on its wings.

EPSILON.

THE MUSICAL MAGAZINE.

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PRACTICAL.

VOCAL EXECUTION.

WHERE articulation has been habitually neglected for a series of years, till its claims are forgotten, the importance of other qualities of enunciation will not be appreciated; but let the practice of articulation be revived, and it will directly be seen that other things are wanting. The next in order are

ACCENT AND EMPHASIS. Accent is indispensable to the formation of words; and emphasis has a similar influence in the structure of sentences. But as each of these properties consists simply of a stress of voice applied to certain syllables, they may conveniently be noticed together under the same head.

A continual succession of syllables, equally loud or soft, would be intolerable to the ear; nor could it by any means constitute intelligible language. Yet, when articulation first commences, while pupils are making every letter and syllable a separate object of attention, something of this species of monotony is inseparable from the regular course of practice. The manner, as in the case of the child who is learning to read, is necessarily syllabic in the first instance. The language appears stiff and unintelligible; while the music is harsh and unmelodious. This circumstance leads many teachers into the error of supposing that good enunciation cannot be acquired in song without destroying the music. They will tell us that speech is one thing and song another; and that it is impossible to establish a satisfactory union of the two: one or the other must greatly preponderate. But such a decision is altogether premature. For as the pupil advances in his progress, these difficulties will be gradually lessening, and if he is properly instructed, they will ultimately disappear. The language and the song will then flow on together in an even current of enunciation, and act mutually as helps to each other. All this, no doubt, requires time and practice; and so does

every thing that is truly valuable in human acquirements. The fastidious critic and the superficial amateur, may tell of the roughness of consonants; and complain of the aspirates, sibilants, dentals, nasals, labials and mutes with which the English language abounds; and insist that the language must be sacrificed to the charms of musical sound. And were this decision confined to the secular department, there would be comparatively but little cause of complaint. There might in some instances be a positive gain in preventing the words from being heard. But to extend the principle to devotional singing, is preposterous. It would be going directly in the face of the Scripture examples and precepts.

Here the words constitute the basis of song, and music is the medium through which they are to be spoken in a distinct, agreeable, solemn and impressive manner. To take any lower ground than this, is to diminish the exercise of singing into mere empty lip service. It is to take solemn sounds upon inarticulate and thoughtless tongues.

We have said that accent and emphasis have the property of converting successions of syllables into distinct and impressive language. Every word in English that has more than one syllable, has at least one accent. Polysyllabic words have one additional subordinate accent. Such words as *pleasurable*, *immortality*, *desert* (merit,) *desert* (a wilderness,) show the indispensable importance of accent in singing. Such words as *transitory*, *life-giving*, &c., show the importance of making proper distinctions between the principal and subordinate accent; as otherwise the unity of the word will be destroyed. Too much care cannot be taken in this respect, if words are to have their full import, and be readily understood.

Emphasis requires, for the most part, a still louder stress of voice than that which is given to the principal accent. The question "Shall you ride to town to-day" has become a standing illustration of the power of emphasis. If the emphasis falls on "*shall*," the question is, whether you have come to a fixed determination about the ride; if it falls on "*you*," the question is which of several persons is to go; if it falls on "*ride*," the question turns simply on the mode of conveyance, if it falls on "*town*," the inquiry has respect to the place; and if it falls on "*day*," it refers simply to the time of going. In a multitude of cases, the meaning of a line will be perverted, if the emphasis is neglected or misplaced. This principle is so perfectly obvious as to supersede the necessity of examples in illustration. Every one knows the importance of this property in reading and speaking; and it is obvious to perceive, that it ought not to be neglected in song.

Now the music of our psalms and hymns, provides for the regular mechanism of accent; yet, as the poetry has less regularity in this respect, and especially as the emphasis observes no such laws of confinement, it comes to pass that frequent discrepancies arise between the text and the song. To adjust these in a proper manner requires practice experience and taste. But it can be done, and certainly it ought to be. At least every chorister and teacher should be master of the subject.

(To be continued.)

WANT OF TEACHERS.

At this season of the year great inquiries are made for teachers of devotional music; teachers who thoroughly understand their business, and can in every respect, be well recommended. The demand for *such* teachers is constantly increasing. If one hundred of them could now be obtained, there would be no difficulty in finding them employment. This circumstance is particularly encouraging, as it shows very clearly the progress of sentiment, in relation to the nature and the importance of sacred praise.

A few years ago, almost any one might obtain a school who would solicit employment; and in a multitude of instances, no question would be asked, as to scientific, moral or religious qualifications. Strange as it may now seem, we have known lunatics, drunkards, brothelers, knaves and open infidels employed in this work. Even now it would not be difficult to find instances of such characters, retained in the choirs of churches, on account of their real or supposed talents in the vocal or instrumental department; while at the same time, perhaps, not an individual member of the whole church has acquired sufficient talent in devotional singing to enable him to "set the psalm," in a public assembly! What a monstrous anomaly in the christian institutions of this country!! Among some fifty or a hundred, or even two hundred brethren, professed disciples of the Lord Jesus Christ, not one to be found who will take the lead in the praises of God; but in many an instance, some sister whose heart has burned within her, as a "fire shut up in her bones" has been compelled at times, to supply the deficiency at the request of others, or witness in silence, the total absence of God's praises in his own house of worship.

Is there no sense of shame in the churches? No conviction of delinquency? Are there no solemn purposes of amendment? Yes, in a few instances such tokens have lately appeared and the number of these is gradually increasing. But what is to be done? How shall the neglected work be prosecuted? Where shall the right teachers be found? These are questions not the most easy of solution. A few suggestions are all that we can offer in reply:

1. Good teachers have not hitherto been sufficiently encouraged in a pecuniary point of view. In a country like ours, men are prone to seek their own advantage, in the choice of some lucrative employment: and the compensation for teaching music, has scarcely been found adequate to the comfortable support of a small family. The consequence is, that the best teachers in the land, almost without exception, turn their hand ultimately, to some other employment. The same kind of perseverance which has enabled them to excell as teachers of music, has placed within their reach, other occupations more lucrative and less perplexing and laborious. Some who were trained for eminent usefulness in this employment, have become merchants and manufacturers. Some physicians, lawyers, and even speculators. Others for better reasons have gone into the ministry. And thus it has ever been, a few instances excepted, a man of rising talents, agreeable manners, and unblemished reputation, would be sure, in process of time to choose some other employment as a means of obtaining an honest subsistence. Musicians desire like other people, the conveniences of home, and the solace of domestic enjoyment.

If it be said that men who have the necessary qualifications ought to exercise some self-denial in this respect; we fully admit the justness of the remark. It is a blessed work to cultivate the praises of God, as a branch of Christian effort; and pious musicians who see this good work beginning to prosper in their hands, must answer it to the great Master of Assemblies, if they leave such an important employment through improper motives. At the same time, it may be in season for the churches to bring such a charge against them, when they are ready to make pecuniary appropriations sufficient for their comfortable subsistence. This is reasonable. The workman is worthy of his hire; and if there is no alternative for him but starvation, the churches have not a word to say. They must expect him to seek other methods for the support of his rising family.

2. The churches with their ministers have stood directly in the way of improvement in this department of labor. Pious men and especially

ministers, have extensively neglected this employment, and in too many instances, have not so much as condescended to be present at the school, the practice room or the choir. Even where they have been present, they have often been wanting in spirituality, and have neglected to cast into these heavenly fountains, the salt of religious influence. And they have gone farther than this. Taking their data, from some former examples of irregularity, indecency and profaneness, as exhibited in our music schools, they have weakened the hands of a pious teacher, by censuring him in his employment, and throwing obstacles of a nature almost insurmountable in the way of his progress. They have prophesied evil respecting the result of his most earnest, self-denying, and prayerful efforts; and regarded him as a man wholly enthusiastic in regard to his plans and expectations of usefulness. At best the laboring brother has seldom been sustained by the prayers of the church. Who ever heard in all his life, the voice of prayer in a public assembly on the Sabbath, in reference to the success of a singing school! This fact alone is an unspeakable discouragement to pious musicians.

3. The principles and habits of the community in regard to devotional singing, are peculiarly embarrassing to the conscientious teacher. Music is thought to be a special gift, possessed only by a few individuals, who consequently are to assume the chief labor and responsibility. Nature, it is thought, will of herself, give sufficient indications of such responsibility, without early cultivation. Multitudes also will cultivate devotional singing, simply as a human science, or as a source of mere tasteful amusement; and some of them will thus become zealous in the cause, without properly enlisting pure devotional feelings. Christians in this respect, are constantly liable to forget themselves; and not to "know what manner of spirit they are of." Self-examination so justly scrupulous and watchful in regard to prayer, is extensively neglected in reference to song. Even where the affections have been kindled by the exercise in singing, the cause seems not to be understood. The tune, the musician, any thing else, rather than the blessed Lord, will become the glorified object. The same performance, perchance, will next be repeated, for the special amusement of a social circle, or be called for, as a mere exhibition of musical talent. And yet the teacher who remonstrates or fails to comply with requests which are deemed so kind, so complimentary, so abundantly reasonable, will perchance be stigmatised, as most unreasonable, if not superstitious. And thus it is that the christian brother who wishes in this department of labor, to become instrumental of spiritual benefit to the churches, must have his

hands weakened even by his best friends and supporters, who on the whole wish well to the undertaking. He must look for help to some higher source. There is no Aaron or Hur near him. There is seldom any one of a kindred spirit whose counsel can be relied upon in these matters. He must think and act for himself, as in the presence of God ; or be found to labor in vain and spend his strength for naught. If he were himself a holier man, he would under the blessing of heaven, still keep the power of religion alive. The fires of devotion would still burn upon his own solitary altar, till in process of time the influence would be felt by others. This is indeed his duty. But ah, how difficult does he find it in practice ! His little spark of grace is embarked upon a flood of cold waters. The snows of December are falling around him, and he is virtually undertaking as it were, to kindle a mountain of ice with a single coal of fire !

This picture is not overdrawn. The experienced pious teacher can testify to the truth of the likeness. The half has not been told. A multitude of obstacles might be easily added to the enumeration. But we forbear. "Cease ye from man whose breath is in his nostrils," is an appropriate motto for such a christian brother as has here been presented. He must labor in despite of obstacles and embarrassments ; and look upward for help. Yet it is easy to see why there are at present, so few good teachers to be obtained. The churches have driven them from the employment, by starvation ; by want of active systematic co-operation ; by coldness on the one hand, and unproductive sentimentality on the other. It may be the duty of many of those individuals to return to their former employment ; just as soon as the churches will consent to do on their part, what can reasonably be required of them. Till then, what ground of expectation have the churches, of placing the interests of devotional song on a just and permanent basis ? Meanwhile, are there no young men who from regard to the glory of God, are willing to qualify themselves thoroughly for this neglected field of useful labor, and embark in it for life ? Let the question be answered to conscience and to God.

EXCUSES.

AMONG the multitudes within the pale of the christian church, who are, on the whole, supremely attached to the cause of religion, not a few who might very easily qualify themselves for actively engaging in

the high praises of Zion, are found to treat the subject with special neglect; and to adopt the language "I pray thee have ME *excused*." Such persons we must suppose, know not precisely what manner of spirit they are of; for in some things, the heart even of a *good* man is prone to be deceitful: yet as every such man ought to have a conscience within him, tremblingly alive to the call of duty, there is some ground to act upon, in his case: and we may reasonably expect of him, where his conscience is enlightened, to ultimately obey its dictates. For a while perhaps, he may hold on to his excuses; but if these can be demolished by the torch of truth and the force of argument, we shall expect to see him confess his fault, and pursue the path of duty. This is the object of the present article. Let us then examine the prominent excuses which prevail at the present day, among the neglecters of musical cultivation.

1. A supposed want of natural powers. Many will insist that the thing required of them is physically impracticable. To teach them music would be like learning the deaf to hear, and the dumb to speak. They admit the general claims of the art in a devotional point of view; but deny individual responsibility. It may be the duty of some fifteen or twenty in a congregation who have *natural* gifts for the employment, to learn to sing; but as for themselves, they are not of the number, they have nothing at all to do with the subject.

Now we hesitate not to affirm that this is a sad heresy, in the churches, a heresy that ought to be removed. Till christians are made to see that nature has been sufficiently bountiful as to her gifts in this respect; they will never be persuaded to act efficiently in this matter themselves, nor be prevailed upon to give their children suitable advantages for improvement. We would not be understood to say on our own authority, whether it is, or is not the duty of *every adult* person to *learn* to sing. People will judge in this matter for themselves. A few things however, are perfectly plain. It is plain in the first place, that the Bible makes no reference to such a class of persons, as our objection supposes; but calls on all individuals, ranks, classes and descriptions of people without exception; young and old, high and low, rich and poor, male and female, to *sing aloud*, the high praises of God, making it, at the same time, our duty to "admonish one another," to this holy work, in the language of "psalms and hymns and spiritual songs." In the second place it is as perfectly plain as any demonstration in mathematics that the natural gift required for this purpose is as general as the scripture exhortations themselves. We have often alluded to this point in our pre-

vious numbers, and need not dwell upon it here. The gift in *every instance*, must be developed by practice ; and though infancy and childhood furnish the most favorable seasons for this purpose ; yet it must be borne in mind, that thousands of adults, who are now mute in the praises of God, might by very moderate and limited practice, so far improve themselves, as to sing to the edification of the domestic circle in which they move ; and unite, under favorable circumstances with the congregation at large. All who have neglected music till years of manhood, will not of course, attain to eminence. The attempt in some cases would be like learning to speak a strange language in its native purity : but the proportion of adults who will not make sensible improvement by a little practice is very limited ; and the few even of this class, will be no losers in personal edification by the little attention they may be induced to give to the subject. Where religious influence is carried into the schools and kept there, it is found that the very dullest ear increases in susceptibility ; and that the most indifferent mind becomes better informed.

The things here stated being all true, it follows irresistibly that the plea we are here considering is perfectly idle and nugatory. The man who continues to offer it, in the face of such facts and considerations as these, must for aught we can see, stand convicted of sad delinquency.

2. But the objector will reply, " I certainly have no *special gifts* for this work, and shall never be able to acquire them. Let those who are more highly favored, assume the responsibility." This pretence will not answer. Nature does not thus bestow her gifts on the principles of favoritism, nor does she in any instance claim to reap what she has not sown. In music as in other arts, she produces but here and there a striking genius, because a small number, no doubt, will best serve. One Milton, one West, one Beethoven at a time will suffice to lead onward the whole civilized world ; while a greater number would produce divisions, contentions and animosities. Secondary geniuses are more numerous ; and of these, one may have ten talents, another five, and another but one ; while at the same time all may be usefully employed as composers or teachers, or leaders, or as first, second or third rate performers ; and while thus employed, the hand or the head need never say to the foot, " I have no need of thee." If a man may not have sufficient talent to sing to edification in public, he may still sing in private to his own edification, and do much to promote singing in his family. But for a man to abandon the whole subject, just because he has no *special gifts* to boast of is preposterous in the extreme. What if Watts had hung his harp

upon the willows, simply because he could not tune it like the lyre of a Milton? What if Mrs. Steele should have burned all her hymns because they were not equal to the best of Watts's? and what if Doddridge and Newton should have destroyed theirs, just because they did not equal Mrs. Steele's? And suppose no minister should consent to read these hymns because he could not command the elocution of a Garick, and no musician should dare to set them to music, or to sing them because he could never command the talent of a Handel or a Braham? All this would be just as reasonable as for a man to say, that, because he could not sing to the public edification, he would never learn to sing in his own family or closet. The truth is, nature has done something for all, and there is no reason why any of her gifts should be wasted or be unimproved.

3. But another person will be more specific, and say, "I have no voice, no ear for music." Still let it be remembered that the foundation of both these faculties is laid in nature; and that they may be easily developed and heightened by early cultivation. This topic, also, has been adverted to in our previous numbers. No man will possess a musical voice without practice; and possessing it by this means, he will afterwards most assuredly lose it, if he is guilty of neglect; and the same thing is in a measure true of a musical ear. Through neglect, the best of vocalists soon begins to lose his command of tone and pitch. His enunciation also, becomes more and more labored; his voice loses its flexibility, his breath shortens and his lungs refuse to sustain the efforts which were once easy and delightful. Multitudes among us of either sex are in this precise condition, without suspecting the real cause or apprehending the true remedy. A little daily practice, increased with their returning strength, is all that their case requires. The voice at first feeble, tremulous, harsh and hoarse, will in most cases, soon become strong, firm, and musical, while the lungs will become equal to the required efforts. This statement shows at once, the importance of daily practice; and the emptiness of the excuse just now stated. Let a person first do his endeavors faithfully and intelligently, before he takes up the conclusions which are drawn from this excuse. The premises being false, the inferences must be equally so; and for ought we can see, the man who presumes to act upon them, must stand convicted of delinquency.

4. But some indolent objector may be ready to turn upon us with such a question as this, "Do you really suppose that every body can learn to sing? even adults that never sung a note in all their lives?"

Our answer is, let them try; let them ascertain by fair experiment. It will then be in season to ask questions, and to draw conclusions. If they duly prized the honor of God, and the declarations of his precious word, in this respect, they would at least consent to do so much as this. No one could prevent them from doing it. Though teachers were to discourage their efforts they would still persevere, and thus persevering they would make at least sufficient progress, for the promotion of their own private edification. Experience on such a subject as this, is better than speculation. The man who in the light of these considerations, refuses to make a fair experiment in his own case, can certainly found no solid excuse for neglect, upon the questions here proposed. The very attempt to do so, would be sinful.

MISCELLANEOUS.

The following article contains hints which are seasonable; and which we hope will not be lost upon the neglecters and abusers of sacred song. To make room for it, we have been obliged to omit, this month, our usual theoretical department.

LECTURE ON SACRED MUSIC, *delivered at Paterson New-Jersey, by*
 REV. SYLVESTER EATON, *pastor of the Presbyterian Church at that*
place, on the evening of a concert of sacred music, August 11th, 1835.

THERE are two considerations which render the science of sacred music more deeply interesting to the Christian, than almost any other. It is the only science which can be directly and appropriately employed in the worship of God. It is also the only science which will accompany him to the eternal world,* and constitute a delightful portion of the joys and employments of the residents in heaven. It breathes the spirit and speaks the language of heaven. Hallelujahs and songs of everlasting joy dwell on the tongues of that holy, happy throng who surround the Eternal's throne, and sing the song of Moses and the Lamb, forever and ever. They begin to learn the blessedness of this employment as soon as they begin to appreciate the value of a Saviour's

* Whether this position is indeed *literally* true or not, one thing respecting it is absolutely certain. The *faithful, intelligent, hearty* cultivation of *devotional singing* in this world, will in some way or other, take hold upon the interests and employments of a future state; while many a human science now highly esteemed among men, will have been laid aside. This is a thought that will have weight with reflecting minds.—*Ed. Mag.*

mercy, and to hope for an interest in a Saviour's love. But they will learn the fulness of the glory which it inspires, when they unite with that blessed company, which no man can number, in singing the song of redeeming love.

These considerations give to the science of sacred music an elevation and an importance, and make an appeal to the best feelings of the heart, which no man who desires to worship God on earth, or to unite in the songs of heaven can resist.

Sacred music is also a very important and interesting means of grace. It is the language of feeling, and therefore, it speaks with meaning and force to all who know how to feel. And till the feelings can be enlisted, there is but little hope of securing the interested attention of men to the subjects which are presented before our religious assemblies, or to induce them to action. Now it is well known, that there are very few of our race who are composed of materials so frigid and dull, that their feelings cannot be aroused by the sweet and diversified tones and modulations of a natural and flowing melody, or by the more powerful combinations of a well arranged and full toned harmony. There is something in our natural constitution which prepares us to receive favorable impressions from agreeable sounds, and the impressions are deepened, and often rendered irresistible by the skillful combination of such sounds; and especially when they are made the organ of communicating to the mind important and interesting sentiments. Music may be so well adapted to the sentiment, and so well executed, as to make a more forcible impression on the audience, than can possibly be made in any other way. For it not only conveys important ideas to the understanding, but it also deeply interests the tenderest feelings of the heart. If the subject of the song is interesting and important in itself, and if the tune is adapted to the sentiments to be expressed, and if the performers execute it according to the design of the composer, it will almost necessarily make an impression on the feelings which no one for the time being, wishes to resist.

Now the subjects which are the theme of sacred music, are of the most elevated, sublime and interesting character. And this is the principle reason why sacred music is so unspeakably superior to all other kinds of music. The great masters of all ages and countries have found that none but a sacred, heavenly theme is worthy of the science which they admired and taught. The glory of God the Creator of the universe, the love and mercy of the Lord Jesus Christ, the redeemer of a ruined world; the power and grace of the Holy Ghost; the guide and the

sanctifier of the depraved and polluted ; the salvation of the lost and guilty from a hell of woe unutterable, and their exaltation to a heaven of joy unspeakable and full of glory, are the mighty, the interesting, and transporting themes which constitute our sacred song. The heart which deeply feels the importance of these amazing subjects, becomes warmed and elevated in its affections, when the delighted and harmonious strains of expressive and well adapted music are made their channel of communication.

But the effect which sacred music is designed to produce, is too generally lost, because both those who sing and those who profess to join in the exercise, pay no regard to the resolution of an inspired Apostle, "*I will sing with the spirit, I will sing with the understanding also.*" The performers lose the spirit of praise by their overweening anxiety to exhibit themselves, and attract the attention of their auditory ; the hearers lose this spirit, because they are more anxious to have their taste gratified than they are to engage with all their hearts in the worship of God. And besides, those who conduct this exercise, too frequently sing in an unknown tongue. None understand what is piped or harped. There may be the strictest attention paid to time and tone, and to all the graces of modulation, but still if the words are not so articulated and expressed as to convey meaning and force to the hearers, one principle design of sacred music is wholly lost. Without strict and constant attention to this particular, you may perhaps, sing with the spirit, but you cannot sing with the understanding.

But it is impossible to give to music its true interest and expression, unless the performers feel what they sing. They may indeed throw an artificial energy into their performance, and they may be close observers of all elementary rules, but unless they enter into the spirit of the song, the music will appear forced and unnatural ; and will utterly fail of producing the desired effect. The simplest melody, when sung in the natural and flowing strains which are dictated by a feeling heart, will often produce a more pleasing and permanent effect, than the purest and most powerful harmony, when performed without the feelings which the subject and the song are designed to inspire. To produce a good and permanent impression therefore, by our songs of praise, it is necessary to sing with the spirit and with the understanding also. We must not only understand and feel what we sing ourselves, but the exercise must be so conducted that others may understand and feel also. This is the only way in which this delightful part of public worship can be rendered interesting and profitable to those who conduct it, as well as to

the whole congregation ; the only way in which it can be rendered acceptable to God. And unless those who lead in the songs of the temple can, as a matter of principle and solemn and interesting duty, make it their constant effort to sing in this manner, they will only mock the Eternal, when with a cold heart and a trifling tongue, they pretend in pleasing and harmonious sounds to sing his praise.

That the music of our Presbyterian congregations ought to be conducted in accordance with the sentiments just expressed, it is presumed all who hear me, will cordially admit. And when this admitted truth is deeply and generally felt, certain evils which prevail to a lamentable extent will be corrected, and sacred music will occupy that elevated station in all our congregations, to which it is evidently entitled.

To some of these evils, I propose, for a few moments to call your attention.

1. The first, to use no harsher name, I shall call *indifference*. And here, duty compels me to say, that all descriptions and classes of men in our congregations, are exceedingly guilty. Ministers and elders, and leading men in our churches, old and young, rich and poor, while they manifest a laudible zeal in providing commodious houses of worship, and are anxious to have the preaching evangelical, sound, instructive and interesting ; and the praying devout, comprehensive, and appropriate ; seem to be perfectly contented with the music of the sanctuary, if they only hear noises strung along in metre, which convey no meaning, and produce no feeling, unless it be a feeling of absolute pain. I have often been amazed on entering large and respectable congregations, at the cool and deliberate cruelty with which they could afflict the nerves of every stranger who might be present, by the barbarous sounds which they compelled him to hear. The minister would read the hymn, and then examine his sermon, or turn over the leaves of the Bible, or turn his attention to something else ; while the congregation, or perhaps a small uncultivated choir, were dragging through the verses in most unmusical and discordant sounds. And this was called *singing the praises of God* ! In the language of the Prophet, it might in truth be said "the songs of the temple have become howlings !" And scenes like this are acted over and over again, in hundreds of our congregations from sabbath to sabbath, and year to year ; and minister and people hear it all with perfect indifference.

But as sacred music is in some places, beginning to be considered a subject worthy of attention, great improvements have recently been made, in a number of our congregations. Members of other congre-

gations frequently hear them, and they become so deeply interested that when they return to their homes, they make an effort to improve their own music. Ministers also, are beginning to feel an interest in having this part of worship "done decently and in order." And therefore, instructors in this science are sought for, and but little difficulty is experienced in raising funds sufficient to make a beginning. But still this thing which we call indifference, is not yet overcome.

The opinion seems to prevail in many of our congregations, that nothing more is necessary, than to raise sufficient funds to employ an instructor for a few months, who is to form a choir of such persons as are found willing to attend his school, in order to secure good church music for a number of years. The leading members of the congregation feel no personal obligation in the matter, any farther than the filling of the necessary subscription is concerned.

They seem to be impressed with the feeling that it would be undignified and inconsistent with their rank in society to attend the school as learners, and become members of the choir: and therefore, if they sing at all, they must have the privilege of doing so without ever learning the art, only as they catch the sounds by hearing the tunes frequently repeated by the choir. It is indeed true, that a skillful instructor of music, may, with all these discouragements, after much laborious effort, so much improve those who attend punctually upon his instructions, as to be able to introduce appropriate and expressive music into the sanctuary. The congregation feel greatly interested in the improvement made, and are pleased to learn that there can be some variety in their sacred songs. In some of the strains sung, they become deeply interested, and especially in the duets and solos. These strains become familiar to them, and they soon begin to sing them themselves. The consequence is, that when the choir are performing some of the most difficult passages, which cost them much care and labor to learn to sing correctly, you will hear, in one part of the congregation, a man's voice endeavoring to aid the treble, by singing the air,—another in a different part of the house, in a strange falsetto voice, displaying his skill on the alto,—another thinks he is aiding the bass by singing the air two octaves below the pitch;—another makes his own part as he goes along by singing detached portions of all the tunes he had ever heard, and of some that never were heard. Such confusion is often witnessed in our respectable congregations, when they are professedly engaged in singing the songs of Zion. But the plea which is often made, is, "we believe the whole congregation ought to sing; and do you intend to deprive us

of an interesting duty, and a pleasing privilege? Is this whole exercise to be confined to the few individuals who compose the choir?" By no means. We would adopt, in its fullest extent the principle of the apostle Paul. He makes it a duty of all to sing with the spirit, and with the *understanding* also. But how can you sing with the understanding, when you do not understand the subject at all, and have always been so indifferent to this whole matter, that you have never taken the pains to learn to sing one tune correctly in your whole life? You may as well attempt to read or preach without ever learning how, as to sing without learning. But a man may say, my singing suits me! and I derive quite as much satisfaction and edification from it, as from the singing of the choir. You may also be suited with your own reading, but you will not attempt to interest a whole congregation by your reading, if you are convinced it is disagreeable to them, especially if you have never taken the pains to learn. The notions which prevail in relation to this subject, prove most clearly, that it has been so long regarded with indifference, that a reformation must take place among all classes of people, before they will exercise the same good sense respecting it, that they do about every thing else. It is not the wish of any friend to sacred music, to confine the singing to a choir. The reason why it is generally committed to them is, because they are the only ones who will take the pains to learn. If the whole congregation would learn, as it is believed they will in the millennium, the music of our churches would be so harmonious, animating and delightful, that all would feel, *this is singing the praises of God*. Even the blessed spirits above, might delight to join in the song. Such ought to be the character of Zion's songs now, and such it would be, were it not for the criminal indifference which so extensively prevails in our congregations.

2. There is another evil to which I would call your attention, and which often prevails among singers themselves. I shall call it *disaffection*. There are many persons who have good voices, and who might be of essential service to the choir, but they are so exceedingly sensitive, that the least thing said or done, implying a want of due respect to their talents or to their manner of performance, is deemed an insult of sufficient importance to justify them in withholding all aid in conducting this interesting exercise. Some are displeased because they have heard that a certain individual in the congregation has criticised some fault in their voices, or in their looks or motions, or manner of performance. Others are dissatisfied with the seat they occupy. Others think they have not that leading station assigned them to which they are properly entitled;

and a great variety of little incidents are often occurring, in which disaffection is easily produced, if a disposition is cherished to notice such trifles. But where such things are regarded, one after another leaves his seat, till in a few months, or even weeks after the teacher has gone, large and respectable choirs are reduced to a mere handful. Now those who engage in this pleasing part of public worship ought to know, that they all have some faults, which some persons will discover; and those faults will very likely be noticed and remarked upon. But instead of depriving themselves of a pleasing privilege, and doing a real injury to the choir, they will pursue a much wiser course, by making every effort in their power to correct those faults, and continue on in the faithful performance of their appropriate part, in the best way they possibly can. They will in this way make constant improvement; they will secure the confidence of all good members of the community, and receive the approbation of their own consciences. But if they become disaffected from any of these trifling causes, they will certainly gain no credit for good sense, or right feelings, and they will be ill at ease in their own minds. Permit me to say, that we all expect better things of this choir. We hope and believe you are too much under the influence of good principles, and are too desirous of having this part of Presbyterian worship properly conducted, ever to suffer trifling considerations to divert you from duty and deprive you of a privilege. Remember that you do not sing the songs of Zion to please men, but to engage in the praises of your Maker and Redeemer. You degrade the employment, you degrade yourselves, when you sing to please men. Take then a more elevated stand.—And while you endeavor to tune and harmonize your voices for the songs of the temple, let your hearts also be in tune to praise the God of your salvation. This will produce a union of sentiment and of soul, which will make you feel the claims of duty, and prepare you to enjoy the precious privilege which the ransomed in heaven delight in, and which will give the angels a new source of joy, when the news reaches the upper temple, that you have all learned with a penitent believing heart, to sing with the spirit and with the understanding also.

ORATORIOS.

The following powerful sketch was handed us, some time ago, by a Theological Student, who gave it as the substance of an article he had just been reading, in some European publication. It affords matter for much serious reflection.

A PROVINCE in the remotest part of a certain empire had rebelled against its Sovereign. There were some circumstances in the history of this province which rendered the guilt of such a movement on its part exceedingly aggravated.

Its inhabitants were poor, to the last degree of dependence. Their food, dwellings,—we may say their lives, were so many gifts from their king. He had been kind to them beyond degree.

No want or woe endured by the meanest of them was disregarded by him. He had even condescended to teach them such arts and inventions as were calculated not only to render present existence easy and delightful, but to elevate them in mind and character. But under all these and innumerable other obligations, these subjects rebelled.

It was not a mere murmuring against authority in some specified instance, but a bold declaration of independence. “We will not have this man to reign over us.” Intelligence of this proceeding reached the king. One course only seemed to be before him. The rebels must be punished. A short time previous a few others had rebelled and although high rank, intellect, and previously unsullied character, were in their favor, no alternative was afforded. They were destroyed by the law of justice; and could these degraded, diminutive culprits, hope for a better fate? * * * * The whole realm was armed.

A writing had gone forth signed by the royal hand, actually offering pardon to the rebels of that far province. The princes and noblemen at court studied and planned, and men of the keenest discernment spent days in the investigation, but all in vain; the reason of this mysterious interest was impenetrable. It existed however, in the bosom of the king, and in truth he was willing to pardon his ungrateful subjects. Messengers were dispatched with the edict of mercy. They delivered it to the insurgents, and were torn in pieces by them. Others were sent and they too were put to death. The king's patience was yet unexhausted. It was unaccountable—but he would not give those insurgents over to wrath. He had a son left, an only son, the hope of his empire the pride of his heart, and he sent him. When the rebels saw this proof of their king's sincerity and amazing mercy, some were melted to sub-

mission, and laid down the weapons of their rebellion at his feet. They were however, but few. The vast majority were more than ever enraged and slew the son also. Yes, slew him by a lingering cruel torture, and as his royal blood dripped upon the earth, they mocked at the sufferer.

Can the king forbear now? will he not now destroy them? Unutterable mystery! Mercy without analogy in heaven or earth! He even again urges these wretches to return to him and to duty. A thousand messengers go out in every quarter of the domain, crying "repent." Still only a few return.

There was bustle and preparation in the chief city of that rebel province. Its largest building was decorated, and when night came a noon-tide light blazed from the gorgeous chandeliers within those walls. Thousands of citizens thronged the seats and aisles. The sound of music arose, now in the sweet melody of a female voice, and now in the deep thunder of united sounds, when voice vied with instrument, and instrument with its fellow, to swell the choirs. And what is this? Is there no shame? no blush? no sense of awful trifling? no dread of blasphemy? They have written the story of their rebellion—the tale of that base, ungrateful, horrible return of their monarch's kindness;—the murder of his son!! and set it to music, and brought from the theatre and the house of infamy, and the bar-room, those who sing it to them. And the audience, who are they? Surely the sewers of abomination must have been dragged to find souls so base! But no! they are the polite, the fashionable, the gay, the pleasure-hunter, the idler, the gentleman-rake; and oh! oh! that I must say it; there too are some of those *reclaimed rebels*, as cordially and quietly listening, as if they were unconscious that the singers and audience were engaged in the dreadful mockery, and that their own presence furnished a specious plea of moral and innocent enjoyment to the rest. *Is it, to say the least, consistent? Is it right?*

NEW YORK ACADEMY OF MUSIC.

It gives us pleasure to state, that this institution has commenced its operations, under very favorable circumstances. It promises, we think, to be ultimately beneficial to the cause of *devotional* music; which is

more than can be said of *every* institution of the kind. Our musical societies, for the most part, (and Academies are little else than societies) are prone to aim chiefly at practical eminence, tasteful gratification, and scientific display; while the unostentatious claims of genuine spirituality as connected with the praise of God, are almost entirely overlooked and disregarded. The mistake in *such* institutions, is to *pretend to make* them the nurseries of church music; endeavoring by mere occasional selections, to secure the great ends of devotional song. Such societies have their use; and we would say nothing to disparage their operations. Only let them be discriminative, and consistent. But, if any institutions of this kind, are to operate directly and effectually in the promotion of devotional music, they must in some important sense, become what they anciently were, "schools of the prophets." Religious influence must be cultivated in connection with religious music, or by the necessary power of mental association; the efforts will tend to nothing better than *musical* zeal, and unproductive sentimentality. This is a fundamental principle, and one that is but too liable to be forgotten.

EDITORIAL CORRESPONDENCE.

A correspondent, speaking in reference to an article in our last number, touching the mismanagement of the organ, &c., observes as follows:

"I think it is a subject which ought to be brought before your readers, not because it is difficult, but because teachers as well as musicians, in general, are so incorrigibly stupid, that the advance of cultivation seems more the forward and backward movements of the stone of Sisyphus than an onward march.

It certainly is very disheartening after sustaining the expenses of an organ, and of practical instruction, to find it all a "sound and show signifying nothing."

A professional gentleman who is greatly interested in the cause of sacred music, says:

"Do not fail to establish such an Academy as shall rear up good teachers, that may eventually be sent abroad among the churches."

This is certainly an object of great importance; yet how it is to be seasonably accomplished we are *as yet* unable to see.—But we will hope for better things to come.

From Lexington, Kentucky, we have encouraging intelligence, communicated in a private letter. Many in that city, it seems, are turning their attention to the good subject. Musical classes are somewhat numerous and flourishing.

For the Musical Magazine.

A MISSIONARY HYMN.

Hark ! the voice of Jesus crying,
Who will go, and bear my name ?
Swift as Herald Angels flying—
My redeeming love proclaim ?

Here am I, send me my Saviour,
Our united hearts respond ;—
Life's endearing ties we sever,
To obey thy last command.

Lo ! we haste with deep emotion,
Gladly on our pilgrim way ;—
Consecrate with warm devotion,
All we have, and are to thee.

We will tell thy dying story,
Dwell upon thy love divine—
Till a brightening torch of glory,
On a world of darkness shine.—

Till the church from slumber waking,
Gird herself for victory ;—
One glad shout of triumph breaking,
Hail the bright millennial day.

P. H. B.

THE MUSICAL MAGAZINE.

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No. 7.

PRACTICAL.

VOCAL EXECUTION.

IT remains under the head of Accent and Emphasis, to add a few examples by way of illustration. Accent in poetry, it should be recollected, preserves a settled method, as to its location, corresponding in some measure, with the musical accent; while emphasis, which requires a louder tone of voice than is applied to the strongest accent, falls upon syllables, in reference more to the sense of the words, than to the arrangement of poetical numbers.* The emphasis, the principal accent, and the subordinate accent, each require in language, a stress of voice, applied with different relative degrees of intensity; while most of the music of our psalms and hymns, makes *special* provision only for a uniform accent, arranged with entire rhythmical accuracy. The quicker movements indeed, make occasional provision for a subordinate accent; and the strains of a modern anthem or chorus, where the words of the text are not transferable, may be found to do something more. Yet the vocalist in this respect, is left every where, much at his own discretion, and no where so entirely as in the plainest psalmody.

The best method of practice is, to observe first, the regular accentuation of the music; and subsequently, to make such changes or additions, as are suggested by the words which constitute the themes of song. In departing from the syllabic method of enunciation, let the stress first be removed from all particles and unaccented syllables. In the second place, let the musical accents be a little weakened, at the subordinate accents of the poetry; and in the third place, let the emphatic syllables be so augmented in intensity, as to convey the true import of the language; observing to do this so delicately as to interfere no more than is

* The poet it is true, in all these calculations, contrives to render his numbers harmonious: but they are not always in accordance with the musical accent.

necessary, with the musical rhythm. The latter caution is very important, especially as trespasses against it are becoming rather common, in these days of musical innovation.

These remarks can serve only as general directions. Much, after all that can be said, must be left to the discretion of the performer. The most judicious will sometimes be at a loss, how to arbitrate between the contending claims of language and song. The safest general method is to avoid extremes on either hand. A musical accent for example, may be softened, though not wholly removed on account of the feebleness of a syllable: nor need an emphatic syllable which occurs at an unaccented note, be always rendered so loud, as would be required under other circumstances.

These things premised, we shall not deem it necessary to be more minute, in the following exemplifications, than to mark with italics and with small capitals, two degrees of intensity, representing in general, the principal accents and emphases.

The first example we shall give is that of Heber's Missionary hymn, as applied to the familiar tune of Mr. Mason :

From *Green-land's* *ic-y* mount-ains,
 From *Ind-ia's* *chor-al* strand,
 Where *Af-ric's* *sun-ny* fount-ains,
 Roll down their gold-en sand ;
 From *ma-ny* an *anc-ient* *ri-ver*,
 From *man-y* a *palm-y* plain,
 They call us to de-LIV-er
 Their land from ER-ROR'S CHAIN.

Here the last word in each of the lines, may with one or two exceptions, receive a stronger accent than is elsewhere marked ; yet not so strong as to be emphatical like the three words, designated in the last two lines. The last line has also three unaccented syllables in succession, the second of which, requires a slight stress, on account of the musical rhythm. This is an easy stanza, but how seldom is it properly enunciated ! Most choirs, not to say many leaders and teachers, sing it after the following method, as nearly as our marks will show :

From *Green-land's* *i-CY* mount-ains,
 From *Ind-ia's* *CHOR-al* strand,
 Where *Af-ric's* *SUN-ny* fount-ains,
 Roll down *THEIR* gold-en sand :

Nothing could be more subversive of the true meaning of the poet. But let us proceed with the second stanza :

WHAT though the *spic-y bree-zes*,
Blow soft o'er *Ceyl-on's isle* ?
Though *ev-ry* *pros-pect pleas-es*,
And *on-ly* *MAN* is *vile* ?

Here the sense requires an emphasis at the commencement of the first line, and an accent at the beginning of the second, both of which occur, at unaccented notes of the tune. Of course, they must be observed, but not too strongly marked. The method of most singers is like this :

What *though* the *spic-y bree-zes*,
Blow *soft* o'er *Ceyl-on's isle* &c.

The last stanza commences with two strong emphases in succession, requiring for the sake of distinction, a momentary pause between them :

W~~A~~FT, W~~A~~FT, ye *winds* his *sto-ry*.

The third line of the same stanza, commences with three unaccented syllables, the second of which requires a light stress on account of the *musical* accent :

Till like a *SEA* of *GLO-ry*,

But if the word *like* has too much prominence, it will be treated precisely as if it had been an active verb, having the word *sea* for its object.

So much for the beautiful hymn of Heber, which is often most unmercifully mangled in musical performances. Let us next take in hand a familiar stanza in common metre :

I ask them *whence* their *vic-t'ry came*,
They with *un-i-ted breath*,
As-cribe their *conq-uest* to the *LAMB*,
Their *tri-umphs* to his *DEATH*.

When we hear this stanza sung to the tune *Harley* (*alias* *Christmas*), it strikes us much as follows :

I ask *THEM* *WHENCE* their *vict-ry came*,
They *WITH* *un-IT-ed* breath, &c.

which is as bad as any thing need be : but the following well known extract in sevens and sixes, as applied to the tune Amsterdam, is even worse :

Sun, AND moon, AND stars de-cay.

Nor is the following from the same hymn any better enunciated :

Rise from trans-i-to-ry things,

since it presents virtually two words (*transit* and *tory*,) made out of one which are entirely foreign from the sense.

The first four syllables of lines of the ordinary metres, embrace frequent changes of the accent, as in the second stanza of the 32d Psalm :

2. *Sweet* is the *day*, &c.
No *mort-al* care,
O, may my *heart*,
Like *Dav-id's* harp.

Musicians have sometimes made provision for these changes by inserting small choosing notes at the commencement of each section of the music. This is sometimes of use, especially where there is an organ to give concerted signals to the choir. In other circumstances the usefulness of the plan is more questionable ; because singers will be liable to make sad mistakes by not being of one mind at the moment of performance ; and because the same amount of drilling that would make them sure to *agree* in those changes, would secure the end required without rhythmical changes in the music.

The fourth successive syllable, in such examples as we have just quoted, is generally uniform : yet since it is not always so, the changes of notation to which we refer will not suffice for every stanza. Take the following long metre lines of a well known hymn, as an example,

Tost to and fro, his pass-ions fly,
From van-i-ty to van-i-ty.

and the following lines from the 146th Psalm, L. P. M.

Or im-mor-tal-ity en-dures.

But it is of little use to multiply examples in illustration of a topic which is so very obvious. Enough has been said to show that the sub-

ject of accent and emphasis should claim the constant, minute attention of every singer who would acquire a proper style of enunciation. Distinct articulation will be of little avail, unless the syllables which are spoken, combine themselves in words and phrases, and sentences in such a manner, as to constitute intelligible language. Any thing short of this result, will after all, be little else than tedious, unintelligible monotony. The very definition of vocal music, implies the union of the speaking voice with song. If the speech should not be made to mar the song, neither should the song be permitted to mutilate the language. The latter in sacred music, is by no means to be deemed a thing of secondary importance. The sacred text must have an utterance which is at once musical, distinct and impressive. This is the kind of singing contemplated in the Bible: and no other, we may presume, will ever be found to answer the ends of this precious divine institution.

The difficulties of vocal enunciation in the case of adults will have been greatly aggravated by defective and erroneous instruction. Youth and children find little difficulty, when there is good instruction, and a disposition to improve. Nor should adult singers shrink from the task before them. If it requires time or labor, the subject is of sufficient magnitude to demand it imperiously at their hands. It is no trifling thing to be guilty of habitually singing the praises of God in a tongue unknown. Those who do so, when they might do otherwise, and when they know their method to be wrong, must look well to their excuses, against the great final day of reckoning. Such a service as theirs cannot be well pleasing in the eye of the great Master of Assemblies, who searcheth the heart and trieth the reigns of the children of men.

PERSEVERING EFFORT.

At a season of the year when multitudes of the young are beginning to turn their attention to the rudiments of the vocal art: it may not be amiss to remind them of the importance of steady perseverance. Why should music be made an exception to a rule which is universal? Nothing that is really valuable can be accomplished without industry and labor. No science can be mastered by efforts that are feeble, interrupted and periodical. The thing in its own nature is impossible. On the

other hand what is there that cannot be accomplished by steady, determined perseverance? A Tartan General one day, while despairing of success in arms, observed a little industrious ant trying to lug a kernel of grain over a piece of the broken ruins of a desolated castle. Sixty-nine times the insect was foiled; but the seventieth effort succeeded. The general took the hint, renewed the onset and at length obtained the victory. Something of this kind of perseverance is cordially recommended to all the young pupils of sacred song. They have a more important object before them than that pursued by the Tartan General, and an infinitely better Master to serve.

AN IMPORTANT QUESTION.

How shall a congregation be best trained to sing in connection with a choir? This is a most interesting inquiry. That some kind of training is necessary, is a point too obvious to need proof. But how shall it be effected? The task at best is very difficult and laborious; and in some cases, no doubt, a whole generation must pass away before it will be effected. The process is slways slow and gradual, like the progress of refinement in literature; yet it may be greatly retarded or accelerated by the course of management which is pursued. A few hints are all that we shall offer on the subject.

1. Much depends on the character of the persons who compose the choir. If it consist chiefly of the young who are thoughtless, giddy, and impenitent, it will be impossible for them to exert a proper influence upon the pious portion of the congregation, however well they may be enabled to perform: but if on the other hand, the choir manifest a prevailing spirit of ardent piety in all their performances, while the latter are chaste, simple, and effective, in manner, their influence will be found gradually to pervade the congregation. This is the first end to be gained, and in accomplishing it, it will be desirable to enlist the services of a large number of individuals as performers.

2. The tunes should be selected somewhat in reference to the taste of the hearers. At all events the hearers must be interested or they will not be benefitted. The existing varieties of approved Psalm and Hymn tunes, may abundantly suffice for this purpose, under the advantage of skilful management. Taste may be led gently onward to improvement, but its progress cannot be so hurried as to keep pace with

the driving of a Jehu. This is a principle which musicians in their ardor, are liable to forget.

Because a congregation are not ready at once to go all lengths with them in their notions of refinement, they leave them behind in the distance, to be censured for their musical stupidity. But here the musicians sometimes are the most in fault. Devotional music is of a social nature, and the man of true taste will never lose sight of this fact in his plan of adaptation. It must be confessed that the apathy in some congregations is too intolerable for patient endurance; yet perhaps it is as well in such cases to sit still, as to resort to the sudden process of superinduction. If people will not be led in such matters it is very certain they can never be driven.

3. When a choir of a right character have been properly disciplined, they should seek suitable occasions for enlisting the interest of the congregation in their performances. This is a measure of unspeakable importance in every point of view. We are social beings, affected by sympathetic emotions, deeply influenced by cultivated mental associations, and even in our most hallowed acts of devotion, greatly under the power of established habits and principles. The social principle enters deeply into our religious enjoyments. The Christian who neglects to speak of divine things or to hear religious conversation, or prayer, is a backslider, in the very nature of the case: and though he is seen one day in the week at church as a silent listener, he will still be affected with barrenness, and possess much of a spirit of worldliness. And singing the praises of God should seem to form no exception to this rule of holy living. Those who can sing, must sing often, if they would cultivate the spirit of praise in their own hearts, and promote it in the hearts of others. They must sing at the evening circle for prayer: at the public lecture or conference, at the fire side, and at the family altar. Alas! where is the choir, that do this? On the contrary, they are either absent or mute on such occasions. Personal fastidiousness takes the precedence of social feeling, and self-denying condescension; and no effort is made by the apparently accidental concentration of the leading voices towards elevating the songs of praise. The choir must go in a body, and all sing with the accustomed formality which attends the public services on the Sabbath, or they will abandon entirely the whole interests before them. This has been the general custom, from time immemorial; and no wonder that the results have been disastrous. This single course of management might of itself be almost sufficient to explain the cause of the general apathy among Christians in relation to this subject.

Let the leading members of our choirs lay this subject to heart, and begin to act in relation to it, and though their musical feeling should at first be outraged, let them persevere, and look to heaven for help. The difficulties will then begin to lessen. Obstacles will gradually be removed. Edification will be promoted; and musical taste will at length take root and spring upward and yield itself to the pruning hand of cultivation.

If any musician who loves the cause of Zion, doubts the practicability of this measure; all we can say is, let him try it. *It has been tried and proved*; and can therefore be confidently recommended.

For the Musical Magazine.

A SPECIMEN OF MUSICAL ADAPTATION.

MR. EDITOR.—The other evening a public meeting was held in favor of some popular subject, in one of the churches of this city, so near the place where I was staying that I could distinctly hear some of the proceedings. The subject appeared to be of a secular character, though one, no doubt of high importance; and one as I understood that aimed at the general promotion of the morals and intelligence of the youthful portion of the population. The object of the meeting was a laudable one, and many persons of respectability were convened. The topic selected by the orator, who is well known to be an eloquent man, I had no means of ascertaining. Busily engaged in another occupation, I did not even stop to catch a single accent from his lips: yet the repeated bursts of applause, loud clapping and stamping which were often assailing my ears, convinced me that whether there was eloquence or not, there was no small amount of glowing emotion and buoyancy of spirit. What kind of music, thought I to myself, will answer to form a suitable climax to such ebullitions of feeling. The *introductory* piece was one that had been drawn out from the French Atheistical Revolution of the last century, and furnished in these later times, with a questionable kind of Christian adaptation. However, the words probably were not heard; the music was fine, and, for aught I could hear, was well performed. It probably was not intended to be devotional: it was of that vehement rhapsodic character which distinguishes the martial or theatrical style. But what was to be the last piece? There was talent instrumental and

vocal equal to any piece that might be called for, or chance to be selected. The true philosophy of musical adaptation, as I understand it, is to seize upon some piece which entirely corresponds in character with the nature of the occasion, and the character of the existing emotions. Some patriotic solo, some joyous glee, or some full-mouthed chorus might have been in keeping with that kind of rapture which sets every one's hands and heels in motion, as if the house were to be trodden down. But no such thing Mr. Editor. Would you think it? Our ears were now saluted by the loftiest themes that are sung in heaven, where even the holiest angels prostrate themselves and veil their faces with their wings, as they engage in the hallowed minstrelsy. I leave you to imagine my feelings. I cannot describe them. The musicians no doubt, meant to give a grand performance; and perhaps they did; but the incongruity, not to say profaneness of the adaptation, was so great, that I for one was compelled to turn a deaf ear, and be off with myself till the performance was over. When will our leading musicians begin to understand this subject, and reform these enormous abuses of adaptation! When shall it once be!

A CITIZEN.

REMARKS.—We are sorry to say that abuses of this nature, are not uncommon at the present day. Marvellous as they really are; the public at large seem not to have sufficient discrimination in musical subjects, to apply the proper remedy. For ourselves, we have not the least shadow of hesitation in saying, that many a performance nominally sacred, is in reality a most palpable and flagrant violation of the third commandment in the decalogue. And are there no professing Christians who lend their influence in favor of such management? Let them beware lest Christ should thus be “wounded in the house of his friends.”

A QUESTION IN MORALS.

SOME clergymen are in the habit of giving out a psalm or hymn to be sung during the receiving of a collection, or while subscriptions are being made, or while communicants are taking their seats at the Lord's table, all of which is imagined to be convenient, solemn and appropriate. At least this measure saves a little time, and does something towards keeping the house still or drowning a portion of the noise. But is the practice *right* in the *sight of God*? If it is, we have nothing to say,

though it is necessarily vexatious to the musicians : but if it is *not* right there is much that might be said : for if, while pretending to offer a sacrifice of praise to God, we so manage as to offer him nothing but the mockery of lip-service, we must conclude that the offering will be highly offensive in his sight.

This suggestion was once thrown out by a teacher when several clergymen were present, most of whom seconded his views in the most cordial manner, and determined to discontinue the practice. But there was one who dissented ; and when the teacher was absent brought forth his strong reasons. It was sufficient for *him*, that the teacher's *practice* was at variance with his *own theory*. Ergo, *he* should continue as he had done. This was about the amount of the argument. Alas ! what would become of our systems of Christian doctrine and duty if such a mode of reasoning were to be universally adopted ? Mr. A. preaches a stirring sermon, for example, against the violation of the Sabbath : six months afterwards, he so far forgets himself, as to sail, or ride some fifteen or twenty miles on the Lord's day to exchange pulpits with a ministering brother. This shows that the *sermon* was wrong. The man's practice at length contradicts his doctrine and thus *proves* it to be erroneous !!

But what was the practice referred to, which contained the foundation of this disastrous logic ? Why it was simply this ; that while the teacher was instructing his pupils in the music, he moved about from one part of the choir to the other, as occasion demanded, that he might keep all the voices in tune ; and that while training them to the articulation of the words of a stanza, he took different positions in the house to ascertain how far the words could be distinctly heard. This was the height of his inconsistency. While the performance was professedly devotional, he always stood as still as a statue and withheld every thing like criticism : but because at other times he was moving round with a noiseless step, in his own proper occupation as a teacher, this was the same as if he had been carrying around a pole with a bag at the end of it, or been inviting all the people of a congregation to exchange their seats while his little band should be making a direct and solemn appeal to the mercy seat !

A mere statement of such an incident, shows how loosely some excellent men think upon the subject of sacred praise ; and how easily they can reason and draw inferences in favor of preconceived notions and habits, without thinking at all. The question still returns with emphasis. Is the practice referred to, right or wrong in the sight of the great searcher of hearts ? If any brother insists that it is right, *he* has still

another important question to settle, whether the practice is *expedient*, seeing it gives so much trouble, embarrassment and distress to *conscientious* Musicians.

KENANIAH.

PRECOCITY.

MOZART, at two years old taught himself to play a distinct melody on the organ. Dr. Crotch manifested equal genius in his infancy. Handel, at nine years old began to write Motets for the church service, furnishing one a week almost without intermission, for a period of three years. These were rare instances. If some of our full grown composers or publishers of sacred music had half the genius or erudition, or originality of an infant Handel they would be less voluminous and more beneficial to the community. The wise man said, "of the making of books there is no end;" but this was long before singing books were invented. The craft of book-making is greatly increasing in its operations at the present time, and music books of one sort or another continually arising, must soon suffice to deluge the country with such publications. How few among them will ever descend to posterity?

For the Musical Magazine.

MR. EDITOR—When Whitfield thinking to rob the grand adversary of some of his beautiful music, for the edification of the churches, took such pieces as had been supplied only with associations of a secular character, he did a thing, one might suppose, to which the owner could have felt no great objection; but when he urged as a reason for so doing, that "the devil ought not to have all the best music," he uttered an important truth which has a wide and extensive application. Surely that music ought to be the best in every proper sense of the word, which is to be employed in the praises of God. Yet in our largest cities none is so little improved by cultivation as this. The consequences are more disastrous than every one supposes. The following short dialogue between a worthy young gentleman and his music teacher, discloses one among the many. Both were professors of religion; but

the young gentleman had been pressed into a music class, by the importunity of his friend, against his own judgment and inclinations.

Gent. O, I can never sing a note sir—I never had any voice ; not the least sir. 'Tis useless for me to sound, I never could raise a note.

T. But that faculty depends on practice. Perhaps you have never tried.

G. O yes I have ; but never could know one note from another. Some men are made singers from their birth, sir ; but I can never learn, never had the least talent or inclination.

T. All have natural gifts for this purpose. There, sir, you are mistaken.

G. But do not you suppose that nature makes a wide difference between men ? Some appear almost to have been born singing, but I always had a disgust to music. I tried several times to play the flute, yet never effected any thing.

T. Ah ! How long did you ever practice ?

G. Why, why, really sir—not very long to be sure. I tried however, till I became disgusted, I could not bear my own noises.

T. You have a musical *ear* then ?

G. Not at all, in sober honesty, I have neither voice, ear, taste, or inclination for music. Really I ought not to be here, sir, only as an encouragement to the rest. I shall learn nothing at all of course.

T. But my young friend the faculties of which you speak are not strictly innate, but in every possible instance are to be matured by practice.

G. But you will allow sir, there is a vast difference between singers. There's Madam —— and —— and there is ——

T. Are you pleased with such singers as these ?

G. O they can sing enchantingly. Every body admires them, but—

T. Do you relish their style ?

G. O it is perfectly enchanting ! Have you never heard them sir ? You would be perfectly enraptured.

T. But how is this, you have no ear for music.

G. Why—why—really sir, such fine singing as we hear at the Opera, who could help liking it.

T. I can tell you my young friend, who are exceptions ; all who are deaf and dumb, and all whom *nature* has deprived of a musical ear.

G. Well—but—if I have an ear to be delighted with such singing as that, it does not follow that I have an ear for my own singing or fluting. Honestly I never could bear my own noises. I am perfectly sure, of a failure before I begin. I have no talent at all.

T. But do you suppose that such singers as you refer to, are peculiar geniuses? Do you not know that they study and practise music as a profession, year after year, drilling for many hours in the day, as industriously as so many orators, painters, poets or sculptors? Some of their earliest noises might have been worse than yours.

G. After all I cannot believe—

Here the dialogue ended. The sickly fastidiousness of the young man, seems likely to deter him from ever enjoying devotional music, as a christian exercise; while his fondness for grand displays of execution in music, will allure him to places of gratification, which no Christian can frequent without bringing the plague of barrenness upon his soul.

AN OBSERVER.

THEORETICAL.

HARMONY.

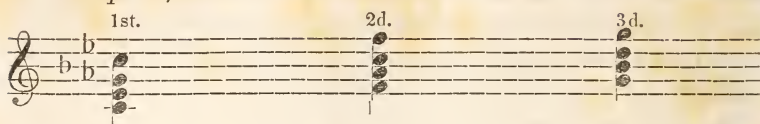
HAVING described the two principal modern scales with their various transpositions, we are now prepared to speak of chords. Chords are combinations of musical sounds, simultaneously heard. They are divided into two general classes, called concords and discords. Both are employed in musical compositions.

The most perfect concords in use, are in the first place, those which embrace the first, the third, the fifth and the eighth notes of a given scale. In the second place those which combine the fourth, the sixth, the eighth and the octave of the fourth of a given scale: and in the third place, those which combine the fifth with the seventh and the octaves of the second and fifth, as seen in the following example in the key of C.



These are called common chords, and are denominated *major* or *minor*, according to the character of the scale of which they are constituted. As the notes here stand the scale is *major* commencing with C., which is the first or key note of the scale; but if we add three flats to

the signatures, then the scale will be in *C. minor*, the *key* occupying the *same place*, as before.



The three common chords of a given scale, have a perfect identity of character, so far as proportional distances are concerned; but they are not the same in both scales. In the major scale for example, the third as from C to E, stands at the distance of two full tones from the key, while in the minor scale, the third as from C. to Eb, stands at the distance of only a tone and a half. The third of the scale, therefore is the characteristic note; the fifths and the octaves being the same in both scales. If we take the second chord with F we shall find its third consisting in the one scale of two full tones, and in the other (by the flat occurring at A) of only a tone and a half: and if we take the third chord, the same difference will be effected by the flat at B.* Thirds are thus found to be major or minor; and the difference between the common chords of the two scales is, that in the one the thirds are major, while in the other they are minor.

THE TASK ASSIGNED US.

(Continued from our fifth number.)

THE second point to be established is one to which allusion has frequently been made in the pages of this magazine, viz., "that all persons† have by nature, the power of learning to sing, if they will not neglect the work of cultivation, till late in life."

This point is so well understood by scientific musicians of the present day, as to render all discussion on their account nearly useless. Yet, as other people are slow to believe a doctrine so discordant with their notions and habits of thinking, there may be some advantage in stating the argument in due form. The faculties embraced in this inquiry are two, viz., a voice, and a musical ear.

As to the question, whether nature furnishes every one with a voice,

* This note however as will be hereafter shown is often elevated for certain purposes, by an accidental, in which case the chord becomes like the corresponding one of the major scale.

† The deaf and dumb excepted.

we might as well inquire whether all have by nature the faculty of learning to speak. Even the deaf mute has in many instances been taught to articulate words intelligibly; a circumstance which proves that such afflicted persons, for the most part, need only the power of hearing to make them acquire the command of language. So the man who has a musical ear, always shows that he has a voice of one kind or other, though perchance a rough one, and one that is not remarkable for flexibility. The quality of a person's voice depends much on habit and cultivation. Some persons possess a remarkably fine tone, while yet they are unable to confine themselves to any portion of the musical scale. Others again, have a disagreeable tone, while they manifest a good degree of accuracy in their intonation. The qualities of voice may differ in song as they do in speech. Early discipline in either case, will lead to improvement. Thus much will not be disputed; and if the question here be put, whether every voice is really tuneable, the proper answer to it will turn upon the existence or non-existence of a musical ear. If nature denies to no one the gift of acquiring a musical ear, then every one may learn by practice the art of managing his voice. Whether nature has been thus bountiful in her gifts, is the only question now before us.

But what is meant by the gift in question? If it be blind instinct, which developes itself without any aid from instruction or example, then it is clear that no one ever possesses it. An instance of *this* sort has never yet been recorded. Even the feathered tribes are taught to sing by the parent bird. The finest ear of the human race was at some period destitute of the faculty of discrimination. On the other hand, the dullest ear that can be met with, is found to be susceptible of improvement at almost any time in life, but particularly in infancy and childhood. Nor have we ever been able to discover any limits to this improvement, beyond which, an individual could not be made to pass, by appropriate instructions and exercises. The faculty in question then, is not properly an instinct, because instinct has always its limits which are impassable.

But is not the task of cultivation so very difficult in some cases, as to forbid all hope of success? Let facts be allowed to answer this inquiry.

1. Among infants no such cases can be found, as the question supposes. With fair opportunities for hearing, and suitable inducements for imitation, the infant uniformly acquires the language of song with as much facility as that of common speech. Short simple clauses of

melody, like easy words of language, he will soon be found to imitate if all the surrounding associations are suited to his taste ; and though in either case his first efforts will be rude, he will gradually increase in skill till his object is fully attained.* In song as in speech, the actual progress of the infant, will of course be affected by ten thousand little circumstances which are liable to be disregarded by the parent or nurse. The health, the disposition, the nervous temperament, the courage, the perseverance of the infant, as well as the various methods of training to which it is subjected, are things which ought to be taken into the account ; and most of all, the influence of the very notion which we are now opposing. For the whole work so far as concerns singing, seems to be left to chance ; while in reference to speech alone, the opposite course is pursued. This being the fact, it is not wonderful that some infants manifest precocious talent, while others seem to take very little interest in the subject.

Some parents are ready to say that while all their children had equal advantages, only a part of them succeeded in learning to sing. Here the premises are wrong. Those minuter circumstances which most affect the infantile mind, will not and of necessity cannot be very uniform in any family ; and even if they could be so, the children, let it be remembered would require some variety of treatment, as already hinted above. Let the same practical good sense be pursued by the parent which he practices in learning his child to talk, and the result will be as uniform in the one case as in the other. This experiment has been too often, and too extensively tried, to admit any longer of a rational doubt.

2. Such cases as the above objection supposes, have no real existence among juvenile subjects. The Boston Academy of Music, for example, lay it down in their manual of juvenile instruction, as a principle well established, that the faculty in question is nearly universal. Mr. Ives, an enterprising teacher of Philadelphia, informed us a short time since that, of ten thousand pupils who had come under his instruction, without any care of selection, not one had been found incapable of acquiring the vocal art. This declaration, we are also happy to say, corresponds with our own experience after full thirty years of labor and observation. All children, it is true, do not learn with equal facility. Those who have been allowed to pass the age of infancy, even in a musical family, without receiving appropriate instruction, are sometimes found to be dull pupils ; and not unfrequently, they require a great deal

* See this subject more fully illustrated in the *Mother's Nursery Songs*, published by the editor of this Magazine.

of attention, as well as the exercise of no inconsiderable share of ingenuity and discrimination in the teacher, who would accomplish them in the vocal art. Yet after all, habit, and not physical nature, is in fault. The difficulties arise from early neglect; and in no instances that we have ever yet observed, have they been found insurmountable. Nor has the task for the most part been more laborious than would have been required to correct early provincialisms of dialect.

But these experiments, it may be said, have been made upon a limited scale. Be it so. Yet surely a solitary example might by these means, have been discovered, if any such examples had been to be found.

Examples of indolence and discouragement indeed, there have been in sufficient abundance; but not of so much real difficulty as to forbid hope of success. Some of the hardest subjects have through perseverance made good progress in the art, and even become in their turn successful teachers of music. Such a fact alone, is sufficient to do away a host of objections. But

In the third place, the difficulties of which we speak, and which are so easily surmounted in infancy and early childhood, are found gradually to increase with advancing age. The habits of the adult are comparatively inflexible. Where music has been wholly neglected in early life, there will often be found an almost entire want of susceptibility to musical sounds. Such persons will insist on the reality of physical privations. Yet they are mistaken. The cases of greatest difficulty are found susceptible of gradual improvement. The progress is sometimes so slow, we admit, as to afford little expectation of final success, where there is such a general dearth of musical perseverance; and the teacher must not shut his eyes against this fact, if he would discharge all the responsibilities that devolve upon him. Still, we say the obstacles are not of a physical nature. They are like the traits of a bad penmanship or the confirmed vulgarities of a provincial dialect. They exist only, where there has been some defect in early education, or some subsequent bias of long continuance. What portion of individuals who belong to this class, ought to be excused from learning to sing the praises of God to edification, we shall not undertake to say. The Bible seems not to recognize them at all. Every living thing that breathes is called upon to sing aloud the high praises of God.

The class we are considering can certainly make *some* progress in the art: and though they should not so far succeed as to be able to assist in social exercises, they may at least go so far, as greatly to promote the

purposes of private edification; and this, for aught we can see, they are bound to do. Thus much will often be effected with very little labor, under the special direction of a competent teacher. We are no advocates of jargon in social or public performances. We do not believe in any ones exercising his vocal privileges at such a rate, as to become an annoyance to all who sit around him. This is sinful. It destroys devotion instead of promoting it. The promiscuous congregations in our large cities, furnish abundant examples of this abuse. Men who are six days in a week, incessantly chiming the dull music of dollars and cents, almost if "mad upon their idols," will on the seventh, raise such a hideous noise in the sanctuary, as almost to frighten any one who has weak nerves, out of his proper senses. This to be sure is *called* the exercise of a *privilege*; and this want of cultivation, no doubt, will all be attributed to the untowardness of *physical* susceptibilities. Nevertheless, we shall still maintain the ground we have assumed in this discussion. Facts are not easily controverted: and for these ten or twelve years past, during which period we have enjoyed extensive opportunities for observation, we have not been able to find a single solitary case, where musical impressions to some extent could not immediately be made upon the ear and voice. This being true, where lies the burden of responsibility? Shall these noisy disturbers of the public worship continue to bring the blind, the halt, the torn, and the lame in sacrifice, and remain guiltless in the eye of the great Master of Assemblies!

But our argument is not yet completed. On the supposition that nature has been extensively partial in the bestowment of musical susceptibilities, furnishing one person with them, and withholding them altogether from another, we have a class of facts, which can in no way be accounted for; but which must forever remain inexplicable.

1. The most monotonous speakers, to be met with, have one or two tones of voice which they constantly repeat with sufficient accuracy of *pitch*, for all the purposes of musical execution. Better speakers, though indifferent to music, have a less limited scale.

2. Of the adult persons among us who insist on the total absence of ear or voice, some will readily ascend, and others descend some given portion of the scale, either towards the commencement, the middle or the termination, while others will produce sounds in a seemingly fortuitous manner, without any reference to the regular intervals. Yet in the hardest cases, some share of susceptibility is discoverable which gives promise of improvement, both as to the ear and voice, to any extent within the limits of human perseverance.

3. Subjects the most apparently hopeless, have actually been found, by perseverance, to overcome every difficulty. This could not be, on the supposition now before us. It would be as impossible, as for a man to acquire the faculty of seeing, who should from his birth, have been destitute of eyes.

4. Those who maintain the supposition we are considering, uniformly judge of native talent, in reference to the existing musical scales. But let them remember that these very scales are to a great extent *artificial*. No one acquires them instinctively, but always by practice.

The ancient Greeks had a very different scale in use, and one which would severely try the most skillful singers to be found at the present day. On this principle of procedure therefore the ancient Greeks might condemn us all at the present day, as unnatural singers, and we, too, notwithstanding all their refinement in the art, might be allowed to retort the charge. The ancient Highlanders, the modern Asiatics, and the inhabitants of the Sandwich Islands have at best but six notes in their musical scales. All these nations then, must on the supposition before us, be condemned as unmusical; and this, notwithstanding the fact that they are found like ourselves, to improve under cultivation.

6. In those countries where musical cultivation is embraced among the ordinary branches of education, all are taught to sing with nearly equal facility. Witness the schools in Germany, and Italy, and Switzerland to which allusion has been so frequently made in the pages of this work. So, on the supposition before us, it should seem that nature has been the most bountiful just where cultivation has been the most universal, and the least bountiful where it has been most neglected. Even on this showing of the matter, cultivation will work wonders every where; and produce great results towards a uniformity in the distribution of talent.

But not to enlarge: it must upon the whole, appear perfectly obvious to every reflecting mind, that what we have all along been endeavoring to maintain is emphatically true. *Physical nature* throws no bar in the way of universal cultivation. Let the trial every where commence with the period of infancy, or even early childhood, and the talent in question will be found to be universal. The conclusion to which we are thus brought, is one of immense moment; and the responsibilities which it devolves upon individuals, as may hereafter be shown are neither few nor small, nor *confined* to any specific classes in society. All who have any interest in the honor and glory of God, are bound to see that his praises are magnified.

The following article copied from a volume of beautiful poems by MRS. SIGOURNEY, just issued from the New-York press, refers, we presume, to the late lamented Mr. Dutton. Such a tribute was justly due to his memory. He was a graduate of Washington College, Hartford, Connecticut, where Mrs. S. resides ; but at the period of his last illness, was organist at the South Dutch Church in this city, pursuing at the same time, a course of theological studies with reference to the ministry. His death though sudden, was full of peace. It occurred about three years ago.

DEATH OF A YOUNG MUSICIAN.

Music was in thy heart, and fast entwined,
And closely knotted with its infant strings,
Were the rich chords of melody. When youth
And Science led thee to her classic bower
A pale and patient student, the lone lamp
Of midnight vigil, found thee pouring out
Thy soul in dulcet sound. In memory's cell,
Still live those thrilling tones, as erst they broke
Beguiling with sweet choral symphonies
The festal hour. But lo ! while thou didst wake
The solemn organ to entrancing power,
Tracing the secret spells of harmony,
On through deep rapture's labyrinthine maze,
Devotion came, and breath'd upon thy brow,
And made her temple in thy tuneful breast.
So, Music led thee to thy Saviour's feet,
Serene and true disciple ; and their harps
Who fondly hold untiring guardianship
O'er frail man's pilgrim-path, were tremulous
With joy for thee.

Nor vainly to thy soul
Came Heaven's high message, wrapt in minstrelsy,
For to its service, with unshrinking zeal
The blossom of thy life was dedicate.
Thy hand was on God's altar, when a touch
Sudden and strange and icy-cold, unloos'd
Its fervent grasp. Thy gentle heart was glad
With the soft promise of a hallow'd love.
But stern Death dash'd it out. Now there are tears
In tenderest eyes for thee.

—Yet we, who know
That Earth hath many discords for a soul
Fine-ton'd and seraph-strung, and that the feet
Which fain would follow Christ, are sometimes held
In dark meshes of a downward course
Till strong repentance turn them back with tears,
Do feel thy gain.

'Tis well thou art at home,
Spirit of melody and peace and love.

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PRACTICAL.

VOCAL EXECUTION.

WE have said that the sacred text which forms the basis of devotional song, must have an utterance which is at once musical, distinct, and impressive. The dull, syllabic manner, as we have seen, is inseparable from the early stages of cultivation; and we might have added, in reference to the subject of accent and emphasis, that the earliest exercises of drilling will necessarily be mechanical. The enunciation will at first appear clumsy and artificial. The language will seem harsh and constrained. The thoughts will often be obscure and ambiguous; and the poetic numbers will not seem to flow. The sibilants, mutes, gutturals, &c., will give harshness to the voice, and for a time, operate as a serious detriment to the melody. Old habits are inveterate; and in many cases they will not be eradicated without much time and perseverance. And, what is peculiarly unhappy for the cause of devotional music in this country, the prevailing habits for many years past, have been nearly alike adverse to the claims of melody and of distinct enunciation. The voice has literally to be formed anew in both respects, before it can be rendered properly musical and impressive, as an instrument of public edification. Teachers themselves have been deplorably deficient. They have needed themselves to be taught the very first principles of their art. Their habits of style have been erroneous, their methods of teaching unintelligible, their maxims false, and their decisions dogmatical. This truth, painful as it is, must be told. Whole schools, and neighborhoods, and districts of country have been literally taught to sing in a nasal, labial, slender and feeble manner, wretchedly out of tune, and without accent, emphasis, or articulation: and, what is still worse, they have in too many instances been filled with the notion that such a style is preferable to every other; and that all who wish to change it, are lawless innovators upon the commonwealth of musical

taste. In such places we shall be told that nature makes the voice, and genius alone, the teacher; that intonation is a natural gift, that few of our race can be taught to sing, that the words must be sacrificed to the music, and that systematical instruction generally ends in mere musical affectation. A talented teacher, it is true, might eventually succeed in making a favorable impression, in many places of this description, if he had any means of acquiring a competent support; yet for the most part, this will be withholden. After the impression shall have been made, the means of his subsistence will be but partially supplied.

But let us suppose a teacher not destitute of talents, to be employed for a few short months, in some place where there is, on the whole, a decided wish for improvement. How shall he manage in order to accomplish the greatest amount in a limited space of time? The choir, we will suppose, have some knowledge of notation; but their voices are rather unformed and dissonant, while the subject of *vocal* enunciation has been neglected as a practical impossibility.

1. The whole work must in the first instance be laid open before them in an inviting manner; and the various branches explained to their familiar apprehension. This is not a difficult task. It requires no great amount of logic to prove that the words of a psalm or hymn ought to be distinctly spoken in song: and when the various properties of tone, articulation, accent, &c., are taken separately in hand, ordinary singers will soon be made to perceive that they are things quite within their reach. Oral illustrations and striking criticisms should accompany the whole statement; and the singers themselves, should take some part in the exercises. All this may be done in a single evening.

2. It is an important principle in early exercises, to call the attention to one single thing at a time; as otherwise, the mind will become embarrassed, and the attention fatigued. A few exercises upon the vowels for disciplining the tone of voice, may be followed, for example, by the articulation of a few single phrases of language, and these in their turn, may give place to exercises in harmony, time, accent, and emphasis: but, in every case let the criticisms be wholly confined to the single point taken in hand; and, on the first symptoms of uneasiness among the singers, let them for a little time be suspended.

3. As a number of new tunes must be committed to memory, the drillings above mentioned, can occupy but a small portion of a given evening. This will afford opportunity for greatly diversifying the exercises of the school, and thereby securing the incessant attention of the pupils.

4. The drillings should be confined to passages of music which are perfectly familiar, till a good measure of progress shall have been secured: then by degrees the separate processes may be combined, till the singers attain to some share of mechanical accuracy in their performances; when new tunes as well, as the old, may be made the basis of the exercises. Some weeks will elapse before these several properties of style will combine themselves in the same musical exercise; and in the meanwhile a number of new tunes will have been committed to memory, all of which will of course have received a share of critical attention.

5. Most teachers aim at nothing higher than mechanical accuracy in these performances; but this is no place for the termination of instruction. It is rather, we might almost say, the very place of commencement. The higher claims of language must now be brought to bear upon the performances. So far as harmony is concerned, the slow tunes are preferable; but for time, articulation, accent, and emphasis, the quicker movements will be found the most useful. In reference to enunciation, the singers may now be allowed to diminish somewhat from the quantity of unaccented notes, in favor of short syllables and momentary pauses. Notes need seldom be protracted in length, and as often as they are abridged, the time of the measure must be made up of corresponding rests, too diversified in length, for accurate notation. Here let the teacher read the lines or stanzas as a sample of the performance required; and let him sing passages in various ways, as specimens for imitation. This will try the talents of a vocalist. The teacher must himself be a good singer, if he would wish others to form an agreeable, impressive style. By this means alone, the style of enunciation will gradually improve. Example will here be preferable to precept. Imitations of the teacher's style will be more and more successful, till at length, an easy flow of the language will take the place of artificial mechanism and tedious monotony.

At this period of instruction, care should be taken, to rid the pupil as far as shall be found practicable, of their affected habits of pronunciation and provincialisms of dialect. These when distinctly drawn out in musical sounds, have a disagreeable effect, far beyond what is noticed in public speaking. In the latter case they are readily pardoned if the subject is sufficiently important: but not so in the former. Vocal music claims to be a species of impassioned elocution; and the deliberate manner in which the accents fall from the lips of the singer, subjects every syllable to the critical notice of the hearer. It is not enough

therefore, that pronunciation is made to flow onward in a smooth current. It must be chastened and polished. It must be freed on the one hand from affectation, and on the other from vulgarity. This requires no little taste ; and in ordinary choirs, perhaps, it will continue to be in a measure neglected. Yet the individual who aspires to the character of an accomplished vocalist, ought to know the importance of this subject and not rest satisfied with his attainments till his enunciation becomes so chaste and polished, that the words which flow from his lips, may not of themselves draw off the attention of the listener from the thoughts and feelings which they are intended to convey. Whatever other attainments he may possess, yet wanting this, his style will be radically deficient. He may be a musician in theory ; but he cannot be properly called a vocalist. He might as well be called a linguist without possessing a knowledge of languages.

This subject cannot be too well understood among practical musicians, nor too much insisted upon by theoretical writers. Its full importance is not in general sufficiently realized. But the above must suffice for the present.

WATTS AS A CHRISTIAN POET.

IN our occasional criticisms upon the hymns of Watts, we have never lost sight of the considerations that he wrote more than a century ago ; and that he was virtually the founder of a new style of versification. These circumstances are more than sufficient to account for redundancies, defect, and blemishes which are occasionally to be met with among some of his less interesting productions, while his best ones are often inimitable. The following tribute is paid to him by the Poet Montgomery in his Christian Psalmist :

DR. WATTS may almost be called the inventor of hymns in our language ; for he so far departed from all precedent, that few of his compositions resemble those of his forerunners ; while he so far established a precedent to all his successors, that none have departed from it, otherwise than according to the peculiar turn of mind in the writer, and the style of expressing Christian truths employed by the denomination to which he belonged. Dr. Watts himself, though a conscientious dissenter,

is so entirely catholic in his hymns, that it cannot be discovered from any of these, (so far as we recollect,) that he belonged to any particular sect; hence, happily for his fame, or rather, it ought to be said, happily for the Church of Christ, portions of his psalms and hymns have been adopted in most places of worship where congregational singing prevails. Every Sabbath, in every region of the earth where his native tongue is spoken, thousands and tens of thousands of voices are sending the sacrifices of prayer and praise to God, in strains which he prepared for them a century ago; yea, every day, "he being dead yet speaketh," by the lips of posterity, in these sacred lays, some of which may not cease to be sung by the ransomed on their journey to Zion, so long as the language of Britain endures—a language now spreading through all lands whither commerce, civilization, or the Gospel, are carried by merchants, colonists, and missionaries.

It might be expected, however, that, in the first models of a new species of poetry, there would be many flaws and imperfections, which later practitioners would discern and avoid. Such, indeed are too abundant in Dr. Watts's Psalms and Hymns; and the worst of all is, that his authority stands so high with many of his imitators, that, while his faults and defects are most faithfully adopted, his merits are unapproachable by them. The faults are principally prosaic phraseology, rhymes worse than none, and none where good ones are absolutely wanted to raise the verse upon its feet, and make it go, according to the saying, "on all-fours;" though, to do the Doctor justice, the metre is generally free and natural, when his lines want every other qualification of poetry. Under this charge, much allowance must be made for the author, on recollection that these blemishes were far less offensive when he flourished, than they are in the present more fastidious age, which requires exacter versification, with *pure, perfect rhymes*: not to gratify a craving ear with an idle jingle,—for bad rhymes are much more obtrusive than good ones,—but to form a running harmony through the verse, which is felt without being remarked, and yet so essential to the music of the whole, that the occasional flatness or absence of one is instantly recognised, and produces a sense of wrong; though, while the rhymes are true to their tone and their place, the frequent recurrence of them is no more noticed than the perpetual repetition of particles in every sentence that can be constructed; yet any omission or superfluity of these is immediately perceived and resented by correct taste. It is a great temptation to the indolence of hymn-writers, that the quarten measures have been so often used by Dr. Watts, without rhyme in the first and third

lines. He himself confessed that this was a defect ; and, though some of the most beautiful hymns are upon this model, if the thing itself be not a fault, it is the cause of half the faults that may be found in inferior compositions,—negligence, feebleness, and prosing.

DIVISIONS OF LABOR.

IN almost every department of human effort, the division of labor is found to be an important principle. We see it in our manufacturing establishments. We see it in our commercial transactions, and monied institutions. The various branches of effort or subdivisions of labor are severally sustained by the individuals who make up the band or company employed : and thus the work is greatly facilitated. A person instead of having to do twenty distinct things in an awkward, imperfect manner, devotes himself to one with such incessant application as to acquire the greatest dexterity ; and thus, through the perfection of the several branches, the sum total of effort is found to be the more productive and satisfactory. The same principle exists in the department of education. We have not only our primary schools, academies, colleges and universities, but in each, individual instructors of the various branches. We have, to some extent at least, our writing masters, arithmeticians, and grammarians ; our chemists, naturalists, and astronomers : our linguists, logicians, and rhetoricians : and though some will pretend to be such universal genuises as to understand and teach every thing ; yet men of information will be ready to set them aside, as shallow pretenders, while they employ others who having some general acquaintance with all of the liberal branches, devote themselves to some one of them in particular. Nor is this all ; the separate branches are often subdivided. We have among linguists, for example, our French, our Spanish, our Italian and our Greek teachers ; our professors of the Oriental languages ; and our translators and lexicographers. In philosophy, we have a natural, a mental, and a moral department ; in history, a civil and an ecclesiastical department ; and in rhetoric and belles lettre, we have our critics, our poets, and our writers of prose. In painting, also, there are various departments. One devotes himself to miniatures, another to portraits, a third to caricatures, a fourth to landscapes and sketches of scenery, and a fifth to historical subjects ; and of historical painters, too, one will be

eminent for coloring, another for attitudes, a third for perspective, a fourth for expression of sentiment, and a fifth for special originality of invention.

And who that knows any thing about the subject of music can fail to observe here the operation of the same principle. We have men enough that pretend in music, to be universal geniuses ; and no doubt, every thorough musician ought to have some general acquaintance with all the separate branches of the art. Yet more than this should hardly be expected, if we look for distinguished excellence in any one branch. In Europe, one man devotes himself to the flute, another to the violin or violoncellos, a third to the horn, a fourth to the drum, a fifth a sixth and a seventh severally to the harp, the piano-forte, and the organ. Of the class of vocalists, some are for solos, some for choruses, and some for recitatives or bravuras ; and these again are subdivided into sopranos, altos, tenors, &c. And of these there is a sacred and a secular department, too often blended in practice it is true, yet perfectly distinct in theory : and of sacred music there is the oratorical school, and the school of devotional music, which are totally different in their design and influence. Nor is this all. There are in musical literature, mathematical experimenters, speculatists, theorists, and composers ; and of the latter, those which excel only in some one department.

Now, if any one wishes to know why there are so many differences as to opinion and practice among musicians in this country, he is here furnished with an ample reason. Our young and enterprising republic, has not yet given music its place among the liberal branches. The art is but little cultivated among us. We have, properly speaking, no national school, no distinctive characteristics of style. Our amateurs are superficial, our theorists and critics are but partially acquainted with the subjects of which they treat : and, with all their disadvantages, there is such a general veneration of the European taste and trans-atlantic execution that Amercian effort and influence are continually thrown into the back ground, which, indeed, it must be confessed, is too often the more appropriate place.

Here is the foundation of the existing differences. Our nation obtains at best, only the second or third rate talent of Europe ; men who have moderate skill in some one department of the art. "A little learning," says the poet, "is a dangerous thing." These men as soon as they reach our soil, begin, very naturally to feel their superiority, and to despise, instead of encouraging native talent. They see so much ignorance around them, that "measuring themselves by themselves," and

"among themselves," they are tempted to set up for universal geniuses. What should hinder? In some *one* department they can *here* distance all competitors; and what is more natural than for them to aspire to universal dictatorship? The consequences, however, are most disastrous. To say nothing of the quarrels of the secular school which have sometimes been sufficiently abundant; and to pass over the differences and imperfections which pervade the oratorical associations; the devotional school, we are sorry to say, has for a long time, through such mismanagement, been made to bleed at every pour. It has been abused, oppressed, insulted, almost literally annihilated. Men of no character or principle, no devotion or solemnity, have been made the chief musicians for the house of God; and, in too many instances, have succeeded in driving out of the ranks, all who have any claims to the character of spiritual worshippers. And where there has been more character or principle, there has still existed, a pitiable ignorance of human nature, or perhaps a still greater ignorance of the special nature of devotional singing. Hence we see *skilful* vocalists preferring the secular embellishments of song, to the detriment, and perhaps to the total neglect of chaste, impassioned enunciation. We see distinguished organists, very ignorant, it may be, of vocal music, showing off their wonderful powers of execution, astonishing their hearers with overwhelming combinations and successions of harmony, French, Spanish, Italian, and German peculiarities, perhaps, all based upon some simple theme of a psalm or hymn, which serves as the subject for flourishes and variations. Doubtless, they are the men; and wisdom shall die with them! The poor vocalists, are at best but so many empty cyphers at the right hand of an important digit, to add only to his own consequence, as the minstrel of minstrels for the holy temple!

Let us not be misunderstood. We are not opposed to instrumental music. We would not banish it from the churches. We would retain it. But then we would have it so far accessory to the voices of the worshippers, as to assist instead of overpowering them: we would have voices become sufficiently prominent to secure the purposes of devoutly "speaking to one another," and to the congregation intelligibly, and with the true vocal effect.

The distinguished foreign musicians that visit our shores, we are sorry to say, have often need to be taught what are the very first principles of devotional music; and though there are honored exceptions to this remark, they are not sufficiently numerous to have a controlling influence upon the public taste. Christian worshippers in this country, must be upon their guard and apply the proper remedy for existing evils.

Nor are we by any means unfriendly to foreign *vocal* talent. We would honor it. Both as to instrumental and vocal music, our nation has been greatly indebted to foreigners. In critical sagacity, in scientific intelligence, and in practical execution, we are outdone on some occasions, even by the second-rate talent of trans-Atlantic climes. But, one thing at least, we will not yield to foreigners, that is the cultivation of *common sense*. Here we shall, as a nation, have claims that are not to be relinquished. We know *ourselves*, better than foreigners can know us. We can best ascertain our own musical circumstances, and wants, and feelings. And certainly, without any *superior* pretensions to vital religion, we can best tell, what kind of music as well as what style of execution and management is actually securing among our cultivators, and auditors, the most hallowed Christian influences. Here let American cultivators take their stand, and never be driven from it. It is their own department of labor. It is their musical birth-right. Nothing can alienate it. Let us give due honor to the men that can excel us in some *one* department, and be grateful imitators of their excellences. Yet let us not copy their real defects, or redundancies. Let us not presume upon the *infallibility* of individuals, even in their accustomed department, and especially when they aspire to embrace too many *untried divisions* of effort. We will keep our own appropriate place, and honor them, just so far as they keep theirs, and no farther.

After all, the most difficult men to deal with, in musical subjects, are not always of trans-Atlantic origin. Among our own citizens, there is enough of narrow-minded prejudice, and jealousy, and ill-founded pretension, in some cases, to distance all the pretensions of foreigners. Half-made men of any clime are liable to become troublers of the musical commonwealth: and for ourselves, we shall rejoice to see the day, when this country will furnish the means of a thorough musical education, adapted to its own special wants and peculiarities as a Christian nation. Till then, nothing remains but to make the best of every thing; and to manage as well as may be, on the sound principles of Christian prudence and liberality. Let us do this, in every thing which relates to the music of the church; and then we may safely look to the great Master of Assemblies for his presence and blessing.

HINTS TO PIOUS TEACHERS.

THE standard of devotional feeling in regard to church music is everywhere confessedly low. Pious teachers have abundant evidence of the

fact, as well as too much occasion for personal regret. They have many temptations and discouragements; far more than are to be encountered in the ordinary walks of activity. They have few helps, and many hindrances. A whole church, and perhaps the minister also, will be standing directly in their way; and contributing unconsciously to bid away from the school, the few remaining demonstrations of spiritual life.

But under these, and even greater circumstances of discouragement, there is still *one* resource which when effectually tried, is never known to be unavailing. We are prone to neglect it; and to try every thing else in preference, leaving the only potent remedy as the last resort. This is wrong. Why not try, at once, the never-failing remedy? Let the pious teachers carry the whole case to the mercy seat. There is *One there*, who will never refuse to listen, never become weary of hearing, never undervalue the importance of devotional music, or be indifferent to existing abuses; One who will never approve of heartless offerings or sacrifices to the idolatry of personal amusement, or display: and One who can always tell the difference between self-gratifying sensibility, and true devotement of soul. The closet is the place for special help. Now in the early stages of instruction is a good time. Perhaps others will be induced to go and do likewise; and even to remember the singing school in the little circles for social prayer. Try earnestly, continually, and hope for success. Ask for large things: ask in faith, and with expectation. Blessings will doubtless follow. Talk not of hindrances. Make it a personal object to get near to the mercy seat; and to set a decided example of holy living in connexion with your efforts. Such exertions will not be lost.

DIVISIONS OF LABOR AMONG CHRISTIAN PROFESSORS.

WE commenced the above article with the intention of offering some special remarks, which on further reflection, we thought might better be formed into a distinct head. We allude to divisions of labor among Christian professors. Some men are missionaries at home, and others abroad. Some are devoted to the temperance cause, others to Bible or tract distribution, others to the interest of religious education in families, in infant schols, in Sunday-schools, or in academies; and others to the encouragement and promotion of theological education. This is right. The advantages thus arising, are greatly augmented and multiplied.

But what is to be done with the department of church music? Who shall fill it? It may be said in reply, perhaps that it is every body's business to sing. But the homely saying that "What is every body's business, is no body's," finds an abundant application here. The department is not filled: and yet deficient as we are in numbers and qualifications, draughts are continually made upon us, for the supply of other fields of effort. The thing ought not so to be. The interests of devotional music are sufficient to make specific claims upon laborers of the vineyard who will be faithful and persevering. As the Sunday school, for example, must have its specific officers, and teachers, &c., so must the choirs of our churches be filled with regular and well trained performers. We plead for the divisions of labor. Who will come up to our help? Who among the disciples of the Lord Jesus, will take upon themselves the responsible, though undervalued office of sacred praise? Who will come? The call is not for transient laborers. Who will enlist for life? Nay, not for life only: Who will begin while yet on earth, to practice the same divine themes of song that are heard in the sanctuary above; and thus commence in some respects a work which will last through eternity! Help *must be had*. Who among the brethren of our churches, children and youth, aged, and middle aged, will dare to bury their musical talents, instead of devoting them in the best manner to the cause of the Redeemer? Who will come? Let the individuals be found, enlisted and enrolled. We ask for no stinted numbers. The honor of God is not to be trifled with in such an important matter. Who will come?

THEORETICAL.

HARMONY.

IN our last we exhibited the three principal common chords of the major and of the minor scales. The lowest sound in a chord thus arranged, is called its *root*, and when considered in its fundamental character, it may be said to carry with it uniformly, its third, fifth, and octave; as mentioned in the last number. The fifth and octave (with respect to the root,) are the same in the minor scale as in the major; but the third being a semitone lower in the former scale than in the lat-

ter, is regarded as a characteristic note ; and is therefore never to be omitted in harmonic arrangements, without some very special and substantial reasons.

If the question here be asked why these three roots are to be considered fundamental in preference to other notes in a given scale ; we answer, first, that according to the order of their own derivation, they have a most intimate and peculiar relation to each other. The root F, for example, when struck causes C, to resound : C heard in F, also, when struck causes G to be heard ; and thus on the principle of musical vibration they have, between themselves, as we said a special relation.* Second ; no other notes of the scale, if taken as fundamentals would be found to carry the same harmonic intervals. D, E, and A, for example, in the major scale, carry *minor thirds*, and B, a *minor third* and *fifth* ; and a corresponding inconsistency would appear by a similar experiment in the minor scale. In the third place, these three roots combine in their several intervals, all the notes of the scale in which they are found : thus F, in the major scale carries A and C ; C carries E and G ; and G carries B and D which are all the seven. Since, then, these three chords are related to each other, by their derivation ; since no other notes of the scale carry the same harmonic intervals ; and since the three embrace between them, all the eight notes of the scale in which they occur, we are furnished with substantial reasons for considering them in the highest sense fundamental.

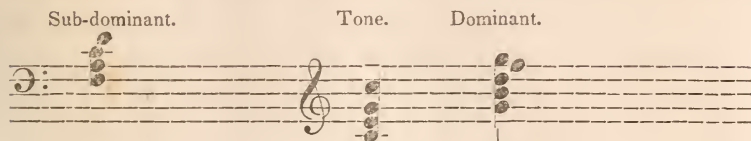
Of the three chords thus explained, F, which is the lowest with respect to the order of derivation, is called the under-governing or *sub-dominant* note ; C, a fifth above, is called the *tonic* or *key* ; and G, a fifth above C, is called the governing note or *dominant*.

But, since the three fundamental notes, sub-dominant, tonic and dominant, all, as thus far considered, carry harmony which is identically the same, how are they to be distinguished from each other ? How shall we tell, for instance, while listening, which is the tonic or key ? If we can readily do this, then the various other portions of the scale will be recognized by their relation to the three fundamentals ; and thus the musician will have a constant idea of the scale in which he is exercising, and be able to ascertain whither he is digressing in a train of modulations.

This object is effected by adding a sixth to the chord of the sub-dominant, and a seventh to the chord of the dominant. By this arrangement,

* This was explained more at length in a former number.

of the roots, F the sub-dominant in the major scale carries A, C, and D; C carries E, G, and C, as before; and G carries B, D, and F.



By the addition of three flats to the signatures of the above example it will represent the corresponding roots of the minor scale.

The above additions to the dominant and sub-dominant are *not always expressed* in the harmony: for other circumstances will often show sufficiently, the relations of intervals: yet whenever this relation would be rendered doubtful by the omission they are to be inserted, though at the expense of omitting some other note in the chord. Thus, in the sub-dominant, the 5th or 8th may be omitted in favor of the added sixth; and in the dominant, the 3d, 5th or 8th in favor of the 7th. But more of this, in another place.

The dominant and sub-dominant thus constituted, no longer take rank among the concords; but are regarded as fundamental discords: the two chords differ at once from each other, and from the tonic or key.

Each of the three fundamentals thus furnished with a specific character, the harmonies of the rest of the scale are readily settled. To take the letters in their accustomed order; C of the above major scale is the tonic, D is called the *supertonic* from its being the next *above* C; E is called the sub-dominant, G the dominant; A, the *sub-median*t from its distance *half-way between* the sub-dominant, and tonic *above*, and B is called the *leading* note because it stands within one semitone of the tonic, and when heard, under certain circumstances, very readily *leads* us to expect the next note will be the tonic itself. The supertonic, median and sub-median carry, as above intimated, minor thirds in the major scale, and the leading note carries a minor third and fifth: while in the minor scale, corresponding differences equally exclude those notes from being regarded as fundamental.

It will be recollected that in the minor scale the ascending series differ from the descending, in its sixth and seventh notes being elevated, each a semitone by the insertion of an accidental. Bearing this circumstance in mind, it will readily be perceived that while the sub-dominant and tonic of the minor scale carry minor thirds, the dominant by the use of the accidental character at the leading note, carries a major third. This,

indeed, it uniformly does in both scales alike, *when used as a governing note*; and in this case, the tonic harmony which succeeds, decides the character of the scale. As for the remaining harmonies of the minor scale; the supertonic, carries a minor third and fifth, the mediant carries a major third; the *sub*-mediant when ascending carries a minor third and fifth, and when descending, a major third and fifth. The seventh note of the scale, when used as a leading note, carries the same harmony as the supertonic; and when not thus used, carries a major third and fifth. All this will be the more readily retained in memory, if the student step by step, marks down the intervals and chords as we have here explained them.

We have now prepared the way, to speak in our next number, of the *inversion* of chords.

QUESTIONS.

A few questions in theory are often agitated by uneducated musicians to little purpose. Some of them it may not be amiss to notice in this place.

1. Since the major scale is much more prevalent in musical compositions, than the minor, how does it happen that the primitive major has C instead of A to commence with, in the application of the seven letters to the staff?

In answer to this question, it may suffice to say, that, in the days when the scale was arranged and settled, the minor scale was the most generally in use.

2. Why does the modern minor scale differ in its ascending and descending series?

This is a standing question. We would propose *another* question in *reply*. Why do the chords in the minor scale receive the present arrangement? Scales are obtained by analyzing the chords which are employed in musical composition: and if we can find a reason for the existing harmonic arrangements, *that* will account for the difference in the ascending and descending minor scales. This reason is to be found in the rules of musical composition.

3. Of what use are the figures placed beneath the base, in pieces of music? This question continually occurs, among pupils in vocal music. In the next number it will find a full answer under the head of *harmony*, as a continuation of the previous article. Suffice it here to say, that the figures are indices of the chords which make up the harmony; and that they are useful, chiefly to the organist, and the theoretical student.

MISCELLANEOUS.

THE ORGAN.

WE have felt hitherto, very little inclination to discuss questions that relate to the employment of the organ in devotional music; because, in all questions of expediency, there will of course be differences of opinion, even among those who are the best informed, and the most disinterested, in their views. Yet since, as we formerly intimated, there are some special considerations respecting this topic, which ought to be kept in view, we are not unwilling to aid in bringing them before the public, as opportunities may offer.

The following article, though it comes to us from an unknown source, gives a pretty fair representation of the popular feeling in favor of the use of the organ. On this account we choose to insert it; reserving to ourselves the privilege of a free-comment:

For the Musical Magazine.

INSTRUMENTAL MUSIC.

MR. EDITOR:—That *music* has a salutary and pleasing effect in aiding the devotions of a spiritual people, is, I believe, seldom, if ever questioned. After the mind has been exercised by listening to the spirit-stirring appeal, the powerful argumentation, or the awfully impressive warning, of the affectionate and faithful pastor, we can scarcely conceive of any thing better calculated to fasten upon the mind, the solemn impressions already made, and at the same time, to awaken all the sympathetic and pleasing emotions of the soul, than music. If any thing more is necessary to fill the soul of the believer with “joy unspeakable and full of glory,” after the promises of God and his own future happy prospects have been faithfully portrayed by the “sweet messenger of peace,” if any thing further is necessary to form in his soul an ardent anticipation of a celestial paradise, it is the lovely harmonious melody of sweet sounds.

This cannot be questioned, as far as regards merely vocal music: but it is seriously doubted by some of the leaders in Zion, whether the deep-toned Organ, “the stringed instrument, the lute and the harp,” should be called in to assist in this very important part of the devotions of

God's people. The following extract contains (as I think) correct ideas on this important subject. Describing a Cathedral in Malaga, the author remarks :

“ The two organs with their deep rich tone, gave an air of solemnity and inspiration to the place, more impressive than the spreading incense of the altar, the majesty of the pillared dome, or the hallowing twilight, which softly bathed each object.

“ While listening to these noble instruments, in the sublime part they bore in the anthem, I could not but feel a mortifying regret, at the mistaken hostility with which so many in my own country, (the U. S.) regard these moving aids to the devotions of the sanctuary. * * * I do not suppose, that our aspirations will be very much deepened or elevated by the trills of a reed, or the quavers of a string. But this is no reason, why an instrument, which can indeed discourse ‘eloquent music,’ and especially the organ, with its solemnity and power, should be expelled from our worship. True, it has not an innate sense of its melodious vocation, nor a soul of conscious penitence or praise; nor has the human voice; yet both may easily aid and express, in some degree, the fervors of our reverent homage. David, whose inspired harmonies still live in the church, and will, while there is a grateful penitent upon earth, celebrated the ‘loving kindness and faithfulness’ of his benevolent Preserver, ‘upon an instrument of ten strings, upon the psaltry, and upon the harp, with a solemn sound.’ When our sanctity shall exceed his, it may perhaps, be an additional indication of piety and wisdom, to dispense with all these auxiliaries in our religious services.”

The objection commonly urged against the use of Instruments in the Sanctuary, is, that, “their music is too light and airy, not sufficiently devotional, that it draws our attention from God and things divine, in short, that it rather pleases the ear, than solemnizes the mind.” Such *music we* do not recommend. It is not and ought not to become church music. We would be the *last* to have the “*holy place* where God dwelleth” desecrated by the light and mirthful song, or by the martial airs, which should rather precede an earthly conqueror, than be brought in to aid the devotions of those who are worshipping “the King of Kings, and Lord of Lords.” But shall we object to the use of Musical Instruments in the Sanctuary, because the privilege is abused?

And is *any* form or performance of worship, in this sinful world, faultless? Some of the professed ministers of Jesus Christ, are doubtless, clothed only with the *external* garments of the “angels of light?”

The fervent aspirations of a devout and pious heart, when expressed in the language of simplicity and truth, are calculated to please and instruct the holy listener.

Bring in the aid of poesy, and breathe into the *versified* aspirations the spirit of "soft music," and the hearer is enraptured, and is led to *admire Him*, who has endowed his creatures with so many means of enjoyment. Then add the clear impressive notes, of a good toned and well tuned Organ, and the effect is complete; the ears are enchanted with sounds which fill the soul with heavenly emotions, "and might almost induce an angel to pause on his earnest commission!!"

BYONDAD.

N. Y. Oct. 27th, 1835.

REMARKS. An organ is an instrument of such transcendent powers that it requires great skill and judgment in the player, in order to make it properly subservient to the *vital* interests of *enlightened* devotion. It must be played by a *workman*, or it will not give satisfaction, or secure devotional results. This workman must have an expensive instrument, and be paid for playing. He must be a serious man, or the style will be wanting in gravity. He must be an amiable man or he will not succeed well with the singers; in which case the instrument will become of necessity the sum-total of the music. He must understand vocal effect or yield the precedence, to a vocal leader of some eminence, or with all his seriousness and amiable deportment, there will be no efficient enunciation of the words. The instrument will still predominate and overpower every thing. The vocal leader too, must in this case, be paid; and he must be of the right character. He must understand his business, and be able to secure at once the good will of the organist, and the confidence and co-operation of the singers. Experience and observation, in all these matters, are preferable to theory and speculation. And *here* there is abundance of painful testimony. At least in nine cases out of ten, the experiment with the organ among congregationalists, has failed in some one of the above points, so entirely as to prevent the proper influence of vocal enunciation. The singers neither in the choir nor out of it, are found to speak intelligibly to each other. The instrument drowns every thing, absorbs the interest of the exercise, and discourages the faithful cultivation of vocal talent. What has so frequently happened in time past, *may continue* to occur, and this notwithstanding all our good wishes and expectations to the contrary.

And is this all? We have said nothing as yet about the necessity of vital piety in the organist, and chorister. Let the reader look about him and see how the case stands in *this* respect. This is a delicate topic; but a few glances behind the curtain of the choir, at the organ loft, would more than suffice to show that it is an *important* one!

But our correspondent and the author he quotes, seem to have overlooked a fundamental principle in musical expression. There is a religion of the *imagination* which "plays round the head but comes not near the heart." The devotees of this religion, may have an abundance of solemn emotions, even in a heathen temple; and be fully alive to all that is beautiful, grand, sublime, and imposing. The instruments and voices, that would not only produce such results, but strike through them to the heart, and secure the *prevalence of legitimate emotions*, have a most difficult and responsible task before them. Pious musicians understand and feel more on this subject than they can well express.

Here, again, let facts speak. In the examples, comparatively few, where cultivation secures good vocal execution, adapted to the powers and style of the organ; there are in too many cases the strong appearances, of that species of unproductive sentimentality which we have specified. We are sorry to say it; but, if the truth must be told, we are ready to affirm that this is one of the difficulties which is not easily overcome, in practice, among presbyterian and congregational churches. Instrumental music is cultivated among them wholly on secular principles; and where there is so much that ministers to the feelings of mere musical enthusiasm, it is found very difficult to engraft any thing better upon it, that will actually win its way to the heart.

In preaching and in public prayer, this principle is well understood. We all love beautiful language, elegant illustrations, striking comparisons, sublime descriptions, and novelty of detail; and we love, in view of these things to enter into the emotions of the speaker, to sympathise with him and praise his performance. But who does not know that in proportion as these attractions have been cultivated and promoted in connexion with feelings of earthly interest, and mere tasteful gratification, while the work of heart felt devotion has been forgotten, and the spirit of self-consecration and fervent persevering prayer and holy meditation have been neglected—who does not know, that, just in proportion as one of these courses has been pursued by the speaker and his hearers, to the neglect of the other; that just in the same proportion, is the probability, that his performances will become as empty brass or a tinkling cymbal, to the individuals who love to hang upon the eloquence of his

lips! Every one understands this principle. And here we observe a perfect illustration of the case before us. This is the *mere music* of eloquence. The cases are as we conceive, entirely parallel. The *music* is well enough in its place, but it requires something in addition, something to regulate it, and give it proper direction. Those who would make it the means of public religious edification, must themselves enter fully, and habitually into the spirit of religion: and, in proportion as the music of oratory is increased, must heart-felt consecration increase, if the right influences are to be secured.

Vocal music has also its difficulties. The sin of heartlessness, is not chargeable *alone* upon the instrumental department. Very far from it. There is enough here that calls loudly for reformation. Nor are we prepared to say, that in every possible case, it will be found more difficult to manage with an organ, than without one. The example of other denominations that are confined to a ritual, would be in the face of such a conclusion. And we should be sorry to think that individual congregations could not elsewhere be found, that show a good result in favor of the organ. We do not speak of this thing as a practical impossibility. We do not hesitate to say that the organ *might* be rendered greatly subservient to the true interests of devotional music. We speak of the difficulties in the case, that congregations may be induced to count the cost, in every important point of view; and be prepared to act intelligently in reference to the question which has come before us.

For the Musical Magazine.

MR. EDITOR:—Your quotations from our poetic versions of the psalms, have pleased me, and led me to make an occasional observation of my own. And now, just by way of specimen, what think you, is the true import of the two following lines of the 119th Psalm, 104th verse—

“Seven times a day I lift my hands

“And pay my thanks to thee”?

The prose translation reads, “seven times a day, do I praise thee, because of thy righteous judgments.” The corresponding passages, show that the Psalmist gave praise in *song*. This was his regular method, his established habit. But the above couplet is used by thousands of professed Christians, who neglect entirely the songs of praise. Not

even once a day or once a week do they thus give thanks. Neither they nor their children nor their children's children after them, are taught to sing the high praises of God. Is not this a shame? We are commanded to admonish one another in the language of the Psalms; and now since this is a solemn injunction of the Apostles in the New Testament, there is no setting it aside, as belonging to the old dispensation. The rule is binding. Your unmusical readers, therefore, are invited to receive the admonition. Let them read the Psalms with self-application, and see whether it is possible for them to neglect in their families the constituted method of praising God, and remain guiltless in his sight.

Yours,

A PARENT.

FOREIGN MISSIONS.

UP at the Gospel's glorious call!
 Country and kindred what are they?
 Rend from thy heart, these charmers, *all*,
 Christ needs thy service, hence away.

Tho' free the parting tear may rise,
 Tho' high may roll the boisterous wave,
 Go, find thy home 'neath foreign skies,
 And shroud thee in a stranger's grave.

Perchance, the Hindoo's languid child,
 The infant at the Burman's knee,
 The shiverer in the arctic wild,
 Shall bless the Eternal Sire for thee.

And what hath Earth compar'd to this?
 Knows she of wealth or joy like thine?
 The ransom'd heathens' heavenly bliss,
 The plaudit of the Judge divine!—MRS. SIGOURNEY.

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PRACTICAL.

VOCAL EXECUTION.

IN treating of the fundamental properties of style in vocal music, it remains only to speak of expression. This is a topic of great interest, and must not too hastily be disposed of; especially as it is little understood, and little valued by most musicians of a limited education. Our vocalists of the devotional school seldom aspire to the knowledge of this requisite. The men who officiate as organists are often peculiarly deficient in this respect. And, lamentable as this deficiency is, its existence is not suspected by the mass of the religious community, nor even by the generality of musicians themselves. Mechanical dexterity is the thing chiefly insisted upon; and while there is so much deficiency as to the ruder mechanism of style, the public attention is with difficulty led onward to higher attainments.

This circumstance creates an embarrassment which must be encountered at the very threshold of these observations. Many who have followed the writer thus far, very cheerfully, may now be ready to accuse him of being "more nice than wise." Others will be for procrastination. There will be time enough to attend to this requisite, when the previous ones shall have been fully mastered. Others still will secretly plead the want of religious feeling as a reason for neglecting expression. A fourth class will refer to the general want of information on musical subjects, and a fifth to want of literary taste, as barriers to improvement; and perhaps the general prepossession of the public mind is at the present moment, if it could be ascertained, decidedly in favor of neglecting this subject; at least in every practical point of view. Still, we do not feel at liberty to pass it over in silence, or to treat it in a manner wholly superficial.

What would be thought of the historic painter who should content himself with presenting mere outlines, embracing attitudes, figures and proportions, while he neglected the filling up of the picture and failed to bring life and expression upon the canvass? Would his pupils be satisfied, and would the public insist on no higher claims? The untutored savage might not conceive of any such requisites in the art; yet with all his ignorance, he would not be blind to the more obvious traits of expression when they were fairly placed before him. And, certainly, if the picture were intended to produce a moral influence upon him, these traits could not with propriety be withholden.

And what would be thought of a statuary who should pursue a similar course? He might bring a very plausible plea for such deficiency. His marble must be dug, and quarried, and rough hewn, and brought to hand with no inconsiderable labor. It must be blocked out into a general resemblance of the human figure. It must have a pedestal, be furnished with feet and arms, with a head and with muscles. And it must with great care and labor, be brought to be a fair representation of a human being. Let the sculptor stop here, and tell his pupils and his patrons, that in the present state of the art, nothing higher can be expected, or undertaken with the least prospect of success; and let his fellows of the craft who are miserable workmen, join with him, and confirm his statements, and adduce their own labors and difficulties as full demonstration of the propriety of his position. Let this be done extensively and heartily, yet what would it avail? Who would thus be imposed upon? The "speaking monuments" of antiquity are before us, and they can give high and unanswerable testimony. What has so often been done in different ages and countries, may be done again, at least in kind, if not in degree. The human figures must be made striking *likenesses* of individuals; their features must be true to nature; they must have "life," and animation; they must exhibit traits of mind and of character: nay they must even *seem* to "speak" to us, if they are to answer the purposes required. The statues of a Nero and a Washington, a Bonaparte and a Howard, must not be so similar to each other, as to confound all identity of person, character, and disposition, if they are to be of the least benefit to mankind; and, in proportion as the object to be gained, rises in our estimation, in the same proportion will these discriminations of the artist be found to rise in the scale of importance.

Here is a principle, the justness of which, no one will call in question. The lovers of patriotism and the friends of humanity, when they wish

to perpetuate in marble, the deeds, the character, the very countenance of the man they delight to honor, will have it done in a workmanlike manner. They will have an expressive statue or none at all. A simple shaft with a name engraved, would be preferred to any general uncouth or inexpressive resemblance to a human figure. And they are right in this thing. They have no alternative. The personage in question would be dishonored if they were to act on other principles. They act in accordance with the universal consent of mankind in every age and nation. The man who is to be honored, must be served with the best in kind. It is a universal principle ; and one that will stand while the world endures.

And has this subject nothing to do with religion ! Is the honor of God a thing of less importance than the honor of men ? Why then, did God ordain the "first fruits" for his own service and worship ? Why did he forbid the blind, the lame, and the torn to be offered in sacrifice ? Why does he command the entire consecration of all our powers and faculties in his service ? No : the principle has even a higher application here, than among the affairs of men. God watches over his own institutions with a holy jealousy ; and he will one day bring us to account for all our negligence or contemptuousness, in reference to his praises here below. He has given us themes of song inimitably beautiful, sublime, and glorious, and commanded that they should be sung intelligibly, skilfully, heartily, to his praise. Are we doing it ? If not ; what are our excuses and apologies ? What are our strong reasons ? The art is *difficult* it has been said. But God is not a hard master, reaping where he has not sown. So are other things difficult. Eloquence, painting, poetry, statuary, architecture, are branches not readily acquired by every one in perfection ; yet they are continually cultivated : they are abundantly patronised, and are made to administer to human comfort, honor, pride and tasteful gratification. Even in the *secular* department of musical cultivation, there is no want of industry, zeal, enthusiasm, success or patronage among the lovers of song. These things testify loudly against the apathy of the Christian church in reference to the high praises of the sanctuary. The cherished monuments of human art, shall witness against her. These shall be her judges.

But some one will be ready to reply, that this reasoning is not applicable to individuals, but to the church at large. All men are not eloquent. All are not painters, poets, sculptors, architects : all are not musicians. Few would excel in these departments, if they were to un-

dertake. Those who have genius and natural talent, are the men concerned in this reasoning. These are comparatively few; the church is but a portion of the world's population; and if men of genius will devote themselves so exclusively to the world, the fault is theirs, and not hers. The sin will not lie at her door. She is to be accounted innocent.

This position is the one most generally taken; and the reasoning in support of it, sometimes appears plausible. It seems, indeed, the only one which can be assumed with the least appearance of reason; yet, if the subject be duly weighed, it will be seen that the position is untenable.

Excellence in the fine arts, when regarded in a moral point of view, will of course be of a relative nature. The question here is a perfectly plain one: not whether every individual shall be a Raphael, a Demosthenes, a Beethoven; but whether he shall do the best his circumstances allow, towards the improvement of his own faculties, and the encouragement of talent in others. The barbarous nation may have its rude paintings and monuments and architecture. The ancient Jews were to offer the best things in their possession; not always the best the earth could furnish. Their second temple was less splendid than their first, for instance, because the nation had been greatly reduced in numbers and in wealth. But if the circumstances had been otherwise, if the nation had then been numerous, powerful, and affluent, as in the days of Solomon; and if, in the mean time, they had been erecting costly edifices for private use, honor, or emolument: then the comparative homeliness of the second temple would have testified against them; and for any thing that now appears to the contrary, would have reflected dishonor upon the name and cause of Zion's King. We are to improve what talents we have, and to employ them to the best advantage; then, and then only, shall we meet with the approbation of the Giver. It is by the neglect and misapplication of our powers, that our Maker is dishonored.

Apply this principle to the case in hand. All have natural powers of speech and song: both require much cultivation, while both are to be employed for the glory of God. All children might be easily taught to sing if attention were given to the subject in infancy and early childhood: to sing the praise of God is a christian duty; and parents are bound to train up their children to the service of God. Yet this part of his service, is in the multitude of instances, discouraged both by precept and example.

What shall be said of the affluent professor, whose splendid mansion is filled with costly furniture, elegant busts, prints and paintings; whose children are taught all the accomplishments of the age, while yet they are never instructed in the science of sacred praise? Why are the daughters of such a family drilled from four to six years, on the piano-forte, and not as many hours in devotional song? Is there nothing wrong in this? Or go to the middling classes in society. Why are botany, chemistry, drawing, ornamental needle-work, and various other branches, *comparatively* unimportant, continually preferred to the cultivation of vocal music? And why is the latter almost universally excluded from the primary and high schools and colleges? Why are our ministers, lawyers, physicians, for the most part, destitute of a knowledge of devotional music? The answer is obvious. Such knowledge is not valued. Men must be taught the arts and sciences which are useful and honorable among themselves: but it is thought unnecessary for them to learn to glorify God, in the divine ordinance of praise. Men can live upon the bounties of God, and be glad; but as to the matter of praising him in the way of his own appointment they seem to care very little about it, though, professedly his peculiar people. Is not this a strange anomaly in the Christian character! Let this anomaly be done away and we shall hear less of the difficulties of the art. Men will then have some tenderness of conscience on the subject. All will feel some measure of responsibility. They will begin to delight in it. Then they will no longer content themselves with superficial acquirements: nor be found to arrest the progress of rational improvement. Then the cultivators of the art will not stop at the simple point of accurate or polished enunciation. They will study effect, and look for moral results and Christian influences; nor rest satisfied till these, are in some measure secured and realized. Expression will then become in practice as well as in theory, a fundamental requisite, a crowning excellence of sacred song. Nothing but the public indifference to the whole subject prevents this from being the case, at the present period: and, since this indifference is wholly inexcusable, we shall not be retarded by it, in the discussion before us. In some instances, it is already giving way to the anxiety for improvement. Information is called for: the evils of a feeble, inefficient, affected or artificial style, are more felt and deplored than formerly; and there is an increasing demand for vocal talent of a higher order. Gifts will of course continue to be various. But every one will be interested when the subject is thoroughly understood and reduced to practice. Those who have but one talent

may put it out to the usurer's, while those who have two, five or ten, will seek how they may best improve them in the promotion of God's praises. The church wants *Christian* vocalists, more than Mozarts or Beethoven's. She needs heartfelt expression, rather than that, which proceeds from mere musical susceptibility. No musical expression will suffice for the purposes of edification, public or private, but that which arises in connexion with Christian sentiment, and genuine devotion of heart.

These things premised, we are prepared to enter, in our next number, more directly on the important topic which lies before us.

MUSICAL MORALS.

ONE of the biographers of Handel says, he may be truly ranked with the moral and the pious: and that the ingenious sculptor who formed his monument, has placed within his hand the representation of a musical roll containing one of his favorite passages, "I know that my Redeemer liveth." Well, that is all very tasteful; but where is the *proof* of Handel's real piety? The *same writer* speaks of him as a man of violent temper, who could swear successively in four or five different languages! While writing for the Opera too, in one of the European states, the principal singer for whom he wrote, was the kept mistress of one of the princes. This was comparatively a small sin for the times in which he lived: but if there is any meaning in the old proverb, "A man is known by the company he keeps," such things should be deemed suspicious circumstances.

But what sublime strains of music he wrote! They seem almost inspired! How could a man who had no spiritual sense of religion be found to produce such things!

This inquiry has often been urged by writers who wish to Christianize the memory of Handel. But the question has an easy solution. There is, as we remarked in the last number, a religion of the imagination which extends not to the heart. A composer, whether a Christian or not, may have conceptions and emotions of the sublime, beautiful, pathetic, &c., and by assuming for the moment, a religious character, just as a play actor does upon the stage, he may imbody these conceptions in powerful strains of sacred song; and these strains of sacred

song will be likely in their turn to awaken similar conceptions or emotions in the minds of other people.

Such in truth, is the music of Handel, as well as that of the more modern German school. The strong appeal is to the imagination. It is like the charm of romance. It is like theatrical representations of real life; and if so, just as unproductive as they are, we may suppose, in moral or religious results. Just as soon might we expect an impassioned play actor to become a christian moralist, or a confirmed novel reader to be increasing in habits of active philanthropy, as a musician of the oratorical school to be forming a devout spiritual character, through means of these highly imaginative strains of music.

The principle here thrown out, is perfectly obvious. Any school-boy can understand it. And it is the more important in this connexion, because it is so extensively overlooked by every class in the community; and especially as great injury is done by this negligence, to the cause of devotional song.

What is the real perfection of human eloquence? Is it to exhibit the person of the speaker, to display his talents and to call forth our admiration of his oratorical powers? Or is it, on the other hand, to make us as far as possible, lose sight of the speaker in the contemplation of the all-important theme of his discourse or appeal? Common sense decides this matter. Let the same common sense decisions be every where carried into the field of musical cultivation, and we ask no more. At present the whole order of things seems to be reversed; and slow and painful, is the process of bringing them back to just principles. People will not inform themselves on musical subjects. They will not think, they will not even read. They will only *feel*, as they are operated upon, by some species of musical electricity. In reference to music, they are beings wholly passive, one might almost say. If they think at all, they reason from feeling, rather than from facts or fixed principles. We must look to the pulpit, therefore, as a powerful aid in reformation. But alas! how shall the pulpit, assist us, when its worthy occupants, for the most part, have need to be taught what are the very first principles of devotional music!

THEORETICAL.

HARMONY.

BEFORE entering in detail upon the subject of inversions, it may not be amiss for us to analyze a single specimen in which the chords are all fundamental without inversion. The tune Dresden will furnish us with a suitable extract. For the sake of convenience, we write all the parts upon the two staves. The upper notes upon the treble staff, present the air of the tune; those next lower, where three are inserted, embrace the second treble. The very lowest upon that staff are for the tenor; while the other staff is for the bass alone.



Of the ten chords, as here arranged, all, with the exception of those at the references *c*, *e*, and *h*, are common chords upon the tonic note or key; those at *c* and *h*, are common chords upon the dominant; while that at *e*, is a common chord upon the sub-dominant. The bass consists of the three fundamental notes of the scale, described in our last, with the omission of the added sixth and seventh of the sub-dominant and dominant; and, as the notes represented by the appoggiatures, are not here included in the reckoning, the whole passage is made up of fundamental concords. But, to be more particular,

1. Of the tonic chords. At *a*, the tenor takes the third, and the two trebles take the octave in unison, while the fifth is omitted. At *b*, the tenor takes the fifth, the second treble the octave, and the air the third. At *d*, *f*, and *i*, the case is precisely similar; while at *k* the arrangement is the same as at *a*, with this only difference, that the second treble takes the fifth instead of being in unison with the air.

2. Of the dominant chords. Those found at *c*, and *h*, are precisely alike in their arrangement, the tenor taking the octave, while the third and fifth are taken by the first and second treble.

3. Of the sub-dominant. The only chord of the sub-dominant which

occurs in this extract, is that at the reference *e*. Here the tenor and second treble carry the third and fifth, while the treble carries the octave (so reckoned though) at the distance of the fifteenth or double octave.

Thus much for the classification of the chords: but it is important to make a few additional observations.

1. Chords are said to be complete when they contain all the proper intervals; and to be incomplete when any interval is omitted. At *a* and at *e*, the chord is rendered incomplete by the omission of the fifth. This is allowed at the commencement and at the end of a strain of music in four parts, and elsewhere in music of two or three parts in the score; but the third, being a characteristic note, as we formerly said, (see last number,) has no such license.

2. An interval is said to be doubled when the same letter occurs twice in the same chord. In each of the chords in the above arrangement, the octave is doubled, and that alone. The fifth is allowed occasionally the same privilege; the third is more restricted in this respect.

3. The above chords, from causes formerly stated, have a remarkable relation to each other, *i. e.* each contains (the incomplete ones excepted,) some one interval which is found in the two chords immediately contiguous. The dominant at *c*, for instance, carries its octave which is heard in the tenor, as a fifth at *b*, and *d*: the sub-dominant at *e* carries its fifth in the second treble which same note forms the octave at *d* and *f*. The relations of chords are various and important; and will be duly considered in their proper place.

4. We have said that the bass in this example, consists wholly of the three fundamental chords of the scale. These chords all carrying major thirds, it follows that the scale is major. Let the signature be changed from one to four flats, and the thirds thus changed from major to minor, will show one of the infallible characteristics of the minor scale; and by the addition of an accidental natural at the interval *E*, as often as it occurs in this passage, the scale will be minor.

5. By analyzing the above fundamental chords all the eight notes of the scale may be obtained. The tonic embraces 1, 3, 5, and 8; the dominant furnishes 2, and 7, and the sub-dominant, 4 and 6. The intervals 1, 3, 5, 8,—2, 7,—4, 6, when properly arranged are 1, 2, 3, 4, 5, 6, 7, 8. See remarks in our former numbers.

6. Though each of the fundamental chords carries its regular intervals 3, 5, and 8, these intervals do not always stand in the same order, with relation to each other: nor do they change their name on account

of standing an octave higher in the staff. Though they stand relatively 1, 8, 5, 3—1, 5, 8, 3,—1, 3, 8, 5, or 1, 3, 5, 8; still while 1, or the fundamental remains in the bass, the chord is said to be direct, while only the derivative intervals have changed their *position*. The chords in the above example therefore, are all direct and none of them inverted.

7. But whether the *intervals* of a fundamental chord maintain a uniform position among themselves or not; yet whenever one of them exchanges places with the fundamental bass note, this constitutes what is called an *inversion* of chords. The next object is to describe and classify the inversions.

WHAT CONSTITUTES MELODY?

THE question here presented, though a difficult one, is not unimportant. Perhaps it will never be fully settled, in every respect: but so far as it can be readily answered, the details will be of use.

By melody, we are here to understand that combination of qualities in the air or leading part of a musical composition, which gives us pleasure. This is rather an off-hand definition; but it may suffice for the discussion before us.

1. The air of a tune pleases us by embracing certain relations and distances which are derived from harmonic combinations. It is in this sense that melody has been termed "a harmonic analysis." The old English airs, for instance, naturally suggest to the mind combinations and successions in harmony, which have become trite, common-place, antiquated; the old German airs bring to mind heavy, learned accompaniments: those of the French nation are associated with the opposite characteristics; while those of the Scottish seem to embrace within themselves, harmonic skips which serve in some sense as a substitute for the accompaniment.

In modern music, plain airs naturally suggest gentle, easy harmony; airs that are chromatic or that contain such skips as remind us of difficult combinations, remote harmonic relations, &c., affect us agreeably or disagreeably, much according to our taste for these musical qualities. These references to harmony are more or less indistinct, and general, or clear and specific, according as we advance in the art of music, practical and theoretical.

2. An air pleases us by embracing certain intervals and inflections of voice, which nature has rendered indicative of passion or emotion. Some of these properties may be considered truly instinctive, as those which are the natural expressions of terror, grief, disdain, &c. Others are partly conventional, such as imitations of the funeral knell, the watchman's call. All these when properly arranged will be durable materials, and will be generally appreciated.

3. An air pleases us by containing passages of descriptive imitation. Handel often imitates birds, the noise of the elements, &c. Haydn in his *Creation* strives to imitate every thing that comes in his way. The writers of catches and glees, avail themselves largely of this property. But it belongs chiefly to the imaginative class of compositions; and has comparatively but little to do with music of the devotional school. Descriptive imitation effects the mind more or less powerfully, in proportion as the auditor enters into the thoughts and feelings, and intentions of the composer. This implies some knowledge of music.

4. Rhythmical effect has great influence upon the power of melody. The universal fondness for measured time, as seen in music and poetry, and in the handicraft operations of the mechanic, has already been alluded to, under the head of *TIME*. We need only add in this place, that the rhythm which is to give interest to a melody or form a constituent part of it, must be adapted to the sentiment, to the occasion, and to the habits of calculation among the performers and listeners. Rhythm that is not comprehended, gives no pleasure; and in proportion to the rapidity of a movement, is the importance of entire accuracy. Rhythmical imitations also have great effect in the higher walks of dramatic music.

5. To the above may be added the power of mental associations. Certain clauses, phrases, sections or larger passages of music as heard in the various tunes in which they frequently occur, necessarily awaken some kind of corresponding thoughts and emotions which are of a pleasurable or painful character. They often do this, almost with mechanical certainty, even where the origin of the associations is forgotten, or where the principle itself is unknown or unnoticed. Here is a fruitful source of melody, which requires, indeed, as it may receive, a separate discussion under another head in its more appropriate place.

But enough has been said in this place to furnish us with some important practical inferences.

1. If the pleasure and the influence of melody depend so much on the character of harmony and upon rhythm, then it seems necessary

that we should cultivate some acquaintance with music ; otherwise its influence over us, will of necessity, be very limited. Taste and susceptibility are faculties that greatly depend on cultivation : and where there has been a deficiency, in respect to the latter, it is quite wrong as well as unphilosophical, to charge the absence of the former, to absence of *natural* gifts. This mistake is constantly made by that portion of the community who neglect cultivation.

2 If the instinctive tones and inflections which nature furnishes, have such a power over our feelings, then that melody which aims at moral and religious results, should abound in them.

Yet it seldom does so. Our strains of sacred song are often insipid in this respect ; and what is worse, they are generally sung in a drawling, spiritless manner. No wonder they produce so little effect. Composers of the secular school are wiser. They infuse the music of instinctive nature into their melodies, by which means they become impassioned and impressive. Composers of the devotional school should do the same ; and in order to this, should cultivate those precious influences which appertain to genuine devotion. The same thing is requisite in the members of a choir ; for, of what use is it for the composer to imbue his productions with that which is never to be recognized by the executants ? He would lose his labor. Often his tenderest pieces would by this neglect be rendered insipid, as a matter of course.

3. If mental associations have such great influence upon the character of melody, then, in reference to religious results, we should be careful how we cultivate them ourselves or violate them in others. This is a topic of surpassing interest. Where, indeed, there is to be no cultivation of any kind, it is of less importance ; for where people will continue to trample the art under foot, it matters little in what way they choose to do so. But if music is to be cultivated devotionally, the work must be done in connexion with the most pure and hallowed associations. Language would fail to show the importance of this principle. It is habitually violated in ten thousand ways, by the christian community ; and yet the evil for the most part is not suspected. When music through this means is despoiled of its devotional influences, the absence is imputed to the deficiencies of the art, rather than to the mismanagement of the composer or executant. This is wrong. Mental associations have too much power over us, to be neglected with impunity. If the subject were prayer, it would be understood in a moment. How careful are we in social prayer, to employ right words and feelings, and thoughts and emotions ! Inattention, negligence, or levity, would here

be visited with utter barrenness of soul. And who has told us, that the same precise principle does not apply to that cultivation which seeks to improve us in the spirituality of devout praise to God! Certainly we get no such intimations from the Bible. And further; what if some one whose earlier years had been spent in scenes of low, lewd conviviality and profaneness, were to lead in prayer, regardless of all selection of phraseology? Would there be no shrinking from him? Could we join heartily in his Amen? Such is the influence of corresponding violations in devotional song.

MISCELLANEOUS.

JUVENILE INSTRUCTION.

It always gives us pleasure to forward the interests of juvenile cultivation in vocal music. It is an object of unspeakable importance. A number of the *Journal of Education* contains copious extracts of an "Address by Mr. William B. Fowle, at an examination of the Female School, under his care." A few gleanings from the address will, no doubt, be acceptable to our readers. The class in vocal music referred to, had been instructed by Mr. Mason of Boston, nearly two years.

"It has always been my opinion that the capacity for music had been as liberally imparted to every rational being as a capacity for anything else;—a different amount of talent to every one, but to every one, something. I never believed that high attainments in this science or in any other, were to be expected from all; nor did I believe that such attainments were necessary to happiness. Excellence in science is the lot of few; and the excellent in music are not less numerous than those in painting, architecture, mathematics, or poetry. Why then has there been so prevalent a notion, that no one must try to sing but the gifted few? Certainly this notion does not owe its origin to the fact, that none but the gifted are pleased with music. If there is any thing intellectual in the science of music, why is it, that while the popular theory of mind maintains that every mind possesses every power, in an equal degree, and that to become a painter, or anything else, application and practice only are necessary—why is it, I say, that the opinion is so general, that the greater number never can learn to *sing*?

"All men have tongues; all men have the other apparatus for producing sounds, if they are not deformed; all men speak; all men would *sing*, if it depended only on the voice. Voice is only one requisite. Lest my remark should seem to need support, let me ask, why every bird of a species is a singer. A nightingale that could not sing, would

be a wonder. We never see these little creatures kept at home, and forbidden to sing, because they have no voice, no musical ability. There is as much difference between the vocal organs of canary birds as of men; but they all sing. They do not believe the common notion. They no doubt have their Webers and their Mozarts, but they all sing. Why should it be otherwise with man? If it be said that singing is *their* language, and speech is ours, I deny the position. They have a language distinct from singing; and use singing as man does, for amusement, solace, excitement, &c. All who have a voice then may sing, if they may not excel.

"But what else is necessary? Hearing, some one will say. Hearing will enable a person to learn by imitation. Hearing alone, will not however, make a musician. If it would, the hare, or some other quick-eared animal would excel our race. All men hear enough to distinguish, not only words, but the tones of joy, kindness, anger, &c. All men have voice, all men have hearing; why then may not all men be singers? What further is necessary?

"It was not until lately that any satisfactory answer was furnished to this question. A new science has dared to teach men, that the movements of the vocal organ, and of the ear, are controlled by a distinct faculty of the mind. The old philosophy never dared plainly to assert this; and the reason why two persons with equally good ears and voices, could not sing equally well, was never explained. It is no longer a mystery to those who have examined the facts which support the new theory.

"They believe that every mind possesses every faculty, perhaps in a different degree, but still that the Creator has said to no faculty, 'thus far and no farther.' Exercise of a faculty like exercise of a muscle, gives its force, and skill, and facility of action. Action is the condition of growth; inaction, the certain commencement of decline.

"I do not intend to go into the details of the new science of mind. I only wish to present these thoughts to you as reasonable beings. All I ask is, that you will allow, that if voice and ear will not make a musician, the mind, as a whole, or some single faculty of the mind, must direct and control the external organs. Grant, as you must, that your children can distinguish a sound of pleasure from one of pain, that they can distinguish thirty thousand or more words from each other, that they can speak, and read, and give every other indication of the possession of the external organs of singing, and I shall hope to convince you, that if you allow each to have a mind, she may make a tolerable singer.

"This was my *theory* before I introduced music into this school. It is my *belief* now. I do not see one child of all who have attended the lessons of our teacher, that has not learned something. I know of no one that might not have made more progress, if she had used all her advantages. Some have been very attentive, and have excelled; some have been indifferent, and have made a corresponding progress; some have been inattentive, and have advanced no farther than an inattentive person could expect to advance. I see no difference in this respect, between students of music and students of grammar or geography; nor do I believe there is any.

"Who of you does not know that within two years, thousands in this city have discovered that they could sing, who supposed it impossible.

"'But grant,' it may be said,—'grant that *all* can sing. What good will it do for all to learn?' It is common enough to hear of the tendency of a passion for music, and of the danger of being a good singer. But whence does this danger arise? Good singers are scarce, they please, they are sought after, they are *carressed*. Were good singers more common, the danger would be diminished. Were music as common as reading, and I believe it may be made so, there would be no more danger in being a good singer, than in being a good reader.

"We acknowledge the effect of lectures, lyceums, multiplied schools, and higher seminaries; but there is still a chasm, which it seems to me that music, and music alone, can fill, and should fill; *can* fill, because all are pleased with music, and all can acquire a competent knowledge of it, and *should* fill, because the influence of music is unquestionably as innocent as it is exhilarating. It is the natural language of joy; even its plaintive strains are never a source of pain; and in every form it is adapted to soften and elevate the human character."

Music as a science will never be properly elevated in this country, till cultivation is made to form a regular branch of primary education. To some little extent it is beginning to do so. Instrumental music, indeed, is beginning to assume much importance in the public eye: but vocal music is yet in its infancy. The latter in every moral and religious point of view, is preferable to the former: If we cannot have both, let us have the latter. This is less expensive; it is most conducive to physical health, and to mental and moral improvement. Let the same measure of labor and skill and mental effort be brought to bear upon the one, which is now bestowed upon the other, and the true difference between vocal and instrumental music will be apparent.

We mean not the slightest disparagement of instrumental music. We only say that whatever attention is bestowed upon it, there should be no neglect of vocal cultivation. Vocal cultivation should be carried from the infant school up to the university through all the primary and academic institutions. This done, we shall see a radical reform. It can be done. It ought to be done. We trust that in process of time, it will be done. If only a few such enterprising and industrious men as Mr. Mason, would combine their efforts and unite their counsels and operations the object might be effected. At present, every distinguished musician seems bent on establishing an independent commonwealth of his own creation.

THE TASK ASSIGNED US.

IN fulfilling the task assigned us by a clerical correspondent in the second number, we have shown that sacred music is a part of divine worship, appointed by God; and that all persons have by nature, adequate musical gifts. We are next to show, that those who do not qualify themselves to sing the praises of God, are guilty of hiding an important talent. This was the third point proposed.

But, is it really necessary to prove a point so obvious? Does not the bare possession of a gift show that we are bound to improve it? And does not the universality of this possession show, that the obligation is universal? All men, for instance, are furnished with feet; and what if a large portion of the race should refuse to walk. All have eyes and ears and hands; and the man who should refuse to employ them, would be called a maniac.

Speech, with a few solitary exceptions, is a universal gift; and what would be said of the man who should voluntarily act the part of a mute. The power of speech also requires time, labor, and expense in cultivation, quite as much as is requisite to enable us to sing: but we all learn the one, and with few exceptions neglect the other.

We dignify ourselves with the title of rational beings; but the most that can be said is, that nature, lays the foundation of this faculty; and leaves the superstructure to be reared by cultivation. Precisely the same thing is true of a talent for music. All have by nature, the foundations for improvement: all have nerves and muscles which vibrate; all have voices, all have ears, all have susceptibilities; all commencing at the proper time, might learn to sing with as much ease as they learn to think and to reason. But while the man who should neglect the one species of cultivation, would be despised for his stupidity or pitied for his imbecility, the man who should neglect the other species of cultivation, would act quite in accordance with the majority of his fellows, and be regarded the wiser for his neglect.

Thus we see, that men will be at almost any expense to improve themselves in that which can minister to worldly convenience, distinction, gratification or enjoyment; while they will excuse themselves in neglecting to cultivate the praises of God. Even Christians are found to do this. Men who hope to spend a long eternity in singing the song of the redeemed in heaven, in the presence of God and the holy angels, with golden harps in their hands; are now found from some strange com-

bination of causes, to refuse almost the slightest attention to the praise of God in his sanctuary below, to call it a wearisome, unprofitable service, and to refuse to bear any part in the songs of Zion. A few by way of distinction are of a different spirit : but with this trifling exception, the majority of professed Christians are found either to neglect the art entirely, or to treat it in such a negligent, careless, and superficial way, as to bring it into disrepute if not into secret contempt. All other gifts and faculties bestowed by the God of nature, providence and grace, may be improved, but the single one which has for its direct and specific object, the setting forth of his honor and glory in the sweet sounds of gratitude and love, and the lofty strains of adoration, praise and holy joy !

If this is not sinful, what is ? If this is not a thing that everywhere involves individual responsibility, where shall such a thing be found ? If the possession of gifts, does not as a universal principle, require the improvement of those gifts for the glory of the Giver ; we see not what single principle of obligation can ever be enforced from the general fitness of things, existing in the whole created and intelligent universe.

But the argument does not stop here. We are invited, exhorted, urged, commanded to sing the praises of God, with the heart and the understanding, decently and in order, skilfully. These motives and injunctions are given just in such terms as to imply universal obligation ; and they are found in the New Testament as well as in the Old. This point is already familiar to our readers. And where is there any escape from individual responsibility ? All men are alike commanded to pray and to sing praise. He that neglects the one shall incur the wrath of God ; and who will say, that the man who deliberately neglects or abuses the other, may not be found equally guilty in the sight of Heaven !

One single admission, seems however, to be demanded in this connexion. If any man has by many years of sinful neglect, so entirely lost his voice, that, it is impossible for him to regain it, or has so nearly lost it, that the labor and expense of recovering it would be more than he has power to bestow upon the subject ; that man has only to repent of his sin, and do such works meet for repentance as are within his power. He has no right to be indifferent to such a subject, to forget it, or to treat it with neglect, as a matter which belongs exclusively to others. If he does so, we know not but he must still be called an offender. A voice he can no longer bring into the service, for he has none, and can acquire none ; but he must encourage others who have voices. He must still delight himself in song. He must do every thing in pro-

motion of it that his circumstances will allow. Then, and not till then, as we conceive, will he be fully clear from the sin of hiding his talent. What portion of the present generation have thus disabled themselves, we shall not undertake to say. Our opinion, is, after years of investigation, that the number is very limited. Such persons, we suspect are rare to be found, whatever they may think of themselves. If any one thinks himself of the number, let him look to it, that he be not deceived.

For the Musical Magazine.

MR. EDITOR: I seldom have any thing to do with matters of controversy. I always choose to "let alone contention before it is meddled with;" and if I happen to differ in opinion with some of my worthy brethren, I choose to press my own views with moderation, and give due weight to the opinions of those who oppose me. At least, this is a course which I have been endeavoring to pursue; and though, I fall infinitely short of perfection in all things, I do hope that I have been enabled to maintain a tolerable share of that spirit which is termed good nature; and I have imagined that more experience, and continued effort would enable me to make further progress. Indeed I find that as a musician, I must feel happy and contented in my work, or I shall not excel in any one thing; I must live under the influence of a calm placid temper, or I cannot be useful in my occupation. Here is my greatest difficulty. If I could only govern myself entirely; but it is not so. Some whole days are filled with lassitude and clouded with gloom. Then, in the next place, I find myself open to almost every species of imposition; and liable to be trampled upon, by men who seem to have none of my troubles. One speaks lightly of me, as a man wanting in spirit; another opposes my interest, by false insinuations. A third tries to circumvent me, by accusing me of circumvention; a fourth seeks to undermine my influence, by accusing me of endeavoring to undermine his; a fourth is one thing to my face and quite another behind my back; a fifth pretends to be my friend in public; but he does it in just such a way as to pass for a person of marvellous condescension. And then there are A, B, C, and D, from foreign countries, who unite practical skill, with ostentation, selfishness, tyranny, and even in many respects, with lamentable ignorance and impertinence. What shall I do? I wish

to be peaceable ; yet I have rights to be secured. I have privileges which no man ought to take from me. I have duties to Heaven and to men, that must be faithfully discharged : yet if all these men are tamely suffered to say and do what they please, I see not but they will be too hard for me, and quite ruin my influence. Any advice you can offer to one thus sorely tried, will be gratefully received by

Your humble servant,

MINIM.

REMARKS. By a single observation which Minim has dropped, we may be allowed to imagine him a professor of religion, and a conscientious Christian. If he be not such a person, he ought to be ; for “there is no peace,” saith my God to the wicked.

“The wicked are as a troubled sea which cannot rest.” Christians may have *peace* amid all their trials and perplexities, by pursuing the plain path of duty in the right temper and spirit.

1. Let musical talent be all thoroughly consecrated to God, and improved with a single eye to His glory. Then sacred music will always be preferred to secular ; and such as is truly devotional will take precedence of that which is merely historical, discriptive and miscellaneous.

2. Let the field of labor be chosen, chiefly with reference to the greatest probable amount of usefulness. Life is short. If we wish to labor in God’s heritage, let us do the best things in the best way and to the best advantage.

3. Any one who “will live godly in this present world, shall have persecution,” in this age as well as in primitive times, though less perhaps in degree. Our *love of ease* may not be much gratified at best. “But if we suffer for righteousness’ sake, happy are we” in the midst of suffering.

4. While in the path of Christian duty, look up with tender confidence to Heaven for a blessing. “If any man lack wisdom let him ask of God who giveth liberally and upbraideth not.” Here is an unfailing source of help and consolation. “Trust in the Lord and do good, and verily thou shalt be fed.”

The above is the only advice we feel qualified to give. Where the opposite course is persisted in, we know of no remedy. There is in fact no other needed. If men will endeavor to feel right and to act right, and to look to God for a blessing, they will doubtless be helped and comforted, amidst all the trials that are incident to life.

For the Musical Magazine.

MR. EDITOR,—I have sometimes thought that the sentiments of tender contrition, accompanied by a sweet sense of pardon might be most appropriately expressed in a song of affectionate gratitude and holy joy. This thought has given birth to the following effusion, which is wholly at your disposal.

A. Z.

He sought and from a father's hand
Obtained a portion large and free ;
Then wander'd in a distant land,
Living in sin and luxury.

His goods were wasted, famine came,
Hunger and poverty severe ;
The prodigal is clothed in shame,
And finds no friend or helper near.

A hireling now, by sin debas'd,
More brutish than the herd he feeds ;
E'en husks are grateful to his taste,
While none his want or mis'ry heeds,

Humbled in dust he thinks of home,
A faithful menial there to prove ;
A penitent he now would come,
Nor dare to ask a father's love.

" Father I've sin'd ; my guilt I own ;
Sin'd against Heav'n, and in thy sight ;
Unworthy to be call'd thy son,
Or see one ray of heav'nly light."

Ah ! what a melting scene appears !
Who can describe a father's heart :
What fond embraces, floods of tears !
He with his son no more will part.

" Bring the best robe and cast around ;
A feast of gladness I ordain :
My son was lost, but now is found,
Was dead, and is alive again !"

Great is the love of God to thee !
O weeping penitent draw near ;
His open arms, his mercy see :
He comes in haste to meet thee here.

Bring music ; spread the festive board :
And there record thy solemn vow ;
Haste to the supper of the Lord,
While love and joy and peace o'erflow.

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PRACTICAL.

VOCAL EXECUTION.

EXPRESSION. We have already spoken of expression, as a crowning excellence of the vocal art. Its necessity will now be admitted, at least in theory. Vocalists of the secular school will still sing on as before, entirely reckless of just principles; and those of the devotional class, may adhere to artificial dullness, heartless formality, or unproductive enthusiasm. But the necessity of something better will be fully admitted, by those who have paid the slightest attention to the argument; and the conviction of this necessity we would fondly hope, may in some cases prove the first step towards a corresponding improvement in practical cultivation. Men of the world, it is true, will pay more attention to popular feeling than to the dictates of enlightened reason, in regard to all matters of taste or motives of action; and, on this account, if for no other reason, we must look elsewhere than to them, for those influences which are to effect a musical reform. Yet, among professed christians, there are happily some few to be found even now, whose minds are tenderly alive to the influences of devotional song; and whose consciences have been quickened into susceptibility in relation to every aspect and bearing of the subject. With those we trust our labors will not be in vain. On every question of duty, they are ready to act, as well as to think. They need only to be rightly advised. Correct principles and adequate information, will, in their case, secure correspondent exertion. And, what is still better, the persons to whom we allude, really feel their need of information.

What then is musical expression, and how is it to be acquired and inculcated?

This three-fold inquiry now lies before us, in the progress of these desultory observations.

I. What is musical expression? A brief general definition is at hand. Expression has been defined to be that quality, or that union of qualities in a composition or performance, from which we derive "a sentimental appeal to our feelings." This definition, though not remarkable for metaphysical exactness, is sufficiently accurate for the purposes in hand. It involves at least one important principle which is fundamental, viz: that *nothing is truly expressive that cannot be felt to be so*. This principle we wish our readers fully to appreciate, and to carry along with them through the whole of this discussion. That which is truly expressive to us, must be something which can make us feel; and unless it does this, how are we in a religious point of view to be benefited? The composer, the practical musician and the amateur, may get excited into raptures of enthusiasm, while others remain unaffected; but what is all this to the purposes of general edification? The worshippers also, must be wrought upon, or they will not be much the wiser or better for all the fine music, that comes within hearing.

Nor is this all. That music alone is truly expressive to us, which is adapted to call forth legitimate emotions. It is not enough for the purposes of devotion, that we are made to feel; we must be made to have feelings of a suitable character. Some of the strongest effects of sacred music (so called) are far enough from being legitimate. They may be solemn and tender, or descriptive, and yet be irrelevant to times and circumstances, and trains of devotional thought and feeling. All this we have often insisted upon; yet there is little danger that our readers will be too frequently reminded of an important principle which is so constantly, not to say universally violated. Even the pious vocalist is found to rest satisfied, if only the choir feel animated, sing with accuracy and power, secure the listening ear, and fix the gazing attention of the congregation. Though all this may be simply the effect of agreeable novelty, or musical exhilaration, he usually inquires no farther. He thinks the performance was admired; he hears it commended for its excellence, and seeks nothing farther.

But true expression, though it will sometimes be connected with such influences as these, is calculated to call forth those which are far more favorable to the interests of devotion. In social prayer, for example, the man who leads us, may excite our sympathies by his elegance of diction or tenderness of sentiment; but if this is all, we are not edified. We may fancy that there is much to be commended in his manner. But unless we are stirred up to pray with him, to pour out our own hearts in earnest supplication, we are not likely to be much edified by

all the seeming eloquence of the prayer. So, while hearing a performance of devotional music in the house of God, we may admire and commend, or dislike and censure, as we choose: but unless our affections are heartily engaged as worshippers in the divine presence, it is quite certain that we are not properly benefited by the music. The music is not exerting the right kind of influence upon us. Possibly the fault is all our own; but if the music is not on the whole adapted to produce higher results, it is not properly expressive: for that alone, as we have said, is truly expressive, which is adapted to call forth legitimate emotions.

But to descend to particulars,

1. The emphasis has great influence in producing expression. We do not here refer simply to that stress of voice which marks important words in a sentence. This was noticed in our last. The right word may thus be marked, and the rhetorical signification given, while the expression of sentiment is totally wrong. We see this principle constantly exemplified in public speaking. The man to be sure, who has *no* emphasis, or who continually *misplaces* his emphasis, will be called, by every one, a miserably dull speaker, or a boisterous illiterate declaimer: yet, if he rightly marks his emphatical words, as to mere *strength* of tone, the multitude will be measurably satisfied, though he fails to exhibit or call forth the right emotions. We say the multitude will be measurably satisfied, under such circumstances: this is far from saying they will be duly *influenced* by the *speaker's manner*, in this respect. The fact may be just the reverse. The public may commend and admire a speaker whose manner after all, is not duly impressive. But will they *feel* under the power of his emphasis? Will their emotions be legitimate, such entirely as he would choose to produce?

A few incidents may serve to illustrate this point, in a satisfactory manner. A worthy clergyman whose writings have been deservedly esteemed, once had a slight catarrhal affection, in consequence of which his emphases were constantly introduced by a guttural *hem*. This kind of appoggiature destroyed the effect of his emphasis, so far as feeling was concerned. People, though they could understand him, would listen with emotions too painfully sympathetic for enjoyment. Another clergyman first entered upon his office, when his emphasis, all unconsciously to himself, had become too artificial, too palpably oratorical, after the fine model of the elocutionist. Many would admire his speaking, but doubt the genuineness of his piety. A third, from physical sensibility of nerves, and from peculiar circumstances attending his conversion, had

unconsciously acquired tones which indicated slight degrees of anger. When he spoke of the character and condition of sinners with great earnestness, they would often imagine him hard-hearted and cruel. A fourth had acquired such an inveterate habit of closing his teeth while speaking, that even in prayer, his emphasis reminded us of peevishness and vexation. To a musical ear, all these traits had a strong, unfavorable influence; and every one would be more or less affected by them. A fifth instance was still more unhappy. A young man previous to his conversion, had been for years in the habitual use of profane language, always swearing vehemently in the moments of excitement. After he became an earnest, devoted, and successful preacher of the gospel, there would occasionally be moments when the names of the Deity, as they came from his lips, would fall so harshly upon the too sensitive ear, as almost instinctively to beget emotions of irreverence. All those men, however, when kindled into deep, tender and lively emotion, would carry the feelings of the congregation along with them, and their peculiar difficulties, would scarcely be noticeable.

From these examples, it seems evident that two principles are required in the management of emphasis. The first is, that those who speak or sing, should have lively and appropriate feelings. The other is, that they should have a knowledge of the power of emphasis, as modified by the exercise of impassioned feeling.

To the first of these principles we have often adverted. In oratory it has been ever deemed fundamental. The speaker who will not care for his subject, or who will not exercise the emotions he ought to excite in others, is no orator. Nor will it suffice his purpose, merely to exhibit feigned emotions. He must at least pass for a sincere man, a man in good earnest, where the subject requires it, or else he will fail to enlist our sympathies. Especially is this true of the *Christian* orator. He may indeed deceive himself, and may, if he chooses to be so wicked, try to deceive others; but he must either convince us of his earnestness, or fail to enlist our sympathies. Every thing that savors of affectation, where real feeling is peculiarly demanded, will be sure to excite feelings of distrust.

Who has told us that this important principle may be set aside in devotional song? Certainly not the Author of the Bible. It is not so. The principle forms the very basis of vocal expression. Music cannot be strictly religious without it. Go to the oratorio. Listen to a woman of dissolute habits, singing "Behold the Lamb of God," "I know that my Redeemer liveth," &c. How necessary is it to forget her

character, and to work up the mind to a temporary persuasion of her sincerity, before our sympathies can be enlisted? Nor could we do this at all, but for the concurrence of favorable circumstances. The idea of such a person's singing at a sacrament the same melodies, for instance, would be shocking to every one. Or go to a public rehearsal of church music where every thing is full of show and empty sentimentality. If the music is fine, we catch the enthusiasm of the moment, and admire the skill of the performance. But whether our minds are really and truly alive to spiritual edification, is an inquiry rather too deep for us. We are not then prone to examine ourselves with the same strictness as on other occasions. We become in our own view, passive beings, scarcely accountable for the influences which are brought to bear upon us. If the music of the occasion is pleasant, we look no farther. In the house of God, too, there is much of the same superficial management. Yet there are times when the case is far otherwise. When the singers are truly pious, and when they appear to sing in a feeling manner as in the presence of the heart searching God. O then we begin to feel in earnest. This is solemn business. Conscience begins to do her office; and we begin to be instructed and edified. This is the precise state of things required in devotional music. Cultivation, if it is to have its proper results, should have constant reference to heartfelt, intelligent piety.

This leads us to the second principle referred to, touching the special powers of emphasis, as an engine of musical expression. The importance of a *right location* of the emphasis was discussed in a former article. The question here, relates to its peculiar forms. If by analysing the instinctive tones of passion, in this respect, we can so describe them as to render our meaning intelligible, we shall have gained one important step in our researches. This labor has been accomplished by scientific men, and the results are highly satisfactory.

The emphasis with respect to the passions or emotions of the mind may be described under four distinct forms. The first, represented by waving, parallel lines is applied to sentiments of terror or alarm; and is in some respects exemplified by the reiterated cry of "fire," as heard in the streets of our cities. The tone is loud, tremulous in a slight degree, and abrupt both at the commencement and termination. With this explanation in mind, let the vocalist sing the following lines, rapidly, in Luther's Hymn, applying the emphasis in question, to the syllables in small capitals:

IN ROBES of JUDG-ment LO! he COMES,
SHAKES the WIDE EARTH, and CLEAVES the TOMBS.

Bearing in mind, also, the awful solemnity of the subject, he will by a little practice, command the emphasis required. This emphasis, under the influence of strong emotion, has a very striking and powerful effect, especially when observed by a full choir, on a solemn occasion.

The second form, represented by a diminish, is applied to sentiments of joy. This tone commences loud and abrupt, like the first; but it is not tremulous, while it rapidly diminishes in intensity. An exemplification of its power is furnished by *Musica Sacra*, in the Anthem, "*Be-hold I bring you GLAD TID-ings of great JOY, which shall be to all PEOP-le; for unto YOU, is born THIS DAY,*" &c. Such passages derive their peculiar interest by the observance of this emphasis; without it, they would appear insipid.

The third form of the emphasis is precisely like the second inverted; soft and gentle at the commencement, rapidly increased, and loud and abrupt at the termination. It is marked by a swell, and applied to sentiments that are lofty and majestic. It expresses bold irony, joyous exultation and other kindred sentiments. A striking exemplification is furnished, by a well known piece of Haydn's, as arranged in our common music books:

"The Lord our God is full of MIGHT,
The winds OBEY his WILL:
He speaks, and in his heaven-ly HEIGHT
The roll-ing sun STANDS STILL!
Re-BEL ye WAVES, and o'er the land,
With THREAT-nig AS-pect ROAR!" &c.

The very life and spirit of the piece depends on observing the emphasis as here marked; and if the vocalist disregards it, his performance of course must fall to the ground. The hymn had better be read than sung at such a rate. Even as a mere matter of taste, we should make the same decision; but the additional claims of devotional edification greatly augment its importance.

But the fourth form of the emphasis, which is appropriated to sentiments of tenderness, is of all others the most delicate in its formation, and perhaps the most difficult to be counterfeited. It embraces a regular swell and diminish. The tone is very soft at its commencement and termination; while in the midst, it acquires considerable volume. It cannot well be applied therefore, to very short notes; and on this account, movements that require it, should be slow. This circumstance often occasions great difficulty in practice. Such lines as the following,

"There is a FOUNT-ain fill'd with BLOOD,
Drawn from Im-MAN-uel's VEINS;
And SIN-ners PLUNG'D," &c.,

when selected, require, for instance, such a tune as Hayes's *Tunbridge*, or as St. Marys or Chester. If the movement is not slow, it will be impossible to manage the pathetic emphasis; for there will not be sufficient time for a swell and diminish upon the same given note: yet, if while the sounds are protracted, the singers withhold the proper emphasis, through carelessness or want of feeling, or discipline or true discrimination; the movement will become dull and insipid. Singers are slow to understand this fact, though they illustrate its truth abundantly by sad exemplifications. Hence, in plain psalmody tunes of the above description, are of all others, the most difficult of execution. The notes indeed, are sufficiently plain, but the sentiment is seldom brought out as it should be in the performances of a choir.

But the above must suffice for the present. The next thing in course is to consider the union of the two leading principles which have now been illustrated.

A DIFFICULTY.

TEACHERS who are deeply conscientious with regard to the nature of the influences, which arise from the devotional style of singing at schools or public rehearsals, often find themselves involved in much perplexity. The singers, though professedly pious, are prone to one or the other of two opposite extremes, heartless indifference or enthusiastic buoyancy.

Something in the way of prevention, may be often affected, by a judicious arrangement, as to the order of pieces in the selection. In the ordinary seasons of worship, the musician must select the tune chiefly in reference to the character of a psalm or hymn: but in the circumstances to which we allude, the adaptation must be made to the minds of the persons present. The problem is, to take full advantage of existing emotions just as they begin to kindle; and to lead them onward so gradually, as to delay the climax, till near the close of the evening. Suppose the meeting to be opened by a hymn, and followed by a prayer; and the fervor of the latter exercise to be attended with some evidence of emotion. Let that precise degree of emotion, suggest the special character of the following selection. That is, let the music be tender and supplicatory, if the prayer was so: or let it be expressive of gratitude and joy, if such are the emotions produced by the prayer. The

second tune should vary a little from the character of the first, just in the direction where the minds of the persons present, ought to be led. Let the third tune vary from the second, the fourth from the third, and so onward, for the most part, till the full climax of interest is brought in at the close of the evening.

All this requires skill and experience. Circumstances cannot always be controlled; tunes will not always be found to secure their appropriate interest; and the minds of the same persons will not always be equally docile and susceptible. Mistakes and miscalculations will occur. There will be seasons when the leader himself will be occupied with an internal conflict. Owing to these and other particulars, the success will perhaps, never be perfect. Yet the principle of adaptation we have here presented, is one of prime importance. Every teacher of devotional music ought to pursue it. It is as necessary here as in any other religious meeting: and if the thing is undertaken and carried forward in a truly Christian spirit, it will, by the Divine blessing, do much towards removing the difficulty of which we complain. The teacher who has never tried the experiment, may find in it, a great source of relief. Prayer, however should never be omitted *at the commencement*, and above all things it ought not to be dull and formal. The blessing desired, is worth seeking for in earnest. And it will be quite too late to seek for it at the close of the school, when it will have been lost. A single word of exhortation, also, will sometimes be of use. Not a set speech, nor a protracted train of remarks: but a single passing observation, an occasional word, dropped as if by accident from the overflowings of a full heart, will often have a happy influence.

THEORETICAL.

HARMONY.

INVERSION OF CHORDS. The next object before us, as we have said, is to describe and classify the inversions. The three fundamental chords have hitherto been presented in the direct form, *i. e.* having the lowest sound, with respect to the order of derivation, found in the bass. In the key of C. major, for example, the notes C, F, and G, called the roots of the chords, are found in the bass: and though the other intervals of a chord may vary their position among themselves, as occasion

requires, yet the chords are still called direct. But when the root is found in the treble, and one of the derivatives in the bass, then, and then only, the fundamental chord is said to be inverted.

For the greater convenience of classification, we shall treat of the concords of the major and minor scales, in the same connexion. The following example may be regarded as the tonic of C major, or C minor, as the reader chooses. In the one case the signature should be natural; and in the other it should consist of three flats:

<i>Tonic chord direct.</i>	<i>do. 1st Inversion.</i>	<i>do. 2d inversion.</i>
	 <div style="text-align: center; margin-top: 5px;">6</div>	 <div style="text-align: center; margin-top: 5px;">6 4</div>

A few observations will render this example intelligible.

1. The C, or key note, in these chords is uniformly doubled, as in music of four parts in the score, it generally must be: though, as we formerly intimated, the fifth may be doubled instead of it, as often as the melody requires. In tunes of more than four parts, both the fifth and the octave are doubled. In tunes of four parts, the third and fifth always should be used with the root.

2. In the marking of chords, (called writing a thorough bass) the common chords direct are generally known by the absence of figures; yet when it is necessary to mark them, the figures employed are 5-3. Any chord carrying the regular intervals of third and fifth, whether in the octave or double octave, is called direct.

3. The first inversion of a fundamental concord, is when the original third, is substituted for the bass note, while the root is placed above it. This inversion is marked with a 6, as seen above, where E in the bass, carries C, G, and C in the treble staff. From E in the bass, reckoning upward to C the original root, the interval is a sixth, while the original fifth, now becomes only a third to the bass note itself. The original third, is not allowed to be doubled except in extreme cases.

4. The second inversion of a fundamental concord is when the original fifth instead of the third, is substituted for the bass note; the root being found in the treble staff, as before. The original fifth being now the lowest sound heard, the root stands above it, at the interval of a fourth,

and the original third at the interval of a sixth. The second inversion therefore, is marked by the figures 6-4. The lowest note may be doubled, or the fourth; but the sixth as original third, is too characteristic in its nature, to be either omitted or doubled. The reasons for this restriction, will more definitely appear, on a future occasion.

5. A third inversion of a fundamental concord—if there could be such a thing, would only serve to bring back the root to its first position, in the bass staff. The chord direct, it will be observed, presents the intervals in the order C, E, G, C; the first inversion places them, E, C, G, C, and the second inversion, G, C, E, C.

Our remarks thus far have been confined to the *tonic* chord, major and minor: but they will apply equally to the *dominant* and sub-dominant of the two scales, *when the added sixth and seventh* (as described in our seventh number) *are omitted*. The dominant and sub-dominant, then in truth, become fundamental *concord*s; and their inversions are marked like those of the tonic. With this hint before him, let the student copy the following fragments of thorough bass, and write out the chords, taking for his copy the preceding example, with its explanations:

Tonic.	Sub-dominant.	Dominant.
6 6 5	6 6 5	6 6 5
4 3	4 3	4 3

The figures 5-3 in this example, serve to show only, that the chord assumes its direct position after passing through its inversions.

THEORETICAL.

MUCH variety of opinion exists among vocalists in reference to the subject embraced in the following communication. Our correspondent is a respected clergyman, in the valley of the Mississippi, and withal a skilful vocalist in theory and in practice.

For the Musical Magazine.

SIR:—In a former number of your paper, you gave the public a review of Mr. “Mason’s Musical Manual.” In that article the work

now mentioned, was justly recommended to the Christian public, as being a publication greatly needed at the present stage of musical reform in this country. And I doubt not, that all who feel an interest in this subject, will unite with the reviewer in his expressions of gratitude to Mr. Mason, for the valuable book he has given us. This work will doubtless be found of immense value to teachers for whom it was more especially intended.

But, in looking over the "Manual," the reader will notice one peculiarity; which is, *a change of the syllables applied to the intervals of the scale in singing by note.*

That a change of this kind has been in progress for some time past, those who have perused the works edited by Mr. Mason will have noticed; though it seems to have been effecting rather silently.

That the *names* applied to notes are merely arbitrary, is well known; so that it matters little or nothing, what these names are, provided they are universally known and adopted. Still one set of names may possess an advantage, if not intrinsic, yet real, over some other set. For example; one set may be more musical in sound, and better adapted to that position of the organs of voice, which secures the best tone. It is not at all improbable, therefore, that an improvement upon the names *faw, sol, law*, might be made. The names introduced by Mr. M. are *do, re, mi, faw, sol, law, si*:—Now if good and sufficient reasons can be advanced in favor of the proposed change, I should, for one, be far from objecting.

We live in an age of improvements. Wave after wave of innovation is rolling on and sweeping away or submerging what has stood for centuries. And who will not rejoice, provided each innovation brings with it a substitute better than what has been removed? But surely it is not a sufficient recommendation of a change, that the thing to be established is new. If this is its only recommendation no reasonable men would be in haste to adopt it.

What then, are the advantages to be derived from the change now proposed? These, Mr. M., has not seen fit to present to the public; though doubtless he *thinks* there are advantages, great, and sufficient to warrant the change. Perhaps one of these may be the fact, *that the new names are of foreign importation.* Sometimes indeed it may be necessary to introduce a thing merely because of its novelty or rarity, for the purpose of awakening an interest in the minds of those concerned. But all the interest excited in this manner, is, to say the least, not likely to become deep and lasting.

Another reason for this adoption may be, *that the names are extensively used in Europe*. How extensively they are used in Europe I have not the means now at hand, for ascertaining. But really, it would seem that the mere *prevalence* of a custom were no very decisive evidence of the *utility* of that custom. What if it were universal in Europe to use certain "jaw-breaking" names of the German language, which no American could pronounce, would it be advisable, therefore, for us to adopt the same? Or, suppose they were universally to omit the 3d or some other note of the scale, shall we therefore follow their example?

I can think of but one reason more, which is this: *the names proposed are none of them repeated*. I say that this is the only reason that occurs to my mind. For I cannot suppose even, that any one will pretend, that the names do, re, mi, are very musical in themselves, or that the organs of the voice are in a better position for securing a good tone while pronouncing them, than they are in pronouncing the old names faw, sol, law,—for certainly, that ear which prefers the sounds made by the names doe, ray, mee, (for this is said to be the true pronunciation) especially the last two of them, to the sounds made by the pronunciation of faw, sol, law, must, to say the least be in some respects singular.

Let us look therefore at the reason proposed above: that no one of the names do, re, mi, is repeated in the same octave and that therefore, they claim a decided preference to the old names. This reason I suppose to be supported by the following considerations:—It is said, that, in singing by note, the repetition of the names faw, sol, law, perplexes the singer, especially the young singer—and indeed that this is the principal reason why so few of those who are regarded as "natural singers," ever affix the right names to the notes. Now if this is so, then we have a good and sufficient reason for discarding the old names, and adopting the new ones; or some other set in their stead. But is not this reason wholly imaginary? Is this the real ground of the difficulty? At first view it may appear to be so. But a little reflection, I am satisfied, will convince us of the error.

Several considerations render it evident to my own mind, that the difficulty in applying the commonly used names, each to its appropriate sound, is not to be sought in the fact of the *repetition* of some of the names; but from some other source. The person who does not rightly apply the present names, would err in the same manner if any other names were to be used. For if this is not so, how shall we account for the fact that some persons, even young children, do under all

possible circumstances, apply the *present* names to their appropriate sounds? Even so uniform is this, that it would seem hardly possible for them to miscale the names. Let them hear the most intricate tune played on some instrument, with ever so many and ever so abrupt modulations, still they are never at a loss, in singing the same tune "by note," how to apply the proper names.

Now, Mr. Editor, how shall we account for this fact? How is it, that some persons are always blundering in the use of the names of the notes, while others never blunder? The answer is at hand—Why is it that the child who has thoroughly learned his alphabet, *in order*, never calls B, before A; or F before E? Simply, because he has learned to say them in their own appropriate order; he of course can never hesitate in this matter. Now, the act of singing by note, is somewhat analogous to this. It is in this respect a mere mechanical exercise; and who ever has thoroughly learned his lesson, will say it correctly.

But further, another circumstance deserves notice here. In singing, we are chiefly governed not by the eye, but by the ear, or in other words, by the intervals; or, in still other language—by the relations which the notes sustain to each other. Now if these relations are not clearly apprehended by the ear, and their own peculiar order learned, it is utterly impossible for any one to sing correctly, though he were to use do, re, mi, or any other names. In learning to sing by note, therefore, the same process is to be gone through, whether we use do, re, mi, or faw, sol, law; which is this:—The pupil first learns the different sounds of the scales in their relation to each other. In this scale, he perceives a wonderful diversity of sound; or, if we please to call it such, a peculiarity of character; so that no two sounds perfectly resemble each other in their relations. In singing therefore, he is governed chiefly not by the *names*, but by the *notes* themselves in their peculiar relations to each other. And then, in applying the names faw, sol, law, &c. to the different notes, he finds, that the 1st of the scale is always to be called faw, the 2d sol, the 3d law, and so on; repeating the three names, faw, sol, law. But these three latter notes he finds to be so entirely different in their relations from the three former, that he is never under any circumstances, liable to mistake the one for the other; except in one instance only. This is when a change of key occurs, by regular modulation,—now he may not be able to tell, in sounding the upper faw, whether it is the 4th of the original scale, or the 1st of a new scale. But the instant he hears the following sound and its relatives, his doubts are removed. And now, provided a change does occur, he finds

himself under circumstances more favorable in relation to the *names* of the notes, than he would do if he were using *do, re, mi*. For in the old names, the *faw* which he is sounding as the 4th of the original scale, is the same name as the first of the new scale. But in the other case, the 1st of the scale being called *do* and the 4th *faw*, it becomes necessary to change abruptly *faw*, for *do*. And, moreover, he knows no better, nor sooner even, in the use of the proposed new names when a change of scale occurs, than in those of the old names. But the instant he learns that fact, from whatever source, he never need hesitate respecting the names to be applied.

So that, in all these alleged reasons, in favor of the change of names, the benefits are *imaginary* only, and not real.

But there are reasons direct and positive, why the old names *faw, sol, law*, should be retained in use.

In the first place, they are more musical, or better adapted for securing a good tone, than the names *do, re, mi*. This is so plain as to need no further illustration.

In the next place, *faw, sol, law, &c.*, are in universal use in this country, and therefore should be retained. Until the recent attempt of Mr. M., to introduce the new names, it is presumed that no teacher, of any degree of celebrity, could have been found who did not use the old names. At least, none of the popular music books contained them, to the exclusion of the former syllables.

Now, who does not know, that when any thing is in universal use it is no easy work to displace that thing for some other? And especially so when no very obvious advantage is seen to arise from the change.

But further, all the old singers of this country, have learned the old names, and have their habits deeply seated in accordance with these names. I said *all*. There may be a few exceptions. But this number is so small as to be safely omitted.

Now, the extensive change of a habit, such as that universally acquired by singers, who have from their infancy been accustomed to the use of *faw, sol, law, &c.*, is a work almost hopeless. We might as well, and better even, hope to invert, or change the order of our alphabet, and still have it familiar and natural to the mind, as to effect a change in the names of the notes and still have them familiar and natural.

I have been led to these remarks, Mr. Editor, by the consideration that Mr. Mason's book is a popular one, and deservedly so, with the exception of the single point under consideration. Had the work been one of an ephemeral character, its evils would have perished with its

good. But as it is, the work will doubtless be extensively used, and teachers in general, may be induced to use it *as a whole*, both the bad and the good. And thus, while they are attempting to avoid an evil, they may fall into another.

I. P. E.

December, 1835.

REMARKS. The above is but a mere glance at the subject: and probably was intended for nothing more. Much might be said on either side; and the question be left perhaps, as the learned Dr. Burney leaves it. He makes every body right, who is successful in his practice. Mr. Mason is a very successful teacher; and, according to this doctrine, his method of solmization must be right *for him*. This does not prove it to be equally good for every one else. We had supposed that the music syllables recommended in the Manual, were intended chiefly for those who inhabit the land of "notions;" and we were the more confirmed in this opinion, from the fact, that Mr. M. has lent his endorsement to the patent-right system, in the great valley of the Mississippi! But whatever be the decision as to music syllables, the Manual, as our correspondent cheerfully acknowledges, has other pretensions of no ordinary character. The judicious teacher will not adopt every peculiarity he meets with, in that or any other system of instruction: but by reading such things, he will find many ideas worthy of remembrance; and, what perhaps is better, will materially strengthen his own powers of invention. In this last respect, the Manual will prove invaluable.

SINGING THE AIR.

AMONG choristers and leaders of music, not to say teachers—the question is often asked, whether in devotional music gentlemen should sing the air. As the right answer is not always given, a few words on the subject, at this time, may perhaps be of use.

1. We may lay it down as a given principle, that female voices are best adapted to the air. They are the highest, and the most polished and flexible. Composers have accordingly assigned this part to females. Solos, indeed, are given to different voices, according as their character is more or less delicate, masculine, &c., but in scores for three or four voices, the air, or leading melody is uniformly given to the treble.

Unless the leader therefore, has better judgment than the composer, he will do well to follow his directions, where the circumstances do not forbid.

2. The air should never be omitted in a performance. Consequently, when the proper persons are not present to sustain it, it should be given to others. In this case, gentlemen should sustain the part in question; and, for a similar reason, the leader in a promiscuous assembly, where the voices *are scattered*, should often be allowed the same privilege. It is a license sanctioned by the necessity of the case. Yet even here, if the female voices become sufficiently prominent, and independent, he should take some more appropriate part in the score. His assistance on the air, would in this case, be something worse than superfluous.

3. As the various parts of a tune or score ought to be sustained by appropriate voices; so they ought to be rightly balanced by due proportions of power. This is a very important principle. If the air is very powerful, and the bass or intermediate parts light, the harmony will be thin, imperfect and unsatisfactory. How preposterous, then, under such circumstances, for a gentleman to take his voice from some part where it is greatly needed, with the idea of assisting another part which is already too prominent. And suppose the treble voices, though numerous, are feeble and dependent upon the leader: what then? Why certainly, if the leader expects them ever to become strong and independent, he must encourage the treble to try their strength, and cultivate self-direction. This will never be done, while they have the leader's voice to rest upon. The necessity must be laid upon them, or they will not improve in these respects, however much they may practice. For the same reason, if a teacher wishes the air to be well sustained, he must continually endeavor to make the persons who sing it, perform without his assistance. Every skilful teacher knows the great importance of the principle here recommended.

4. Another reason why gentlemen's voices should as seldom as possible be united with ladies' on the same part, is that they in this case, do not sing in the same pitch, but always an octave lower. This makes sad work with the harmony. The composer has put together his intervals and combined his relations, in the most careful and polished manner; but the leading vocalist in this case, just destroys the whole effect, by the "*faburden*" arrangement of successive octaves. Nor does the difficulty end here: his example will be followed by others; the air will overbear every thing else, and the other parts will have very little influence. Go into a city congregation, and listen to the male voices of

almost every description, some singing in double octaves below the treble ; and this even while the choir are singing a treble duet ! Can any thing be worse ? Yes : it is far worse when the stentorian leader lends the additional power of his voice and example.

But enough has been said to show the impropriety of the custom we are considering. It ought not to be tolerated. It will not be, where there is taste and information.

For the Musical Magazine.

PRESIDENT ALLEN'S PSALM BOOK.

THE object of the present brief communication, is not to review the work here named, or to invite special attention to its pages. This is unnecessary. The public are *interested* in a work of this kind ; and its readers will be allowed to judge for themselves. Nor is there any danger that a work coming from so high a source, will fail to receive a candid examination, and be adopted or rejected, as circumstances may require.

But my object is simply to notice a remark that occasionally meets my eye in the public journals, relative to Watts' Psalms and Hymns ; as if all emendations of thought and expression are *necessarily for the worse and not for the better*. That emendations have often been for the worse, I am free to admit ; nor will I deny that the work which has so recently called forth this remark in some of the religious journals may deserve this censure. Probably it does. But *my* difficulty is with the *principle involved*, which if it is to be fully carried out and acted upon, will inflict a deep, I had almost said an incurable wound, upon the cause of sacred music in the Presbyterian and Congregational churches of this country.

"Watts verbatim and entire," is a popular phrase, the real import of which is not generally apprehended. The truth is, after all the high pretensions alluded to, Watts *has never been given entire and unaltered* to the American churches ; and every one who will take the pains to examine the original, will say that in truth he never ought to be. In the original he refers, for example, to the King of England, to the British nation, possessions, armies, battles, navies and chieftains ; to the *north-ern* Sea, to the powder plot conspiracy, &c. He makes use of many words and phrases, which, since his day, have become obsolete and vul-

gar, and irreverent and unseemly. These, in many instances, have been omitted or modified, in every American edition. There has been an obvious necessity in the case; and the man who would now restore all these blemishes, on the plea of *preserving the entire original*, would do that which is perfectly preposterous. If indeed, this were to be done, the churches would never be able to use the book.

What, then, is meant by publishing Watts entire and unaltered? From an attentive and critical examination of this subject, I am compelled to think that it means simply this. Every man who has an old edition by Barlow, or Dwight, or Worcester, or Winchel, or any other person, and has used it exclusively for several years, and has retained portions of it in memory; every such person fancies his own favorite copy, that has become so associated with his thoughts of divine things, and his sweetest recollections and enjoyments—fancies his own copy to be the original of Watts, pure and unaltered. This is perfectly natural: and it ought not to surprise us, that such persons are strongly prejudiced against alterations, and opposed to every species of innovation. The thing cannot be otherwise.

But let those people, from different districts of country, and different congregations, come together with their books, and the endless discrepancies will still annoy them. The poor innocent printers will be loudly censured for mistakes which they never made; and for emendations for which they are not by any means accountable.

I have said that Watts entire and unaltered, has never been given to the American churches. Barlow revised, with many alterations; Dwight with more. Worcester's various editions have not been uniform among themselves. Winchel's was intended as a farther improvement. The General Assembly present a still greater number of alterations. Mason and Green have cut up Watts in great style; and last of all, Mr. Allen has outdone the rest; and if I am any judge, has done this improperly in hundreds of instances, with a view of restoring full and pure *rhymes* to every stanza.

Such has been the history of this business, and it is perfectly vain to talk of Watts in the original, that is never seen in our books. Many of his hymns are in their revised form so steryotyped in the public mind, that to restore them to the original under these circumstances, would be to incur the charge of innovation. What then ought to be done in relation to Watts' version? This question, perhaps I may be permitted to answer in a future number of your Magazine.

Yours,

KENANIAH.

MR. CHADWICK'S INSTRUMENT.

THOSE of our readers who have been amusing themselves with the musical toy called the *Accordeon*, will be pleased to learn, that by an extension of the leading principle of that little instrument, a large one of far greater power and compass, has been lately constructed by Mr. Chadwick, an ingenious mechanic, residing in one of the western counties of this State. The instrument entirely resembles in appearance and size, the piano forte. Its tones are pleasant, and sufficiently powerful for any private purposes. It forms a pleasant accompaniment to the human voice, particularly in the legato style; and it possesses two special advantages, it has a fine swell, and it never gets out of tune. The process of fingering is like that of the organ.

To what precise extent the claims of originality should be awarded to Mr. C., we have not at hand the means of ascertaining. We have given the instrument but a hasty examination; and can only say that we are pleased with it, and that we think it deserving of patronage. The price is very reasonable, and if we mistake not, the instrument may be found at some one or more of the music stores of this city.

ENCOURAGEMENT.

AMONG the encouragements to labor in the work of musical reform, are occasional instances such as the following:

A narrative of a recent revival of religion in Shoreham, Vermont, says, "Much interest was felt for our choir of singers. During our meetings, united prayer was several times offered on their behalf. For a few Sabbaths past, I trust, that they have all lifted up their hearts as well as voices in the songs of Zion."

A few years ago, such notices were more frequent. Have the churches forgotten to plead at the mercy seat, for those who lead their devotions in the sweet songs of praise? Have the ministers forgotten them, in their public and private addresses, at the throne of grace? There are many reasons why spiritual blessings should be sought in behalf of our choirs of singers. Singers thus favored would be better united, they would be more constant in their attendance; they would raise a sweeter note, with the incense of heavenly aspirations, and would sing far more to the public edification.

MIDNIGHT MUSIC.

"The Rev. Mr. George Herbert, in one of his walks to Salisbury, to join a musical society, saw a poor man with a poorer horse, who had fallen under its load. Putting off his canonical coat, he helped the poor man to unload, and raise the horse, and afterwards to load him again. The poor man blessed him for it, and he blessed the poor man. And so like was he to the good Samaritan, that he gave him money to refresh both himself and his horse, admonishing him also, "if he loved himself, to be merciful to his beast." Then, coming to his musical friends, at Salisbury, they began to wonder that Mr. George Herbert, who used to be always so trim and clean, should come into that company, so soiled and discomposed. Yet, when he told them the reason, one of them said he had "disparaged himself, by so mean an employment." But his answer was, that the thought of what he had done, would prove *music to him at midnight*, and that the omission of it, would have made discord in his conscience, whenever he should pass that place. "For if, said he, I am bound to *pray* for all that are in distress, I am surely bound, so far as is in my power, to *practise* what I pray for. And though I do not wish for the like occasion every day, yet would I not willingly pass one day of my life, without comforting a sad soul, or showing mercy, and I praise God for this opportunity. So now let us tune our instruments."

WHAT maketh music, when the bird
Doth hush its merry lay?
And the sweet spirit of the flowers
Hath sigh'd itself away?
What maketh music when the frost
Enchains the murmuring rill,
And every song that summer woke
In winter's trance is still?

What maketh music when the winds
To wild encounter rise,
When Ocean strikes his thunder-gong,
And the rent cloud replies?
While no adventurous planet dares
The midnight arch to deck,
And in its startled dream, the babe
Doth clasp its mother's neck?

And when the fiercer storms of fate
Do o'er the pilgrim sweep,
And earthquake-voices claim the hopes
He treasur'd long and deep,
When loud the threat'ning passions roar
Like lions in their den
And vengeful tempests lash the shore,
What maketh music then?

The deed to humble virtue born,
Which nursing memory taught
To shun a boastful world's applause,
And love the lowly thought,
This builds a cell within the heart,
Amid the weeds of care,
And tuning high its heaven-struck harp,
Doth make sweet music there.—*Mrs. Sigourney.*

THE MUSICAL MAGAZINE.

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No. 11.

PRACTICAL.

VOCAL EXECUTION.

EXPRESSION. In our last, after some general observations, we proposed the threefold inquiry—*What is musical expression?—How is it to be acquired?* and—*How is it to be inculcated?* After defining in a general manner the nature of expression, and dwelling on its importance, as a crowning excellence of song: we descended to particulars, considering, first, the rhetorical emphasis, as an important means of expression. Offering some illustrations of the power and influence of this trait in musical enunciation; we noticed two important principles: the first was, that those who speak or sing should have lively and appropriate feelings; and the second, that they should possess a due knowledge of the power of emphasis, as applied to the exercise of impassioned feeling. To each of these principles we have already spoken; and we are now to contemplate them under their united influence. And,

1. The treatment of the emphasis among learners, will of course, in the early stages of practice, be labored, and mechanical. The attention of the mind will necessarily be engrossed by the mechanism of the details, till the latter shall in some measure have been rendered familiar.

The same thing happens in the oratorical exercises of an academy. The young speaker may fancy himself to be Cæsar, or Hannibal, or Cicero, or Burke, or Chatham; and may do his best towards personating those characters, and putting forth such emotions as they originally felt while addressing senates and armies, and judiciary tribunals, yet, after all, if his mind is partially occupied in weighing syllables, adjusting accents, and applying the appropriate emphases, his whole manner will be studied, artificial, and unimpressive. We may praise his industry, and predict his final success in the art he has undertaken; but we shall not yet acknowledge him as an impressive speaker; or be able to fancy him a Cæsar or a Burke.—In this respect, he will not have the least

power over us. He is really, neither personating a character nor acting a part; but is virtually reciting his accustomed lesson. Before he can begin to influence us as an orator, we must see that he rises above the mere mechanism of his art; that things which once cost him so much effort have become easy and natural to him. Nor does the principle stop here. His very efforts towards enlisting our sympathetic emotions, will avail nothing, unless he really feels or appears to feel the full force of what he is speaking. Two things united in their operation, feeling and unconstrained, (yet appropriate) enunciation, are necessary to give him power, as an orator.

And thus it is with the vocalist: the accents, the momentary pauses, the emphases, must all be rendered so familiar by practice, as to form a settled habit with the singer. Then, and not till then, will he find himself fully at leisure to pour out in song, the unconstrained feelings of his heart; and be able to call forth corresponding emotions from the minds of others who would be benefitted by the power of his minstrelsy. In his case, as in that of the orator, the union of two things is requisite. He must have feelings that are lively, and unconstrained, and appropriate in kind and degree; and he must be able at the same moment to give vent to those feelings by an appropriate, unartificial style of enunciation. There is a natural correspondence between tones and emotions. Cultivation when it has done its utmost, results in establishing this connexion so thoroughly in the mind of the singer, that feeling calls forth the right kinds and degrees of emphasis, &c.; while the latter as invariably call forth appropriate emotions. The perfection of the art when viewed in this light, is, to have the musician, equally unconstrained, and yet, equally appropriate in his feelings, and in his style of expressing those feelings.

This is more than will be expected in the multitude of cases at the present day. Men will be found to sing on, with little emotion, particularly at church; and will often seem to be practicing a hard lesson to little purpose, while the full soul ought to be engaged in praising God. This is lamentable: but such is the habit of the times; and such the history of the partial and defective cultivation which prevails.

Secular music has its abuses, though not precisely of the same character. Where people care little or nothing for the subject-matter, or the moral influence of song, they will seek other sources of musical enjoyment, such as the admiration of genius, invention, embellishments of style, and powers of execution. Under these circumstances, they can wink at affectation, sympathize with every thing that is labored and

artificial; and be pleased with that which is worse than superfluous. There must be skill and activity, and power, all in the newest style of execution; according to the manner of some popular European master. This is thought to be indispensable: but nothing else is required; and even in this respect, there is seldom much accuracy of discrimination. A second hand imitator of a second rate performer, will often pass among us Americans, as a very paragon of excellence.

It would be well for the interests of sacred music, if the same inconsistencies were not numbered among its prevailing abuses. It were earnestly to be wished, that people would always be seeking for devout edification in sacred music, rather than for mere tasteful gratification. But it is not so. Yet, we have in mind, all along, in these discussions, a congregation and choir that on the whole, feel interested in musical reform; and that desire solid improvement. And even under these circumstances, as we have seen, no small amount of practice is necessary to secure the desired object.

Look at the half disciplined choir in some one of our churches. The utmost the singers can do with ease and comfort to themselves, is, to maintain a plain, distinct style of enunciation. Any thing beyond this is too much for them. If you propose to them a peculiar form of the emphasis as appropriate to the hymn given out; their attention will be divided; and all expression fall to the ground. They may weigh the emphasis in careful quantities; but, it will occupy too much of their attention. The performance will become labored and artificial; feeling will be dissipated; and the singers will fail to produce the required influences. On the other hand, if you call their attention strongly to the all-important claims of sentiment; and urge them to worship, as in the presence of the heart-searching God; then, there will be, perhaps some appearances of earnestness and solemnity; but the singing will be otherwise unimpressive, inaccurate, tasteless, and insipid. The heart may be substantially right, but the music will be wrong. The singers have not sufficient skill for securing the two-fold object before them. Either the matter or the manner of the exercise will engross their attention; or at best the mind will be so divided between the two as that neither of them will be properly secured.

Now place in contrast with such a band of singers, an accomplished vocalist; one who can both feel his subject and sing to edification: one whose heart overflows with the themes of song, and whose lips only impress us with the sentiments that he utters. His style will appear simple and unaffected. He will sing with power and effect, without seem-

ing to know it. His mind will be absorbed in the contemplation of divine things. He will sing correctly from habit; and impassionately through the influences of his own kindling emotions. His attention is undivided. He is precisely like the man who speaks at ease, or reads with entire self possession, for the edification of his hearers. His articulation, his accent, his pauses, his cadences, will not cost him the least anxiety. He will not even consider from one moment to another what form of the emphasis he is employing to express the sentiments which he utters. Every thing has become habitual. The details of the art will take care of themselves, just as letters, and syllables, and words will flow spontaneously from the lips of the accomplished orator.

In such a person as this, we see the combination of the two principles whose united and reciprocal influence we are contemplating. True he will not always sing expressively: but this will be only because he cannot always command his feelings. When he cannot do this, he will sing to edification. At other times he may sing with accuracy; but not with ease or effect. His words will flow, but his enunciation will be powerless. His accents will be too weak or too strong, or too labored; his pauses too marked or too indefinite; and his emphases, though correct, will not seem to have much meaning. He will be in these respects like the man who is out of his reckoning; who is taking altitudes without a quadrant, or measuring depths without a sounding line. His inaccuracies cannot be detected. He may not transgress a single rule of the art. Yet he will fail to impress us with that correspondence between tones and emotions, which has such a power over our sympathies; and thus failing, his manner will be destitute of true expression. He may apply the right form of emphasis, whether of warning or rejoicing, or exultation, or mourning; but his swell or diminish, his delicacy or abruptness, will all be uncertain, as to quantities; for he has lost his only true measure, that of the kindling susceptibilities of his heart. As the degrees of emotion are in their own nature, incommensurable; so are these variations of tone. They can be properly adjusted only by the impulse of feeling. When feeling awakens into life, at that precise moment the song begins to rise and glow. His feelings suggest the exact quantities he is seeking for, and his tones re-act upon his feelings; till under their reciprocal influences, his manner becomes deeply and truly impressive.

Here we are furnished with the true secret of musical expression, in reference to devotional song. The vocalist himself must be devotional, at least so far as *transient* feelings of an appropriate kind and degree

can make him so ; and he must sing accurately through habit, and impressively through the suggestions of kindling emotion. Nothing less than this can constitute an expressive singer.

What we have said in reference to appropriate emphasis, will apply to other properties of enunciation which remain to be noticed. Such properties must be rendered familiar by practice. But the *quantities*, philosophically speaking, must still be measured by the kindlings of emotions.

FALLING FROM THE PITCH.

GREAT difficulties are often experienced by individuals, and even whole choirs, in reference to keeping the pitch. To some of these difficulties we formerly alluded. The best singers are occasionally subject to them ; and all are more or less interested in the inquiry how they can be obviated. The following hints, therefore, may not be unacceptable to our readers.

1. Choirs that are well disciplined in this respect, have need to be located in the practice room or church, with a great deal of care. The performers must be allowed to hear each other distinctly ; and to feel the harmony they are making, or they will soon be out of pitch.

2 This location is important in another respect. Sounds, as was shown in one of the early numbers of this Magazine, frequently undergo slight changes of pitch in their transmission. The finest ear, therefore, will sometimes be misled, even in the accustomed accuracy of its decisions. A mere change of place, will obviate this difficulty.

3 Uncultivated singers ought to be drilled on the scales, till they are able to sing them with tolerable accuracy : and the various parts in the score should be represented and properly sustained, by the members of a class or school, so that an experimental knowledge of the power of harmony may be early acquired. This rule is greatly neglected by teachers. It seems scarcely once to be thought of. To encourage his singers, the leader sings in a loud, hurried, and boisterous manner upon the air : so that one set of intervals will be continually doubled in the octave to the omission of others equally important to the harmony. This thing in the early stages of a school cannot *always* be avoided. But the judicious teacher will take early and frequent opportunities of getting up accurate and complete harmony, for the improvement of his pupils.

4 Pupils in aberrating from the pitch, will depart in opposite directions; some rising and others falling. Sometimes a balance of power in this respect, can be secured, by the individuals of a given part exchanging seats with each other. This may be done voluntarily, or at the suggestion of the teacher. An exchange of this kind without any definite method is often useful.

5. Confined air, fatigue, the prevalence of colds, or the mere want of interest among the pupils, will, for the time being, lead them to sing out of tune. In such cases, let the room be ventilated; or let the singers have a few minutes rest, while their attention is called to some leading principles of the art, as explained or illustrated by the teacher: or, in the exercise of singing, let the tunes never have too high a pitch.

6 Sometimes a choir will get into a habit of uniformly depressing or elevating the pitch; while they seldom appear to sing much out of tune. This is generally owing to some note of the scale, which in some one or more of its harmonic relations is constantly mistoned. The correction of that note will remove the difficulty. The seventh of the major scale, for instance, when immediately preceded and followed by the eighth, is almost universally tuned too high; yet the same note in its relation as fifth to the minor scale, will in a moment afterwards, be tuned with accuracy.

7. Individuals should not be employed as leaders on the various parts, who from any cause whatever, are liable to lose their self-possession. The same remark may be extended to the performance of solos or duets. The man who gets beside himself will necessarily lose his pitch. Too much excitement of any kind will tend to the same result.

8. The preceeding hints refer to vocal training without the aid of instruments. Strange as some may think of the remark, we hesitate not one moment in affirming, that this kind of training during the *early stages* of cultivation, is the most desirable, when it can be obtained. We have tried both methods thoroughly, for years; and have had too many opportunities for experiment and observation, to be mistaken in regard to this matter. But when voices and instruments are to be associated; then let the best and the most accurate of the pupils, sit nearest the instruments, that they may the better succeed in giving tone to the rest of the choir. This arrangement will be of immense consequence.

9. If the organ is the instrument used on the occasion, then the stops must be so adjusted as to give sufficient power to control the intonation of the singers, without stifling their ears with intense tones and powerful combinations. Unless the vocalists can be allowed, as the saying is,

to "hear themselves think," they can never perform to any good purpose; and might as well be out of the way. Many players know this, and yet persist in the practice of drowning every thing with their instruments. Such men ought to be chased from the temple of the Lord, with holy indignation. All are not such. Let those who *do well*, be abundantly patronized and encouraged.

For the Musical Magazine.

MR. EDITOR;—You have several times alluded in your pages to the subject of organs: but have not been so explicit on one single point as some of your readers could desire. I allude to the duty of a leader of a choir, wherever there is an organ accompaniment. Shall the organist or the leader assume the chief direction? If the organist with his powerful instrument is to govern every thing, and drive all before him, with a rail-road impetus or the power of a steam engine, and the vocal leader himself to be a mere organ-pipe, I for one, will have nothing to do with organs. I will oppose them at every point. If the organ is to be the principal, and the voices merely accessories, under its control, to be governed by the whim, or caprice or ignorance of the player, I say let others put their necks under the yoke if they choose; I never will. I cannot think it right. Nevertheless there can be no harm in knowing the opinion of the Editor of the Magazine, even if it should differ from that of a

PROFESSIONAL TEACHER.

REMARKS. The question here proposed, excites a good deal of interest, and occasions here and there serious difficulty. Yet to our own mind, it is a perfectly plain one. The organ is a harmonic instrument. In reference to the *pitch*, it *must* govern; and of course can never in *this* respect be controlled. It must *sometimes* be permitted to speak *loud*, or it will not be sufficiently influential in regard to *intonation*. Voices may accommodate each other as they rise or fall from the pitch in a similar direction. The organ has no such power; but it must of necessity bring every thing to its own standard; and so manage as to prevent the slightest deviation of the voices. Some tunes also, are more favorable to the organ or to the voice, than others. The *selection*, therefore, should be made with reference to both. Both parties have interests to be consulted. In the next place, the expression

of the sentiment belongs to both parties. If on the one hand the organist has no right to embarrass or control the voices in their enunciation: so on the other, the voices should permit the organist to do his own proper office of a corresponding nature, without complaint or interruption. Each party has its privileges; and neither can be wholly independent of the other, though the voice is the most important.

Matters standing thus, it appears evident that there ought to be maintained between the organist and vocal leader or teacher, a good understanding, and a friendly interchange of communication. An organist or a leader who has a domineering spirit, has no right to a place in the house of God. Even if he has the talent of a Haydn, let him be thrust out of place. He should not be tolerated for an hour.

But in cases of difficulty, who shall decide; who shall be allowed to have the casting vote? This again will depend on circumstances. We would say without hesitation, that where *talent is equal* between the parties, the voices should have the chief direction. These, according to the nature of devotion, are the principal, and the instrument the accessory. These are to become the living personages upon the painter's canvass, and that, the back-ground, the coloring or the beautiful border. Can that which is in its own proper nature accessory, or ornamental or adventitious, be made the principal thing and not do violence to the interests of the art? Impossible. We care not how much authority or precedent is arrayed against us, from musical men. With the Scriptures and common sense for our guide, our position in this matter, can be abundantly sustained. But where talent is *unequal*, and where this inequality, in many respects, is very considerable; in such a case, we would say, that the individual who, *on the whole*, is best informed as to the *entire claims of devotional music*, is the one who from necessity, should take the precedence. Mr. A, B, C, or D, from Italy, Germany, France, or England, or even their American imitators, who are great players, and who with their masterly style of execution know little and care less for devotional results, should never be entrusted with the chief direction. No, never. Such men on the other hand, as the late Mr. Dutton, of this city, or the present Mr. Mason of Boston—men of humbler pretensions, but uniting piety with intelligence and discretion, might lead us to the opposite conclusion. However, at the present time, the number of organists who are qualified to assume the sole direction, is exceedingly limited. Accompanists of small pretensions are *willing* to be directed, and lead; while most that we meet with of a different character, have need to be regulated by the authorities of the church.

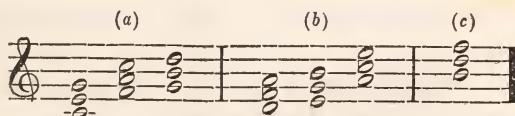
How few instances have we seen, where great powers of execution, from voluntary choice, are made properly subservient to the holy worship of a heart-searching God!! When they are so, let the organist have all due commendation, and be entitled to as large a share in the direction, as is consistent with the vocal interests. More than this he will not desire.

To sum up what we have said in a single word: we would say, that so far as our acquaintance extends, in nine cases out of ten, the accomplished and pious teacher, is the man to assume the chief direction. Yet, how few are even the teachers who bear these qualifications?

THEORETICAL.

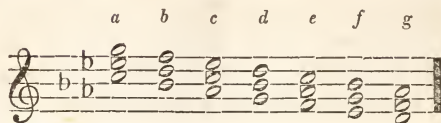
INVERSIONS. In our last we presented the inversions of the three fundamental concords of the scale, major and minor. Other notes in the scale, however, occasionally assume a character in some respects fundamental; and are found with either direct or inverted chords. We shall proceed to speak of them in their order.

Any note carrying its third and its fifth, to which the octave may at pleasure be added, is called a *triad*. If the third and fifth are both major, the triad is called major: if the third is called minor and the fifth major, the triad is called minor; and if the third and the fifth are both minor, the triad is said to be dissonant. The lowest note in a triad is called its root: and these roots, as we have intimated, may assume a temporary fundamental character. Each of the notes of the scale may in this way be occasionally treated as a simple dominant or tonic. A scale thus arranged contains seven triads. Those of the major scale may be thus arranged:



This scale, thus represented, contains three *major* triads, as at the reference (a) which are properly fundamental; three *minor* triads as at (b) which are occasionally used in a radical sense; and one *dissonant* triad as at (c) which also in some species of modulation is accounted fundamental.

The following are the triads of the minor scale, descending :



Here at the references *a*, *d* and *e*, the triads are *minor* ; at *b*, *c*, and *f*, they are *major* ; and at *g*, the triad is dissonant. The ascending scale (by semitonic elevations of the sixth and seventh intervals) embraces other varieties, which need not now be classified.

By the use of flats, sharps and naturals, the triads may be converted from major to minor, and from minor to major, from dissonant to consonant, &c., as the composer chooses. These changes are marked in thorough bass, by placing the accidental character under the base note thus :



The single flat, sharp, or natural in figured bass, has reference always to the character of the *third*, unless some figure, such as 2, 4, 5, 6, &c., is placed by the side of it by way of special designation. At the reference *a*, in the last example, the triad is rendered minor by flattening the third ; at *b*, it is rendered major by the natural, which counteracts the flat ; at *c*, it becomes dissonant by flattening both the third and the fifth. At *d*, the triad is rendered major, by sharpening the third ; at *e*, it becomes minor, by a restoring natural ; and at *f*, it becomes dissonant by flattening the fifth.

It is further observable, that two thirds united, a major and a minor, or a minor and a major, one above the other, constitute a perfect or major fifth, as at *a* and *b*, *d*, and *e* : while two minor thirds thus united, as at *c* and *f*, constitute an imperfect or minor fifth. Two major thirds, one directly above the other, sometimes by a sort of license occur in passages of transient harmony, forming a *redundant* fifth or third : but these combinations are classed among the discords.

With the above hints and illustrations before him, the reader will now understand the nature of the inversion of triads to be such as was explained in our last number, in reference to the three fundamental concords of the scale. To each of the triads contained in the first and second of the above examples, he may add the octave, and write down, and figure the inversions, just as he did on the former occasion, placing the roots in the bass staff or elsewhere, as the case requires. This will be no very difficult task, after the above explanations; and the reader who accomplishes it, will find himself improving, in his practical acquaintance with harmonic combinations. As the last example, however, may occasion some difficulty to the young pupil, we will write down the bass with its appropriate cyphers, leaving him to add the chords, with their omissions and doublings in the treble staff:

The musical notation shows two rows of triads and their inversions. The first row contains triads labeled *a*, *b*, and *c*. The second row contains triads labeled *d*, *e*, and *f*. Each triad is written on a treble staff with a C-clef. Below each triad, the root is written in the bass staff with a C-clef, and the inversion is indicated by a cypher (4, 3, or 2).

Label	Treble Staff Notes	Bass Staff Root	Inversion Cypher
<i>a</i>	C, E, G	C	4
<i>b</i>	D, F, A	D	3
<i>c</i>	E, G, B	E	2
<i>d</i>	F, A, C	F	4
<i>e</i>	G, B, D	G	3
<i>f</i>	A, C, E	A	2

Let not the young pupil be intimidated by the formidable appearance of the task here presented. He must learn to do one thing at a time.

If he has not *executed* the previous tasks, he had better at once, go back to the last number and review the whole subject of inversions, writing down deliberately and in full, the exercises proposed. Thus proceeding gradually, till he arrives to the last of the above examples, he will find it comparatively easy. Let the chords, as at (*a*) first be arranged and inverted; then the significancy of the cyphers beneath the bass staff, will readily appear. In like manner proceed with the chords at the references *b*, *c*, *d*, &c.; observing to place the proper flat, sharp, or natural, with the given note in each of its several positions upon the treble staff. The task will thus be accomplished with comparative ease.

A SOURCE OF MUSICAL EXPRESSION.

VARIOUS speculations have arisen, in reference to the true philosophy of expression, as contained in musical compositions. This subject has not been fully investigated; and perhaps never will be. Reference has been made to various harmonic distances and combinations, to chromatic and enharmonic modulations, to the principles of rhythm, to the necessary and accidental associations of thought and feeling as combined with musical sounds and passages; and to the extensive imitations of the voices of nature, animate and inanimate. All these things enter into the *materials* of musical expression; and those under the head of imitations are not the least important.

Gardner, a celebrated London professor, presents in his *Music of Nature*, multitudes of imitations which are at once amusing and instructive. Not to say that all the theoretical inferences he derives from them, are true or satisfactory, or even plausible; (for what musical writer has not failed in many things,) his book presents, nevertheless, much that is valuable in theory, and amusing in practice. One who has never thought of the subject, is at first delighted and surprised at the accuracy with which the author has recorded the specific noises of insects, songs of birds, cries of animals, lamentations of children, voices of the different passions expressed by human beings, &c.; all of which are instinctive and of course substantially the same in all ages and generations: but when he comes to examine the amount and the character of the musical phraseology thus procured, and to compare it with the materials that go to make up a modern specimen of composition of the highest order of excellence, he is quite astounded at the result. Who, for instance, would have thought of looking to birds and insects for the origin of arpeggios and acciacaturas, and rhythmical lengths and proportions; or to cows for the slide of an octave, or to the howl of a dog for a highly impassioned semitonic descent by flats! Some of the sublimest strains of vocal and instrumental music, are largely indebted to such materials as these, for their specific character and interest; while at the same time the composer, perhaps, never once thought of the precise origin of a single clause or passage in the whole piece, but just gave vent to his musical feelings, and poured forth his strains as the overflowings of a rich and inventive imagination. Imitations such as we speak of, are not perfect in every instance; and it is necessary that they should not be so, in all music that aspires to dignified sentiment.

The literal howling of a dog, the lowing of a cow, or the braying of a long-eared animal for instance, would be a miserable substitute for the unintentional imitations of such things, which we may observe in a fine symphony of Haydn or Beethoven. Yet musical imitations like those of poetry and painting, must nevertheless have their originals in nature if they are to produce the right influence upon us.

There is a still deeper question arising in connexion with this interesting subject; one that enters upon the philosophy of these instinctive tones, and phrases and combinations. But who can answer it? The German theorists will give us their volumes of musical metaphysics, which are about as *rational* as their books of mysticism on polemical theology. But when we leave simple facts, and go on with inference upon inference, in constructing a ladder with which to scale the intellectual heavens; we shall labor to little purpose, and at best be rewarded with only the quintessence of moonshine.

MISCELLANEOUS.

THE miscellaneous department in our last number was by an oversight, termed *theoretical*—a small mistake so far as the nature of the articles was concerned. We are beginning to lay our hand of late, on some materials, which promise to afford a rich variety to these departments; and in the mean time should be pleased with receiving short and well written communications on such topics of interest as would be instructive or interesting to our readers. We take this opportunity also to say, that our *private* correspondence, must, in most cases, the present season, be greatly abridged for want of time. We are pleased to receive letters, but if we were to answer all that seem entitled to a reply, we should have very little time remaining for our editorial labor.

May we not also be allowed to offer another suggestion? Our patrons are desirous of the increased circulation of this work. So at least they tell us; and they seem, in many instances, to put a higher estimate upon its influence, than we can suppose is warranted by the real merits of the Magazine. Yet, since this is so, why will they not undertake as individuals, to help us to additional subscribers? True, it is customary to send agents and solicitors abroad in aid of such things: but we have, ourselves, little leisure or opportunity, to attend to such agencies.

If a patron likes this work and wishes to extend its usefulness, let him show it to his musical neighbors and invite them to subscribe for it. In this way, its usefulness will be increased.

Among the private letters on file, to be answered in a private way, as soon as leisure permits, is one which contains among other things, a few remarks of great interest to the friends of devotional music.

The writer expresses his alarm in reference to the multiplication of music books, designed for the use of churches and choirs. While the mass of such publications, embraced that which was regarded as mere trash, and acknowledged to be so, there was a remedy at hand. The issuing of a very small number of works of a standard character, would in time, effect the useful task of expurgation, and establish the public taste upon a true and permanent basis: but now the would-be standard works themselves are so constantly multiplying, that any one of them cannot be thoroughly examined, before another, and another, and yet another are crowding in, to occupy its place. Suppose any choir refused to supply itself? no matter: some whole souled amateur, who has more zeal than discretion, will make them a present of the very newest of all the new "standards;" and six months thereafter, another will do a similar act of kindness. It is a good thing for every choir to have a large library; the liberal donors must all be complimented, and the books all used as fast as they multiply. Who can calculate where this thing will end? No single book will be thoroughly tried. We shall have no *real* standard. Taste will deteriorate, through neglect of discrimination; and the result will be that the former "trash," will be exchanged for the mere articles of a *lumber yard*, good, bad, indifferent and worthless, to be put off in a lump, to the highest bidder.

Such are the views of a correspondent, who knows how to judge, and how to discriminate; and who feels deeply anxious for the welfare of the cause we are advocating. Would that there were less occasion for his anxiety. Still there is hope. "*Lumber*" itself will depreciate. There will soon be a reaction in the market. At the present rates of depreciation, our "standard" lumber will soon become "trash," acknowledged to be so; and then, supplies will arise from some other quarter, of a better quality. Instead of hickory, and oak, and hemlock, and bass, and dogwood, and the greenest of the swamp cullings, all intermingled; we shall then perchance, by an inverted scale of gradation, proceed from hickory timber to brick, and marble, and granite, and ada-

mant, with all the precious stones and metals. The subject, however, has become too serious for trifling: and our correspondent is by no means alone in his solicitude.

THE NEW-YORK ACADEMY OF SACRED MUSIC.

THIS Institution, from the nature of the objects which it embraces, seems destined to pursue a noiseless course; affecting its important purposes in a gradual way, through the progress of musical improvement; and not by any sudden process of superinduction upon the public mind. Taste in music, if it is to be genuine, must not be of sudden, accidental, spontaneous growth. It must be based upon just principles, and reared by the careful hand of cultivation. Especially is this true in relation to music for devotional purposes. The greatest mistakes are made, and the most unfounded prejudices induced where other courses have been pursued. Any musical institution without some just principles for its foundation, is at best but an edifice upon the sand. Ceaseless waves of innovation will beat upon it, till it lies in ruins. The erection of an institution of this character, requires time and effort. If anything of consequence is to be attained beyond tasteful amusement, scientific gratification, or professional display; the builders must look well to the foundations of the edifice; and guard with vigilance, the character of the superstructure.

But though we thus speak, the New-York Musical Academy, we trust, is not destined to disappoint the expectations of its founders. It has prospered thus far, during the brief period of its existence, beyond our anticipations. As one of the officiating members of the Academy, we take a lively interest in its proceedings; and notwithstanding the delicacy of the circumstances in which we are placed, shall take this opportunity of complying with a vote of the directors of the institution, by publishing some of the minutes which relate to the recent Anniversary.

THE NEW-YORK MUSICAL ACADEMY held its first annual meeting on the 29th of January last, at the session room of the Brick Chapel, corner of Nassau and Chatham Streets, at 7 o'clock in the evening.

The Constitution, according to the report presented by a committee

of the directors previously appointed for this purpose, was unanimously adopted, in a condensed and revised form. Its leading features however, have undergone no material alteration.

The following officers were chosen on the occasion, viz :

President,	REV. GARDNER SPRING, D. D.
First Vice President,	REV. J. J. OWEN,
Second “	MR. MARCUS WILBUR,
Third “	MR. W. W. CHESTER,
Corresponding Secretary,	MR. SOLOMON WARRINER, JUN.
Recording “	MR. THOMAS N. AYRES,
Treasurer,	MR. ELIJAH CLARK,
Librarian,	MR. EZRA COLLIER,
Vocal leader,	MR. S. B. POND.
Professor of Musical Elocution,	MR. THOMAS HASTINGS,
“ Elementary Instruction,	MR. ABNER JONES,
“ Instrumental Music,	MR. J. C. ANDREWS, of Troy.

DIRECTORS :

Mr. R. H. Fairbanks,	Mr. W. D. Holt,
Mr. George Andrews,	Mr. Jireh Bull,
Mr. Charles Holt, jr.	Mr. Seward Wyman,
Mr. Lucius Hart,	Lewis Warriner,
Mr. W. Hopkins.	

Committee of Finance,

Mr. W. W. Chester,
Mr. Ezra Collier,
Mr. Th. N. Ayres,
Mr. Lucius Hart,
Mr. W. D. Holt,
Mr. Marcus Wilbur,
Mr. Elijah Clark,

Music Committee.

Mr. Th. Hastings,
Mr. Geo. Andrews,
Mr. Ch. Holt, jr.
Mr. S. Warriner, jr.
Jireh Bull,
Mr. S. B. Pond,
Mr. J. Andrews.

The business of the Institution occupied but a small portion of the evening ; and the remainder was devoted to musical addresses and performances.

Mr. Hastings, without assigning his reasons in detail, declined acceptance of the professorship to which he had been elected : but consented to do the duties contemplated in connexion with the office.

By previous appointment, he proceeded to offer a short address on *the difference between the music of the imagination and that of the heart, as applied to the subject of religion*. From the few moments allotted him, he could only glance at the subject: but endeavored to show that the distinction in question was a radical one, and one of vital importance to the interests of cultivation. The highest specimens of the sacred music of the modern German school, are almost exclusively of an imaginative character. The composers themselves, seldom aspire to the character of personal worshippers. They present us with a sort of moral painting highly descriptive, and often strikingly beautiful and enchanting. They call forth our highest raptures at a moment's warning; and lead us captive at their pleasure. Almost at any time, they can take us, as by storm, kindle us into a conflagration of emotions, or inundate us with the tears of sensibility. After all, the effect is not spiritual. It was never designed to be so. Such a calculation could never have entered the mind of the composers: and their great performers are of the same school.

The extensive efforts which are put forth among a certain class of cultivators, to make this highest style of the imaginative school, the basis of taste in devotional music, will ultimately lead, if it be not checked, to the most disastrous consequences.

This truth is too evident to need illustration. 'The true Christian orator never commences his discourse with the thunder and lightning of eloquence. He addresses himself to the existing state of emotions. He begins in a simple manner, to open the avenues of thought and reflection; and touches the chords of emotion in such a manner as to enforce certain definite principles, motives, and reflections; the design of which, is, to stir up the minds of his hearers to holy diligence and activity. It is left to the "flowery speaker," the "ranter," the heartless declaimer to pursue the opposite course. Such persons will sometimes charm the multitude, and lead them for a season, they know not, and care not whither. They are like the religious novelist, who infuses more of sublunary delights than of heavenly contemplations; or like the historic painter, who gives us the sweetest blendings of light and shade, or the most striking attitudes and figures, while the personages, destitute of real heart, are the mere images of tasteful sentimentality.

The Christian vocalist, who has a truly pious heart, must stand aloof from such influences as these, if he intends his performances shall subserve the purpose of spiritual edification. He must manage as far as possible, like the true christian orator. Both have the same classes of

persons to operate upon, the same truths and motives to enforce, the same imagination to deal with : and both are alike responsible to God for the kind of influence they exert upon the worshippers.

This subject should have great weight with the conscientious mind. Influences have gone abroad over the face of the land, which are not easily counteracted. It is time for the friends of a pure worship to cleanse themselves, to speak out, and begin to apply in earnest the only effectual remedy. Let them become the *prayerful, devout cultivators of devotional music*. Nothing short of this will arrest the progress of the threatening evils.

This train of remarks was accompanied with occasional references to the current specimens of music ; and would have been farther extended, had there been sufficient time.

Rev. Dr. Spring, owing to the pressure of other engagements, did not make his appearance till a late hour of the evening. He felt some difficulty in accepting his appointment, because he had so little time at his command. Yet the subject was one that deeply interested him, and one from which he could not withhold his influence. In signifying his acceptance, he would cheerfully pledge himself to be present at the meetings as often as would on the whole be consistent with other engagements.

His remarks were well timed and appropriate to the occasion. He alluded to the importance of the leading objects of the Institution ; spoke of the recent improvements in the church music of this city ; and referred to the same interest on the other side of the Atlantic.

There was a great want of pious well informed teachers in this country. Such men had not been sufficiently patronized. They had been obliged to seek other employments for the sustenance of their families. The church had done wrong : she should have sustained them. Were she to do her duty in this respect, the number of competent teachers would increase. This subject was better understood by the evangelical churches of Europe. There, the workmen in this department, were deemed worthy of their hire. Little idea was entertained in this country, of the extent of the pecuniary appropriations which are there made, in aid of the promotion of church music.

The importance of this subject was seldom rightly appreciated. The influence of good devotional music was far greater in a congregation of worshippers, than most persons seem willing to believe.

The subject was farther pursued ; and the members were deeply interested in the remarks of the speaker, flowing as they did, spontane-

ously from emotions called forth by the circumstances of the occasion. Not having taken notes at the time, it is out of our power to do justice to them, by any written report ; nor were they intended for the public eye.

The constitution as amended, does not differ very essentially from such as are common to musical societies, which have a *similar object* in view. The object of the institution is "TO PROMOTE THE CAUSE OF DEVOTIONAL CHURCH MUSIC." In this respect, the Academy has claims of a special nature, which we trust will never be lost sight of by its members.

For the Musical Magazine.

A MUSICAL ENORMITY.

MR. EDITOR.—Permit me to suppose a case which has no real existence, for the purpose of presenting another, somewhat of a similar character, whose enormity is not sufficiently realized. The nature of some things is the most distinctly seen through the medium of such a comparison.

Suppose then, that some celebrated teacher of elocution obtains from pious families of this city, a large class of lads who need to be instructed in the rules of that art ; so that as they grow up to years of manhood, and take part in the public debates and transactions, they may have the advantage of being impressive speakers. Here is a good object ; and one which all approve. And as to teachers, economy requires that the best ones should be preferred ; those who are at once, the best informed and the most apt to teach. But suppose that this teacher, from considerations of a scientific nature, either false or genuine in themselves, goes to the lads and advises them never to open their lips in prayer, till the art of elocution is fully mastered. Let them cease from this duty, lest they contract some bad habits of enunciation, and acquire somewhat of the tone and accent of canting hypocrites and enthusiasts. Let them pursue this course from three to six years, and he will make them in every respect, the most elegant and accomplished speakers. He will teach them in the end, if they live so long, to enunciate their prayers in the finest manner ; and he will even now give them some choice specimens of supplication to the heathen gods, with the greatest

pleasure, if they choose; but not a syllable of the ordinary kind of trash must fall from their lips, if they ever expect to become first rate speakers.

Now, Mr. Editor, is there a Christian parent in this city who would not be shocked at such a proposal as this? Would it not call forth the strongest sentiments of indignation at such wickedness, and unprincipled Atheism? Such a teacher would not be tolerated for a day, nor an hour.

Yet strange to tell, the same christian families will permit the celebrated music-teacher to lay a similar restraint upon all the daughters of the household, in reference to singing the praises of God!! This is no supposititious case. It is one of daily occurrence in the midst of us; while its real enormity, for the most part, remains unsuspected. I hope you will expose this practice in your pages to the utmost.

KENANIAH.

For the Musical Magazine.

MR. EDITOR,—I send you the following with the hope that some one will set it to appropriate music. I know of no tune of this metre, except the secular one, "Scotts wha ha!"

1. Saviour, hear me when I call;
 Lowly, at thy feet I fall;
 Jesus, thou art all in all;
 Hear my humble cry:
 Source divine of every grace,
 Cheer me with thy smiling face,
 Fill me with thy heav'nly peace,
 Bring salvation nigh.
2. In thine absence how I mourn,
 Griev'd, afflicted, tempest-worn,
 Waiting still thy kind return,
 When wilt thou appear?
 Thou canst all my sins forgive:
 Thou canst bid the dying live;
 Lord, in thee will I believe,
 Thou wilt hear my pray'r.
3. Let the shadows quickly flee;
 Let me now thy fullness see,
 While I hide myself in thee,
 At this trying hour:
 Thou canst every snare destroy;
 Thou canst fill my soul with joy;
 And with praise my tongue employ,
 Now and evermore.

A. Z.

THE MUSICAL MAGAZINE.

VOL. I.

NEW-YORK, APRIL, 1836.

No. 12.

PRACTICAL.

VOCAL EXECUTION.

EXPRESSION. In our last we considered the powers of emphasis under the influence of kindling emotion, as constituting in the well trained vocalist, the true basis of expression. Other particulars, however, remain to be added.

II. Loudness and softness have much to do with musical expression. We do not here refer to those extremes of vehemence and feebleness which are so subversive of every principle of good taste; but to that occasional increase and diminution of volume, which has some resemblance to the emphatical, and the undertone enunciations, of the cultivated speaker. This increase and diminution of volume should be regulated, not by the mere verbage or by the figures employed in descriptive poetry; but by the pure emotions which arise in the contemplation of divine things, as presented in the subject matter of the song. A single example will render our meaning obvious. Cowper's stanza:

Judge not the Lord, by *feeble sense*,
But trust him for *his grace*,
Behind a *frowning providence*,
He hides a *smiling face*.

has for instance, four characteristic phrases as here marked in Italics, each of which requires an increase or diminution of volume. Yet the changes should not be great; so far as vocal expression is concerned, they should resemble the gradual swell and diminish of the organ rather than the sudden changes effected on the powers of that instrument by the drawing of stops. The phrase *feeble sense*, for instance, should not be sung really in a feeble manner; nor is it necessary for the choir to assume a *frowning* tone in a subsequent phrase. This is turning the subject into burlesque. The organist, indeed, has more liberty. If only his instrument is not too prominent, he may greatly diminish his tones

in the one case, and make them in the other, like the low mutterings of distant thunder without "overstepping the modesty of nature." He is allowed to do this because he is an accompanist, occupying a secondary place, yet if he aims to be the principal performer, and endeavors to throw the voices into the back-ground, he then commits a double transgression, and his management cannot be too strongly censured. But the vocalists as the principal performers are allowed no such licence, especially in *devotional* song, where every thing should be solemn, chaste, simple and sincere. In secular music the principle is less observed; and in miscellaneous pieces, of sacred music, not designed for devotional purposes—if indeed it be right to consider them sacred in any important sense, the entire strictness of the principle, will not be contended for. But when the soul is actually engaged in communion with God, the whole manner of the performance should be chastened, and the enunciation entirely removed from every thing that savors of mimetic imitation.

Should the vocalist then observe no distinctions, such as we have referred to? This would be to err on the opposite extreme. He need not become inanimate, in order to free himself from the charge of mimicry and affectation. A little good sense united with christian feeling, will readily suggest the style of enunciation required. The principles which regulate the public speaker may be taken for his guide. Every good reader who pronounces the above stanza with characteristic emotion, will make some perceivable changes in the volume of tone, at each of the four phrases above mentioned. It may be difficult to describe these changes, because quantities are incommensurable; and it may be that no two persons will read the stanza precisely in the same manner. Yet in one thing all good readers will agree: all will make changes of some sort, corresponding more or less with the variations of sentiment embraced in the stanza. Let this hint serve as a guide to the leading vocalist, and let the members of his choir conform to his manner, as far as circumstances will allow.

These changes in the volume of tone are quite indispensable to good singing. They ought to be cultivated with untiring assiduity. A performance in other respects creditable, will be lifeless and inexpressive when these are wanting. The stanza above quoted, is not remarkable for its characteristics. Some stanzas would require greater and more sudden changes; and others, such as are smaller and more gradual. But the principle involved, is in all cases the same: and it is just as important here, as it is in oratory, and precisely for the same reasons. The

light and shade of sentiment should be marked both by the singer and the speaker, if the manner is to have any influence upon our susceptibilities, or serve to waken attention to the varieties of thought and emotion which continually occur in a public discourse or song.

But how shall cultivation do its appropriate office in this matter? This is a question of some moment. In most choirs, we fear, it is little thought of: at best, the attention is first brought to bear upon it, in the public performance. This is wrong. There should be a previous work of preparation, adapted as far as may be, to coming exigencies. How this work can best be accomplished, will be more readily seen in the sequel, after we shall have noticed other particulars that relate to the subject of expression. The importance of this work, however, will not be denied. Nor must the charge of fastidiousness be brought against these remarks. We do not contend for the extreme refinements of fashionable style: we are not pleading in behalf of embellishments that so readily catch the public ear. We are not urging the claims of musical erudition. We do not ask for the cultivation of a *prima donna* of the Opera or Theatre. Let all these be set aside, and yet our principle remains unaffected. It is a fundamental principle, easy of application where cultivation is rightly directed, and industriously employed.

A single inference arises from the above remarks, which should not be overlooked. If increase and diminution of volume are so essential to good vocal music it becomes a matter of great importance, that the powers of voice are rightly developed by cultivation. The man who has a boisterous or a whining, nasal tone, or reads with his teeth or lips nearly closed, may possess as many other qualifications as he chooses; but it will be all to little purpose. He will still be a miserable reader. The same principle applies still more thoroughly to vocal music which claims to be itself, the highest essence of elocution. Teachers should remember this, and pupils should not be slow to improve under such hints as are given. A little practice of a special character, repeated daily, will in time work wonders with the voice. Characteristic emphasis as well as the increase and diminution of tone requires indispensably, that developement of vocal powers, for which we plead. If this first step to musical expression continues to be neglected, the subsequent ones, comparatively speaking, will be to little purpose. The voice which is unformed, will seldom have much influence over our musical susceptibilities.

THE METRONOME.

THE importance of this little instrument in regulating the time of a movement is beginning to be appreciated. Composers who mark the time by figures indicating certain degrees of the Metronome, feel assured that they express their mind intelligibly to the executant; and the latter with a good instrument in hand, feels equally confident, that he knows in this matter, the intention of the composer. In other things he may still be at a loss, but in respect of the time, there is no longer any ground for mistake: the rhythmical mechanism is illustrated sufficiently for all the purposes of practice.

In sacred music, however, the movement of the same piece will often vary, according to the nature of the subject or interest of the occasion. The same tunes sung to words of different character, and even to different stanzas of the same psalm or hymn, will be sung faster or slower, without much regard to the marks of the composer in reference to the precise character of a movement.

This circumstance is very perplexing to the young pupil: and, not unfrequently, it occasions embarrassment to the teacher. But the latter should not on this account object to the Metronome, as an instrument to mark the time in schools, and private rehearsals. The instrument will here be of great use. From the very fact that time is occasionally to be varied, it becomes the more necessary that it be accurately measured and observed. Many choirs while endeavoring to vary the time of a movement, so as to correspond with the spirit of a psalm or hymn, do little else than become bad timeists. They vary the movement at pleasure, without the least computation of time according to the measures. In this way they transgress all the rules of time, and practically set at naught every principle of rhythm.

There are two authorised methods of varying the time of a movement. In one the proposed variation is instantaneous, as if the degree *thirty* were to be suddenly exchanged for *twenty-five* or *forty*: in the other, the variation is gradual as when the movement undergoes such a change in the course of some half a dozen measures, and then proceeds as before in a uniform manner, faster or slower as the case may be, till a second variation is required. How obvious is it, that when there is little accuracy of calculation, these two distinctions will be confounded? A gradual change backward and forward, made apparently at random; who can tell while listening, whether it is designed or not? On this ac-

count sudden changes are generally to be preferred, in which the time before and after the change, is marked with equal accuracy.

Yet the very fact that changes of either kind are allowed, as we have intimated, renders entire accuracy the more indispensable. Choirs that take this liberty with the movement need special training on account of it. They are ever prone to become deficient in regard to accuracy, and this while they least suspect it. Choristers and teachers are also liable to the same difficulty, even while they may think themselves as accurate as so many mechanical machines. The introduction of a Metronome into the school will soon show the delusion.

Most persons that have never tried this experiment, would be astonished at the result. Our enterprising teachers should not be slow in availing themselves of such a help as is found in the Metronome. We would not recommend its constant use, lest the style of the singers should become too evidently labored and mechanical; but occasionally introduced it will be of great service.

MISCELLANEOUS.

THE present number closes the first volume of the Magazine. Our labors in this department of effort, have been pleasant; and if they have not yielded us a *golden* increase, we have not in this respect been disappointed. Still if these labors are to be continued, it seems right to calculate on a fair remuneration. The next volume if it is not to be the last, must secure increased patronage. This we trust it will not fail to do, as indications are of an encouraging character. If those who wish the work to be continued, will individually, exert their influence the thing is decided, the work will be sustained.

We are obliged for the want of room to defer several articles till our next number. Interesting letters also have come to hand, not intended for publication, but soliciting a private answer. In most cases, we are compelled to decline this species of labor; through the want of leisure. Private hints, however, may sometimes receive a public notice that will be on the whole satisfactory.

One correspondent complains of the absence of a musical conscience among professing christians. We wish there were less ground for such

a complaint; the deficiency is as extensive as it is obvious and painful. But there is no better way than to toil onward in the straight path of duty: and when a choir begins to sing to general edification, and especially when their influence is found to pervade the social religious circle, conscience will begin to show some symptoms of life. This social influence of devotional music is all important. It has been quite too much neglected. To the neglecters of cultivation the performances of a well disciplined choir, often appear to assume the aspect of display. Their manner is thought to be too critical and their taste too refined for devotional edification: and, however unfounded such views may be, they never fail to operate unfavorably upon the minds that entertain them. But let the same sweet breathings of song find their way into the evening lecture, and the praying circle, stealing unawares upon the ears of pious susceptibility, and prejudice will be disarmed, the heart will be affected, and conscience will be enlightened and in some manner restored to its activity. Let this experiment be tried. It has at least, in some given cases been attended with pleasing success. Results are not always immediate. A little time and self-denial, and perseverance, accompanied by a truly christian spirit, will decide the matter.

Some of our letters are from missionary friends, who feel in a strange land, the sweet solace of christian song. A few extracts from these sources are in reserve for subsequent numbers. Missionaries who are qualifying themselves for their intended work, ought if possible, to pay some attention to this branch of science before leaving the country. They will know how to prize it at a future day.

Among the multiplied specimens of original music, that come to hand, we find here and there, some choice gleanings of melody, with which to enrich our pages. By suppressing the rest, we consult equally our own taste and the reputation of our correspondents. A number on hand, have not yet been disposed of. Deficiencies in harmony, we can easily remedy, where the melody is good. Two specimens have been sent us, intended as music for the hymn contained in our last number: but in both, the *rhythmical* arrangement was inappropriate.

Pleasing results of a religious nature, we are gratified to learn, attend in some instances, the labors of pious teachers. Not only individual cases of hopeful conversion are witnessed, but such displays of Divine grace as may be said to constitute a revival. Such blessings should be earnestly sought for; and no doubt they would be oftener witnessed, and be more abundant, if there was less unbelief among those who have this matter in charge. Though ministers and professed christians for-

get to pray for the singing school and choir, and instructor: let not the latter be discouraged. If he will only be faithful in effort and persevering in prayer, he may yet obtain the blessing. God is on his side. The Lord of Assemblies goes before him, to prepare an acceptable sacrifice of praise; and he can bless the feeblest instrumentality in the conversion of the soul.

THE MISCELLANY. The pieces of music embraced in this volume of the Magazine are regularly numbered for the purpose of separate binding. Extra quantities of this music are bound together in a little volume entitled the MISCELLANY. Schools and choirs can supply themselves with it at a reasonable rate if the application is not too long delayed. Those who play the piano forte or organ, will find the chords arranged for the convenience of playing. Pious families ought not to use these instruments so exclusively for secular purposes, as they are wont to do.

SHEETS OF SACRED MUSIC FOR THE PIANO FORTE. It gives us pleasure to learn that there is an increasing demand for sacred music, among pupils upon the piano forte. This is an encouraging token. Among the music sheets prepared for this object, we would mention, as worthy of patronage, the series now issuing by Messrs. Firth and Hall of this city. Though not arranged in every instance, according to the strictest rules of harmony (as they ought to be) they are got up with some taste, the melodies are pleasant, and the general style is attractive.

THE CHRISTIAN PSALMIST, or Watts' Psalms and Hymns, with copious selections from other sources, the whole carefully revised and arranged, with directions for musical expression. By Thomas Hastings and William Patton. New York. Ezra Collier. 1836. p. p. 728, 24 mo. A work which has been several years in preparation, has at length made its appearance under this title, and is beginning to be adopted by some of the city churches. Of its merits or deficiencies, or claims upon the public patronage we shall not be allowed to speak, for we are personally interested. Yet we may venture to say that no labor or expense has been spared, but every pains taken to render the work what it should be, to meet the wants of the American churches.

Watts as is well known, did not versify all of the hundred and fifty Psalms ; and in some of the books now in circulation, this deficiency, is increased by farther omissions. The Christian Psalmist supplies this deficiency, and adds occasional specimens from the later works of Montgomery and others, to enrich this part of the work. The hymns, six hundred and forty three in number, embrace a great variety of topics, and have been arranged with the strictest reference to convenience in selection, and to the edification of the devotional reader.

“ The great importance of lyrical character has not been overlooked : but the compilers have not dared to sacrifice sense to sound, devotional sentiment to the beauties of diction, or unity of design to the special convenience of musical adaptation. The great interests of devotional edification can be secured, only in proportion as the claims of music and poetry, pious sentiment and discriminating taste are properly united. The musical references are the initials of technical terms in common use, and the tunes named in connexion with the poetic pieces are for the most part, such plain and familiar ones, that their character will not be easily misunderstood. The compilers, located in this city within a few doors of each other, have had every advantage of mutual labor and consultation which could have been desired. How they have succeeded in their undertaking must be left to the public decision.”

For the Musical Magazine.

MR. EDITOR.—There is one subject of great interest to choirs composed of pious individuals, which appears not to have awakened the attention of your correspondents nor indeed of the extensive class of church-members to whom it applies. I will take the liberty of stating it in the form of a question, in order that your own mind or that of some qualified correspondent may at once perceive its bearing, and throw upon it, through your pages, some of the light which it undoubtedly will receive at some future day, if not at present.

The question is this : Are not the duties of a choir of singers in a christian church sufficiently important and spiritual to require constantly a special meeting once during the week, and some special and united preparation of voice and mind on the Sabbath itself, previous to the opening of public worship ?

The bearings of this question, and the inferences which it allows, if they are fully brought to view, will startle the mind of those who have not interested themselves in the adaptation of music to the worship of God. Such persons may possibly ascribe this suggestion to enthusiasm, if to nothing worse. But if the writer is not mistaken the time will come when the duties of the choir will be made paramount in practice, as they are now in fact, to those of the Sabbath school, Bible class, &c., and when they will receive the same general attention and apportionment of time, which those branches of church duties now receive. I forbear to discuss the subject however, and desire to leave it, with my communication, at your disposal.

AN INSTRUCTOR.

We are glad to find that there is *one* instructor who drinks deep into the spiritual interest of his employment. Doubtless there are others who entertain similar views; though we fear the number is not large. We should be pleased to receive well written communications on this important topic. Let them however, be brief, and directly to the point. Such articles would do good. Meanwhile the question ought not to rest. It cannot be that any spiritual portion of the worship of God will flourish, without special preparation and prayer. Praise, without it, dwindles of course into solemn mockery.

FOREIGN EXTRACTS.

FROM such gleanings as the following, our readers will see, that the opinions and principles we advocate, are not peculiar to ourselves.

The late Doct. Gibson, bishop of London in his directions to the clergy of his diocese says, and to the end that the psalms may be sung in a more devout manner, it is further to be wished, that the people of every parish, and especially the youth, were trained up and accustomed to an orderly way of singing, since that is the proper season of forming the voice as well as the mind: and the regularity into which it is then cast with great ease, will remain with them during life.

Extract from "Music of the Church." "It is the duty of those who have the power, to improve or reform the inefficient or improper administration of the musical portion of the church service; nor should they be deterred by the obstructions naturally to be expected. The objection to reform is usually compounded of two ingredients, ignorance

and self-conceit. It proceeds from an utter misconception of the real design and nature of the service. Singers frequently persuade themselves, that the psalmody is entirely their province, and reprobate any attempt on the part of the people to unite, as an infringement upon their rights."

"The parent who cultivates" says Latrobe, "for spiritual purposes, the vocal talents of his children, undertakes a task as pleasing as it is beneficial."—"So seldom is the practice of sacred music admitted in the general plan of education, whether at home or in schools, that the advantages resulting from it are almost conjectural. Yet are they not unworthy of consideration: and when we observe to what extent schools are multiplying in the country, it is surely high time to propose a word in favor of an art which demands attention from dissenters, as well as church-men, proportioned to its importance as a stimulator of youthful feeling.—Few are ignorant of the power of music to enliven the spirits, refresh the weariness incident upon intellectual exertions, calm the many perturbations which harrass a soul diseased."

An Extract of a sermon preached at Bristol, is as follows: "An eminent Swedish professor who lately visited this country, has stated that he has had a class of two hundred persons at one time, and some among them of the highest ranks of society, who thought it no degradation to associate with persons of much humbler condition, than themselves in the practice of sacred music, and in preparing themselves for the public service of God."

The Eclectic Review says, "We think that there are religious motives which urge an attention to music as a science, because it is only when studied as we study any other language, that we can learn to speak and understand it aright."

Latrobe says again, "The mere *exercise* of the voice requires no systematic study of the science, but just so much musical perception as to understand the progress of a single melody."—"A superior talent for the higher branches of musical attainment may indeed be uncommon: but a capacity for that degree of acquirement which enables man to fulfil his part in the performance of plain psalmody, is a gift as general as it is liberal. In the kingdom of nature, we always find the most useful gifts, the most unlimited in their distribution; the ornamental on the other hand, proportionably rare."

Another writer furnishes the following hints:—"As in the arrangement of a choir, the air should be strictly confined to treble voices, the same rule should also be observed throughout the congregation. But

there are many men whose voices are tolerably good, and who take delight in psalmody, who yet confine themselves to the prohibited part, and fancy they can sing no other : in their case what is to be done ? Are they to spoil the singing of the congregation where they worship, by persisting in such a practice, or are they to sit in silence ? We answer let them do neither. Let them sing with all their hearts, but let them sing those parts for which their voices are adapted. Though the principal melody is denied them, they may still make their choice of the three parts that remain. Let all who can, sing the bass, as that part is the most important, and gives solidity and vigor to all the rest. Let those whose voices cannot descend to the lowest notes of the bass, sing the tenor. And let the remaining few whose voices are clear and shrill, confine their attention to the alto. But some may ask—How is all this to be done, since in most cases, these persons know nothing of music. We reply, let them learn. To sing a plain psalm tune even at sight, is no difficult attainment. Any man who has sense enough to spell his own name, provided he has a taste for music, and a mind for application, might in the course of a few weeks, obtain all the knowledge that would be necessary for such a purpose. And surely a *Christian* need not be told, that, to sing the praises of God, with understanding, is an attainment neither to be despised nor undervalued."

Another writer says, "That a bass, because a low voice, should resemble more the growl of an animal, than the tone of a musical instrument, is an error which has arisen from imitation of powerful voices exercised without any other feeling than the personal gratification of being regarded as capable of making a great *noise*, and a want of judgment to distinguish between that and *tone*. Consentaneous practice with the occasional direction of an intelligent instructor, will enable a choir of mediocre voices, to produce effects infinitely superior to finer voices not previously in the habit of associating. A careful exactitude to the utterance of every word and syllable, will greatly tend to perfection. Good treble voices are said to be scarce, but the only reason is, that little trouble is taken to search them out and bring them forward."

A writer has the following remark on the importance of the words as a basis of song :

"Upon singers studious of fulfilling faithfully their duty, with credit to themselves, pleasure to their hearers, and advantage to the sacred cause in which they are engaged, it may appear almost superfluous to press an earnest consideration of the words they are about to utter. To a mind of the least feeling, a coincident sympathy cannot fail to be ex-

erted; the effort of which will be an amazing increase of energy or pathos, as the subject may require; and which will indeed demonstrate the utmost magical influence of sound when united with sense. Mechanical directions may be comprised in few words. A careful attention to pure vocalization in the accurate delivery of the vowels, either alone or in combination, and an avoidance of a practice shocking in its effect, and the result of mere, want of exertion, namely singing through the nose, will render a voice of ordinary qualification highly desirable and pleasing."

"Nothing," says Latrobe, "so greatly enlivens family devotion, as sacred music. It has a soothing influence to wean the mind from those earthly cares, which are the 'burthen of the week,' and elevates the affections towards God."

"When I first came to my parish," says an English clergyman, "I found to my great grief, the people very ignorant and irreligious, the place of divine worship indecently kept, the public service neither understood nor attended, the ministration of the Lord's Supper supported only by the piety of three or four communicants, and the divine ordinance of singing psalms almost laid aside. I considered by what means I might redress this general neglect of religion, and at first I began to teach three or four youths the skill of singing psalms orderly, and according to rules, which greatly tended through the grace of God, to awaken their affections towards religion, and to give them a relish for it. The improvement of these in psalm singing having been soon observed by others, many young men desired to be admitted to the same instruction, which being granted, and the number of them increasing daily, they readily submitted to the rules of a religious society, and have ever since been careful observers of them: by whose means a general revival of piety, and a solemn observance of the public ordinances of God have been produced among us."

THE MUSICAL MAGAZINE.

VOL. II.

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No. 1.

PRACTICAL.

VOCAL EXECUTION.

IN pursuing this subject in the preceding volume, we have taken up, in their regular order, the fundamental properties of style, giving to each as far as we have gone, that measure of attention which was consistent with the limits assigned us, by the character of our publication.

The properties enumerated were six in number :—*Tone, Intonation, Time, Articulation, Accent and Emphasis, and Expression.*

Under the head of *Tone*, we considered the formation of the voice, in regard to sounds in the abstract, without reference to musical scales; pointing out the various beauties, and defects, with the leading details of cultivation. Under the head of *Intonation*, we considered the voice in reference to musical scales; showing that it is never in this respect, governed by an instinct of nature as many seem to suppose, but always by imitation, habit, instruction and experience; and that early tuition therefore would suffice to enable all, the deaf and dumb excepted, to sing with more or less accuracy, the plainest and most familiar specimens of music. And from this statement, we inferred the great importance of juvenile instruction. Our remarks under the head of time, were more limited, though somewhat of an analogous character; embracing the importance of this requisite, and glancing at the prevailing differences, and methods of cultivation. Further details, relating to this topic will naturally present themselves under the head of practical instruction.

The importance of *Articulation*, was argued from the fact that the words in devotional music, are the constituted basis of song and means of edification. The powers of voice were here examined in reference to the simplest element of language, vowels, diphthongs, semi-vowels, mutes, aspirates, sibilants, syllables, and words. Errors

were pointed out, and obvious methods of improvement proposed. There is no sufficient apology for the popular errors on this subject. The nature of the art itself, furnishes not the least excuse for the vocalist who continues to address the congregation in an unknown tongue. Even the bias of a wrong habit may be removed by an appropriate effort.

Accent and *Emphasis*, so important to the simple purposes of melody, harmony and rhythm, were shown to be quite indispensable in reference to the claims of vocal enunciation. The latter, without these requisites, would present nothing but dull successions of unmeaning syllables. Musical accent and emphasis, are to be greatly modified by the claims of language in this point of view—a principle fundamentally important, and yet extensively misunderstood and disregarded.

The preceding five general heads, embrace, as was observed, what is usually comprehended under the terms *correct execution*. Discipline of the voice in regard to special qualities, and in reference to scales, to time, and to verbal utterance, may result in forming a polished style of vocal execution; and this of course is a work which requires time and labor; especially so in the case of adult pupils whose previous habits have been of the most unfortunate character, and where, perhaps, there is but little disposition to personal effort. The voices of children and youth are more easily formed: another important argument for juvenile cultivation.

But mere accuracy of execution, embracing a polished style of vocal utterance, is by no means all that is required in devotional singing. The vocalist must have a style which is impassioned, and truly impressive. This was shown from the acknowledged principles of music, compared with those which prevail in literature and the arts; and from the nature and importance of the themes of song, as the divinely constituted basis of spiritual edification. This topic of discussion disposed of, the way was prepared for a somewhat extended examination of what is termed *musical expression*, which as the crowning excellence of song, was the last of the six fundamental properties enumerated under the general head of vocal execution. This topic is not yet fully discussed and we propose to give it in the present volume, all that measure of attention which it may yet seem to demand.

The preceding brief recapitulation seemed indispensable as the basis of remarks which are to follow in the present volume. Those, however, who have yet to learn the full importance of these topics, might do well to furnish themselves with the first volume of this work, a few

copies of which still remain for sale at the publishers. Occasional reference will continue to be made to those topics, as new materials come before us, in the course of our editorial labors. Every vocalist ought to be familiar with all the fundamental principles of his art. Teachers should not themselves be ignorant of what they ought to communicate to others; if they desire to be useful in their employment, they must not content themselves with superficial acquirements.

To resume the subject of expression: after some extended observations of a preliminary nature, we instituted the threefold inquiry—What is musical expression? how is it to be acquired? and how inculcated? In relation to the first of these points, expression was found to be in general any union of musical properties with mental thoughts and emotions, which under ordinary circumstances produces legitimate impressions, both upon the vocalist and his hearers. This is in some respects an enlarged definition, and in others a confined one: enlarged in that, it embraces the whole catalogue of musical properties, and confined, inasmuch as it excludes a multitude of accidental or irrelevant associations and feelings which are commonly mistaken for genuine sentimentality, or true devotion of heart.

Music must not only interest us, it must affect us in a proper manner. The music of the imagination in order to be truly expressive, must excite in our minds, the same mental creations, (if we be allowed the expression,) that exist in the mind of the composer; while the music of the heart must bring its influence to bear upon the direct principles of spiritual edification. The christian worshipper is not to be led away by the mere associations of tastefulness, the creations of fancy, or the fictions of the imagination. As in prayer, in the reading of the scriptures, and in listening to the pulpit orator, his thoughts are to be called home, and kept from wandering, and his emotions and affections enlisted in the great themes of the gospel; so in devotional singing, the music under the divine blessing, must be made to impress upon the mind and heart of the worshipper the precise thoughts and feelings which are suggested to the pious mind, by the words which contain the themes of song. The music of the church, therefore, like the eloquence of the pulpit, must be simple, chaste, dignified, and animated, if we desire it to be expressive, or truly edifying to the christian hearer.

In the eleventh number of the preceeding volume, we considered the powers of emphasis under the influence of kindling emotion, as constituting in the well trained vocalist, the true basis of expression. The principal forms of the emphasis, as adapted to the different passions and

emotions, were there explained and illustrated. Their importance is altogether fundamental.* In the twelfth number we spoke of *loudness* and *softness*, *crescendo*, and *diminuendo*, as other properties which have, under the right management, great influence in producing musical expression. This topic is scarcely less important than the preceding one; especially as there is much mismanagement among musicians, respecting it. To become alternately loud and soft, to be increasing and diminishing the tone in a mechanical way, without reference to corresponding emotions of the singer and hearer, is by no means the way of enforcing just sentiments. The same principle prevails here, which is to regulate the *emphasis* of a vocalist or orator. But, not to spend farther time in recapitulation, we proceed to speak of other properties which remain to be considered.

II. Of Variations in time. We do not here allude to the general character which is given to uniform movements, whether slow or rapid; nor to the unintentional aberrations from strict time, which detract so much from the interest of ordinary performances. Surely the latter are distressing enough, without receiving the sanction of the musical theorist. Yet occasional variations made so as to appear intentional, are of great use amid changes of sentiment, which occur in a psalm or hymn. In one stanza, perhaps, we are furnished with spirited narration or description, which, as the thoughts must be taken in their proper connection, require an accelerated movement. In another stanza, we are presented with some weighty considerations, or principles, or motives, which holding the mind in the attitude of leisurely contemplation, require the movement to be retarded. The well known hymn beginning:

“Salvation! O the joyful sound,”

furnishes a striking example in point. The second stanza forms a perfect contrast with the first and the third; and every good reader makes not only a marked difference in the emphasis and in the volume of his tone, while reading them; but in the second stanza, he reads much slower than in the first or third. The vocalist should pursue a similar course; and to this end, he should in his adaptation of the music, select some tune which like Barby, or St. Ann's, can be sung with varied expression. The first stanza should be sung in a vigorous, lively, and spirited manner, with the joyous emphasis, somewhat varied in its inten-

* We beg leave, also, to refer the reader to “Dissertation on Musical Taste,” and to remarks at the close of “Musica Sacra.”

sity ; the first and second lines being also louder than the third and fourth. The second stanza :

“Bury’d in sorrow and in sin
At hell’s dark door we lay,” &c.

requires a very slow movement with the pathetic emphasis, in a subdued under tone, till the third line occurs,

“But we arise by grace divine,”

when the voice, by degrees, increases its volume, and modifies the emphasis. But the third stanza requires a sudden change in the movement, tone, and emphasis, all in the style of joyous exultation, increasing in vigor till the end. The hymn, as thus explained, embraces two distinct changes of time, the necessity of which, is so perfectly obvious, that a good vocalist would observe them almost with the certainty of instinct. Some persons, however, would make four changes instead of two, corresponding with the varieties of sentiment embraced in each of the first two stanzas ; and in the last stanza, would gradually accelerate the time of the movement. To do all this requires much skill, lest the performance should appear too irregular, or too mechanically artificial, for the purposes of devotional expression.

Yet there are stanzas occasionally to be met with, and perhaps separate lines, which require changes of time. Take the following as examples :

“Perpetual mercies from above
Encompass me around :
But Oh, how few returns of love,
Hath my Creator found.”

“My flesh shall slumber in the ground,
Till the last trumpet’s joyful sound,
Then burst the chains in sweet surprise
And in my Saviour’s image rise.”

Singers will differ somewhat in their practice, relative to such examples as these ; but changes of time, of some sort, are plainly indicated by the sense : and good vocalists will not fail to observe them. Meanwhile, the general regularity of the movement must not be too much interrupted by such changes as we have here contemplated. See the remarks in our last number under the head of METRONOME.

BEATING THE TIME.

THE object of beating time is to assist the pupil in mental calculation. If the time is to be at all comprehended by the singer, he must learn to compute it; and while the voice is otherwise employed, the reckoning must be kept by the hand. Beating exercises should be continued in the practice room, till they become entirely habitual. After this period they will not need to be inculcated: for the pupil will feel their importance and need their help.

In public, however, the case is somewhat different. There the presumption is, that, the performers have passed the full period of their pupilage; and that time is so perfectly understood, as to supersede the necessity of visible computation. We do not say that such *is the fact*: we only say that it *ought* to be so. Much gesticulation, even in a leader, is not very pleasant in a public assembly. It savors too much of drilling exercises. As often as it is necessary, let it be done; and at other times discontinued.

But because beating is unpleasant in public performances, it does not follow that it is so in the practice room. Here it is quite in place. Pupils are apt to overlook this distinction. But the mistake is too obvious to need a moment's consideration.

As to methods of beating, we have formerly spoken at some length. For plain music, the simplest are the most preferable: but when the pupil is to be thoroughly drilled in movements which are highly rhythmical, the motions are necessarily more complex. In some such cases, four and even six distinct motions in a measure, may be found necessary. Yet for all the purposes of plain psalmody two or three motions will generally suffice. It is scarcely necessary to add, that none but superficial minds are found to contend about the forms and varieties of motion. Let the time be accurately computed; and let calculation become so habitual as to secure uniform accuracy. This is all for which any one need to contend: and thus much is indispensable.

SUMMER REHEARSALS.

IT is a principal which uniformly holds good, that where singers neglect to meet for special practice, the style of the music greatly deteriorates. How should it be otherwise? No individual is to be found who

could neglect his voice without injuring it : and in the combination of individuals forming a choir, the principle, to say the least, is equally operative. The best choirs among us can never relinquish their practice for any period of time, without suffering severely from the influence of such neglect. Yet the praises of Zion ought not to be left to languish. Churches as they advance in prosperity, ought to offer praise with increasing interest. Every hour we spend in our earthly pilgrimage, increases our obligations to the Father of our spirits, the Shepherd and Bishop of our souls ! We ought therefore to worship him with songs of increasing melody, gratitude, and joy.

Thirty years ago, when the music of the American churches was cultivated by the young almost universally, on principles of mere amusement, and display, and tasteful gratification ; the churches wondered why the result of that species of labor was of so little avail. But since that secret has been found out, another which is equally important remains to be revealed to them—the necessity of continual practice.

We would suggest, therefore, the propriety of either continuing musical schools through the summer, or instituting periodical rehearsals, or meetings for improvement in the absence of a teacher. Something of this kind is indispensable. In cities and populous towns, the importance of some such arrangement is distinctly seen : and amid the sparsest population of the country, the principle, no doubt, has the same measure of importance attached to it. Let the experiment be fairly tried. Once a fortnight, or at least once a month, even in the busiest season of the year, the singers ought to meet for special practice. Once a week is by no means too often. The praises of God are of consequence enough to demand some sacrifice of time and expense : and it would be well for the churches to look to this matter and make the necessary arrangement.

THEORETICAL.

HARMONY.

IN treating of this subject in the previous volume, we noticed the origin and nature of musical scales, as connected with the principles of vibration; referring to these same principles also, the general structure and the relations of fundamental chords. Of the latter, as we have shown, there are three in each scale, very nearly allied to each other, viz: the *tonic*, *dominant*, and *sub-dominant*; which, according to their origin are common chords, alike in their structure, comprising the unison, fifth, and octave, but which for distinction sake, have in the practice of harmony, been made to differ from each other, in that the sub-dominant has its added sixth, and the dominant its added seventh. As these added notes, however, are sometimes omitted, in which case, each of the notes of the scale (the seventh excepted,) is allowed to carry a common chord, we proceeded to speak of the formation of chords, under the name of *triads*. The triads consisting, as their name imports, of three notes, (unison, third, and fifth, major or minor,) admit of a fourth note, which is the octave of the root or lowest note.

Triads, as was shown in the next place, are either direct or inverted. They are direct when they stand in their primitive order as, C, E, G, C, or F, A, C, F, or G, B, D, G, in the scale of C major; and they are said to be inverted when the root, or the root and the third are placed higher in the scale than the other sounds. The first inversion of the triad C, E, G, C, for example, is when the fundamental C, is either omitted or thrown into the higher parts, leaving the series E, G, C, and the second inversion is when by a further arrangement of a similar nature, the intervals stand G, C, E, C, &c. A third inversion cannot exist among the triads, because the intervals, by a next remove, would resume their primitive order, as C, E, G, C. Triads are either major or minor, consonant or dissonant; and the first inversion is marked by a 6, and the second by a 6—4. For a fuller explanation of the formation and inversion of triads the reader is referred to No. 11. page 285 of the preceding volume.

The next topic in order, is the inversions of fundamental discords: but before entering upon it, we shall give the reader an opportunity of observing the character of concords, direct and inverted, as they

are made to succeed each other, in strains of music. Take the following as a specimen :

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff is in 3/4 time with a key signature of one flat (B-flat). It contains a melody of eighth and sixteenth notes. The bass staff is in 3/4 time with a key signature of one flat (B-flat) and contains a bass line with some notes marked with '6' and '4'. The second system continues the melody in the treble staff and includes a final double bar line with repeat dots.

In analyzing the above chords, let it be observed, first, that those which have no figure attached to them, are direct, having their roots in the base; those in which the root is F, being tonic, those in which it is C, being dominant, and those in which it is B b, the subdominant. Second, those chords which are marked with a 6, are first inversions, in which the root is contained in the upper staff. Accordingly, the base note A forms the first inversion of the tonic chord, while those marked in the same manner at E and D, form the first inversions of the dominant and sub-dominant. In the third place, those chords which are marked 6—4 are second inversions, in which both the root and the original third of the root are found in the upper staff. The base note C, thus marked, forms the second inversion of the tonic chord, while that of F, form the second inversion of the sub-dominant.

Inversions, it will be recollected, derive their character from the position of the *bass* note being changed. When the upper parts exchange places among themselves, such mutations are not termed inversions but mere changes of position which are not noticed in the naming of chords. The above example, for instance, may be thus modified, without acquiring any new character as to the naming of the chords :

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a treble clef staff with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is written in a simple, folk-like style. The second system consists of a bass clef staff with the same key signature and time signature. The bass line is written in a simple, folk-like style. The score is for a single melodic line, likely for a voice or a single instrument.

The reader with the above explanation before him, may write down other positions over the same base at his leisure, observing to maintain the identity of each chord, as respects the classification. Let him next turn to such plain tunes as Old Hundred, Dundee, and Sterling, and analyze the chords for himself, skipping those which have not yet been described and classified. This is an exercise of great importance, and one which we hope will not be neglected. The mind will thus be prepared for the next topic in a succeeding number.

MISCELLANEOUS.

PROGRESS OF SENTIMENT.

WE never feel so strengthened in our work as when the worthy clergy take a deep interest in the claims of devotional song, both as to matter and manner. One such individual, will do more than a hundred in the ordinary walks of life. The subject indeed has such intrinsic importance, that little else should seem to be wanting to complete the work of musical reform, than for clergymen, as by one consent, to speak and act in reference to it, with energy, according to the exigency of circumstances. Such a state of things is beginning to arise: and we do not despair of witnessing the consummation of so desirable a change.

Our attention has been called to the subject at this time, by an excellent address which appears in a Pennsylvania paper, as delivered by a Rev. Mr. Williams, who, it seems, drinks deep into the spirit of musical reform. A few extracts from the address will be highly acceptable to our readers:

“Music deserves much more attention than it has hitherto received in this country, if we regard it merely as one of the fine arts, as an agreeable pastime, or as adapted to exert a salutary influence on the morals of a community. But that which invests *sacred* music with its chief importance, and sanctions its cultivation as a matter of *duty*, is the circumstance of its being a prominent part in the instituted rites of divine worship.

“The primitive christians are said to have been distinguished for the simplicity and devotional fervor of their sacred psalmody. The heathen denominated them ‘psalm singers,’ and are said even to have been attracted into their despised assemblies by the melodious strains of song, in which their burning piety vented itself. And the circum-

stances mentioned by Pliney, 'that they were accustomed, on a stated day, to meet before daylight, and sing among themselves a hymn to Christ as God'—not only proves that they did not confine themselves to an *Old Testament psalmody*, but illustrates also the high estimate which they put upon the privilege of assembling, in those times of bloody persecution, to celebrate the praises of their divine Redeemer.

"Nor is it without wise and substantial reasons that so much importance is attached to devotional music, in the scriptures, and by the practice of the primitive church. Music is the natural language of elevated emotion, and the only appropriate vehicle of expression for those high devotional sentiments which christianity inspires. *Prayer* is the proper language of desire or want—but *praise* is the expression of those more fervid emotions of the pious soul, which burst forth spontaneously in strains of inspiring song. No other vehicle is adequate to the expression of such emotions. Music is therefore an indispensable part of divine worship. And inasmuch as the faculty of song is given to men generally, if not universally, and from its peculiar adaptation to the praises of Jehovah, we may infer this as its primary design; we are, therefore bound to regard it as a talent which none may innocently neglect or pervert, and the cultivation of which is of imperative obligation upon all.

"The happy influence on the other exercises of public worship, also illustrates the wisdom which has ordained its use. The song of praise at the commencement of the services, is adapted to tranquilize and elevate the minds of the worshippers, and thus prepare them, the more fervently to present their united supplications before the mercy seat. In like manner, the hymn before sermon, is suited to inspire the preacher with deeper interest in the sacred themes which form the subject of discourse, and to mellow and enliven the feelings of the hearers so as the better to prepare the ground for receiving the seed of the word. And so at the close of the exercises, when the hearts of the worshippers have been deeply affected by the truth of God, and when the emotions of contrition, or gratitude, or joy, or love, or self consecration, have risen to a climax of intensity, how spontaneously and appropriately does the soul give vent to these swelling emotions in strains of song! Thus the music of the sanctuary, infuses life, interest and vivacity into the whole of the exercises, rendering them more profitable to the worshippers, and more acceptable to God: and the absence of this part of worship would be felt in the diminished interest of the other services, very much as the absence of martial music would be felt in the field of training or of battle. Indeed it cannot be reasonably doubted, that other things being equal, the efficacy of the public means of grace, is increased or diminished very much in proportion as the music of the sanctuary is good or bad in its character. Who has not observed the marked improvement in the singing of a congregation in time of revival, or in seasons of unusual interest? And who can doubt that a general improvement in regard to musical cultivation throughout our churches, would be most propitious in its influence upon our religious interests generally? If it be true that music has been ordained of God, as a prominent part of the worship which he

requires of men; and if the instituted means of grace, of which the music of the sanctuary is a part, are designed for our spiritual edification, it follows of course, that the character of our public praise is as intimately connected with the prosperity of religion among us, as is the character of our public *preaching* or *prayer*.

"In view of these remarks, how deplorable is the miserably low state of musical cultivation; and how prejudicial to the interests of religion, the sad indifference and perversion of feeling on this subject, which are so manifest throughout the mass of our churches! An entire misconception seems to prevail in regard to the nature and design of this part of public worship. Instead of being held as the *most solemn and deeply devotional part* of the services of the sanctuary, it is practically treated as a mere *interlude* between the other exercises! In very many of our congregations, the drawling, lifeless jargon, which passes for praise to God, is so entirely destitute of melody, harmony and distinct enunciation, and musical adaptation, as not only to present no temptation to forget the sense for the sound, but as to be positively painful to the ear, and destructive of all true devotional feeling. This is offering to God 'the lame, the halt, and the blind:' with such sacrifices he cannot be well pleased. There is reason to fear that much of what is offered up as praise in many worshipping assemblies, is little better than an 'abomination' to the Lord, of which he is ready to say 'who hath required this at your hands.'

"And yet, so little is the true nature and power of music understood, that multitudes are wholly insensible of the extreme impropriety of these abuses. And they will be unable to feel the force of the above remarks or of any other representations which might be made on this subject. They have never felt at all the soul-elevating power of sacred music rightly executed, and can have no sympathy with the feelings of those who lament over existing evils, and would seek a reform. Not a few are even opposed to any attempts to enlist the churches in efforts to improve the musical taste and cultivation of the community, on the ground that if music is well performed, people will neglect the sentiment! Schools for improvement in sacred music, have accordingly, for years past, been surrendered into the hands of the youthful and ungodly, who have desecrated the solemn songs of Zion, by making them subservient to mere frolic and amusement. Very great misconception prevails throughout our churches in regard to the relative importance of the praises of the sanctuary. If preaching be dull and uninteresting, or if reading be substituted for it, they are indignant; the prayers must be appropriately and devoutly offered up, or they will justly complain; but any sort of jargon will answer for *praise*, and they will endure it with the utmost composure! In view of all these things, am I mistaken in declaring my settled conviction *that there is nothing in our churches which more imperatively demands reform, than the prevailing misconceptions and abuses in regard to the music of the sanctuary?* And may I not be pardoned for suggesting that this reform is needed as much among *ministers* as people? We too often, in sight of the whole congregation, set a pernicious example, by being otherwise engaged, or manifesting indifference, while the praises of Jehovah are sung.—These things ought not so to be.

"A most important inquiry then arises—'How is this much needed reform to be effected?' I shall only make a few brief suggestions in answer to this question."

"1st. It is indispensable to any extensive and permanent reformation, that *proper conceptions in regard to the true nature and design, and relative importance of sacred music, be generally diffused.* It must be felt that instead of being a mere interlude in the services, praise is as really a part of divine worship as prayer; and that instead of being the *least solemn* portion of the service, there is no other part which requires so much silence, solemnity, absorbed attention and elevated devotional feeling as this. The pulpit and the press must be chiefly depended on for the diffusion of proper sentiments on this subject.

"2 To sing the praises of Jehovah must be *felt to be a duty of universal obligation.* It may be no more neglected than the duty of prayer or of hearing the word. 'Young men and maidens; old men and children,' yea, 'every thing that hath breath' is called upon 'to praise the name of the Lord.' If restraining prayer is an aggravated sin before God; is not *restraining praise* an offence of equal turpitude? And do not the multitudes of mere listeners to the praises of the sanctuary, incur an amount of guilt of which they have no proper consciousness?"

"I am aware that it will be readily replied by many: 'I cannot sing—have no ear for music—am unacquainted with the tunes,' &c. It would require more time than can now be employed, to notice fully these objections, I can only remark that philosophy and facts abundantly establish the position, that the faculty of song is as universal as the faculty of speech. The cases of apparent exception are to be ascribed wholly to the want of early and proper cultivation.

"3 Much more attention must be given by the churches, *to the cultivation of sacred music.*—The science of music generally, ought to make a regular part of education, as in Europe, from the infant school to the university; and the services of competent professional teachers ought to be more highly estimated, and more liberally rewarded. But the cultivation of *sacred music* should be taken under the special supervision of the churches. Its great object is to secure the proper performance of one of the principal parts of public worship. Its improvement is intimately connected with the prosperity of religion in a congregation. Does not the singing school therefore demand the fostering care of ministers, elders, and leading members in our churches, as much as the sabbath school, or any other religious interest; and should not all the children of the church be taught to sing, as much as to repeat the catechism or pray?"

"It is also proper and important that the best singers in each congregation be organized into a *choir*, who shall practice together in private, and be prepared to *lead* (but not *engross*) this part of the public devotions. The prevalent objections against choirs, have all arisen from certain *abuses*—which abuses are chargeable almost exclusively to the indifference of the churches in relation to this part of divine worship. Choirs have been composed chiefly of the young and thoughtless, because grave and pious men and women, whose duty it was, have not taken the matter into their own hands. The music of the choir often

lacks in propriety and devotional character, because the singing has been criminally given up to those who are strangers to devotional feeling. If the whole congregation would compose the choir, it would be so much the better; but this cannot be expected until musical cultivation shall have become much more general. So long as the mass are indifferent on the subject, the conduct of the singing must necessarily devolve on a few. And if these few were as they should be, among the most pious and respectable in our churches, if they would be patient, prudent and conciliating in their attempts to lead the congregation gently and gradually forward in improvement; if their enunciation were distinct, their adaptation skilful, and their whole performances truly devotional,—not only would all objections to choirs vanish, but the happy influence of such improvement, would soon be acknowledged by all.

“4. Finally. The crowning qualification, after all, for acceptably singing the praise of God, is the *possession of true piety and high devotional feeling*. Genuine feeling is as indispensable to the musician as to the orator. Mere *music* may be well performed by the voice of an infidel, or by an instrument, but this is not *praise*.—True praise consists in the impassioned enunciation of the emotions of a pious heart, in strains of appropriate music. Whatever may be our musical qualifications in other respects, without lively devotional feeling, we cannot ‘sing with the spirit and with the understanding,’ or ‘make melody in our heart to the Lord.’ If the prayers and preaching of an ungodly minister can be only a heartless form; equally so, must be the singing of an ungodly choir.”

This is speaking in earnest and much to the purpose. Let the worthy *clergy* speak and act; and the reform will receive a mighty impulse. And will *any* remain silent in the midst of such awful mockery as they are often compelled to witness!

For the Musical Magazine.

“Wherever I have heard
A kindred melody, the scene returns,
And with it, all its pleasures and its pains:
Such comprehensive views the spirit takes,
That in a few short moments I retrace,
As in a map the voyager his course,
The windings of my way through many years.”

Task Book 6.

THE poet Cowper, notwithstanding the unlyrical character of most of his stanzas, must have had much sensibility to the charms of good music, and very just views of the power of mental associations in reference to musical expression. Though he was probably neither a theorist

nor performer, he had a feeling heart ; and he had in this point of view, sufficient self-knowledge to enable him to trace uniform musical effects to their proper sources. “ *Wherever* I have heard a kindred melody,” he says. He speaks then of a general principle, which is uniform in its operations. He also felt its importance. What “comprehensive views,” what rapid and powerful trains of thought, what sweet and what painful recollections were awakened in his susceptible mind, all in a few moments of time.

Cowper was not a solitary example. Every one who loves music feels the power of the same principle. Mental associations form one of the chief sources of musical enjoyment. Favorite melodies bring to mind almost with uniform certainty, “kindred” trains of thought, and serve in this manner to awaken corresponding emotions. To the sons of pleasure, for instance, the notes of some favorite catch or glee, though faintly heard at a distance, bring to mind seasons of conviviality : and the merry tasteful notes of the violin, and the beating of the tamborine bring equally to mind the sprightly dance and the splendid party. The man of war is equally roused by the blast of the trumpet, the roll of the drum, or the strains of a military band. And in dramatic music, whether at the opera or the theatre, these kindred strains are so closely imitated as to secure correspondent results. Whenever a kindred melody is heard, “the scene returns, and with it all its pleasures and its pains.” The principle is a powerful one, and, under favorable circumstances, uniform in its operations. The composer knows this, and avails himself of it without fear of miscarriage.

But how shall these musical susceptibilities be formed, these mental associations be duly cultivated ? Are they to be regarded as instinctive ? Such inquiries are easily disposed of. There is in the human subject an instinctive fondness for musical sounds, which, by early, appropriate cultivation, ripens into musical taste or susceptibility. So there is a universal habit, instinctive no doubt, of expressing thoughts by articulate sounds as in speech. But who ever learned even the native dialect of any country, without instruction and observation ? A wild man of the woods who should from infancy be shut out from the rest of his species, would still employ articulate sounds ; yet could we overhear him, his articulations would be scarcely more intelligible to us than to the birds and beasts of the brute creation. There must be instruction and habitual observation ; and precisely similar it should seem, is the case in reference to music. The native instinct for music, if neglected, becomes inoperative, and in some cases, almost entirely disappears ; but by tuition and observation susceptibility is heightened and improved.

The limits of your Magazine, Mr. Editor, will not allow a full discussion of this interesting topic at the present time. I have brought it forward on this occasion, for the purpose of drawing two important inferences, relating to church music.

1. If we are correct in the above theory, then it is easy to see why there is in our American churches, so little devotional interest connected with our public songs of praise. Mental associations in reference to singing have not been properly formed. The whole process of cultivation needs to be Christianized. Pious thoughts and emotions, must through the power of constant habit, be associated with certain specific strains of music. In this way alone, can a proper devotional interest be secured. Popular strains of secular music, so certain in their specific influence, should teach a lesson of wisdom to the friends of sacred music. How evident is it, that if the latter would promote edification by devotional singing, the whole process of cultivation must be conducted in a truly devotional spirit? I do not say that music may not for some purposes, be cultivated strictly as a secular science. This is admitted on all hands. But I *do say*, and I say it without fear of being mistaken, that the churches will never be properly edified by singing, till they avail themselves of the power of mental association as I have already hinted. We must have schools and meetings for this special object, which shall correspond in religious interest with our meetings for prayer. Then, and not till then, will devotional singing be restored to its proper basis.

2. The musicians and publishers who by an unfortunate species of mal-adaptation, furnish us with music which is decidedly secular in its character, will, as infallibly injure the interests of devotional edification, as if they were to call up the most irrelevant thoughts and emotions by the powers of speech. To every mind of cultivated susceptibility, the tunes "Drink to me only,"—"Farewel, ye green fields,"—"Away with melancholy," &c. speak just as loud and intelligibly, as if the singers were to pronounce the names of Bacchus, of Phillis, and Stephen, &c. The associations are from early life so fixed in his mind, that he can no longer separate them. It matters not that sacred words are now applied. They are but an additional impatience. The old associations of thought remain to mingle themselves, in spite of all our efforts to the contrary, with the trains of devotional meditation. The persons to whom we here refer, are inflicting, probably without suspecting it, a deep, I had almost said an incurable wound upon the cause of devotional edification. Let the friends of Zion beware.

KENANIAH.

THE MUSICAL MAGAZINE.

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No. 2.

PRACTICAL.

VOCAL EXECUTION.

EXPRESSION. In our last number, after recapitulating the leading points in reference to this subject, which were discussed in the preceding volume, we spoke of variations of time as conducive to musical expression. We are now to consider

II. The *legato* and *staccatto* styles of enunciation. The first of these is when the musical notes are sustained to their full length, and sung in very close connexion; so that the sounds seem to flow smoothly onward without interruption. Momentary pauses, it is true, take place between words, but they are minute and they are introduced only that the words may not be misunderstood.

The *staccatto* style of enunciation is exactly of the opposite character. The notes in this style are not sustained to their proper length, but considerably shortened; while the time is compensated by cessations of voice, as if small rests were interspersed among them. The syllables of a word are not thus separated, because this would violate a principle of the language. Still they are less confluent than in the *legato* style; while, between words, the cessations of voice are managed as in speaking, with constant reference to the sense.

The *legato* style is appropriate chiefly to tender emotions. It requires much delicacy of management. It is liable among indifferent singers, to degenerate into a dull drawling manner, which is of all things the most intolerable; and choristers, for the purpose of avoiding this evil, are often deterred from introducing the *legato* style, as a thing in the circumstances of the case, impracticable. The choir have perhaps too little energy, feeling or cultivation. They have too little courage, or self-possession. However where there is the prevalence of a right spirit, this style is managed with comparative ease. A spirit of tender-

ness or sorrow very naturally gives vent to itself in protracted tones ; while the spirit of joy has the opposite tendency. We see this principle constantly exhibited in public reading and speaking : and if the habits of singers were equally unsophisticated, we should see it in far greater perfection among vocal leaders and performers.

A person who truly feels his subject, either in speech or song, is very likely to become eloquent, where there are no strong counteracting causes. In song, the subject of mechanical dexterity is one of these causes. There should be far more preparatory practice. If we would sing devoutly and at the same time, according to the generally received principles of the art ; we should not go to church as to a rehearsal for practical improvement. Our lesson should be previously acquired, and rendered so perfectly familiar, as that the details will in a sense regulate themselves, leaving the attention of the mind quite unembarrassed. With this kind of preparation, the pious members of a choir, under the blessing of God, will be likely to feel the subject of song, and feeling it, to give due accent and emphasis, &c. ; and by this means the legato style will be secured from the drawling propensity which is so entirely subversive of the interests of devotion.

Such hymns as "Come Holy Spirit"—"O for a closer walk"—"How sweet and awful is the place"—"Show pity Lord"—"O that I knew the secret place," and a multitude of others, indispensably require the legato style of enunciation. Without it, we had almost said, they might better be read than sung. And one reason is here seen, why a tender, solemn hymn often affects us more in the mere reading, than while it is sung. The reader has manifested some tenderness of feeling, even in the tones of his voice : but the singers manifest none—none at least of an appropriate character. No wonder they fail to enlist our sympathies, when their own feelings are evidently foreign from the subject.

The legato style ought to be more generally cultivated by our teachers and choristers. Nor is it a difficult thing, if the right method is pursued. One way alone will be found effectual. Let the pupils be drilled on the accent, emphasis, swell and diminish, prolongation and contraction of sounds &c., till the mere mechanism of the exercises, is rendered familiar. Then let some very plain passages of music be given out to pathetic words, calling the attention of the singers to their weighty import. From passages of this nature, proceed to stanzas and entire hymns, observing constantly to occupy the attention of the pupils with the pious thoughts and emotions to which they give utterance. Exer-

cises of this nature may be short, but they should be often repeated, if the experiment is to succeed. The school at such seasons, if ever, should be solemn. The spirit of true devotion must be infused into the exercise ; and here lies almost the whole difficulty. Singers are slow to realize it : yet how perfectly obvious is the principle, that if we would learn to sing in a feeling manner, we must learn by much practice in school, to *feel* while we are singing. However much at war with the prevailing habits and systems of cultivation, this principle may seem, there need be no mistake respecting it. It is a fundamental principle which admits of no dispute or modification. Some of the most sweet and precious hymns in the English language will continue to be sung in an inefficient manner, till this principle is adopted and thoroughly reduced to practice.

The staccatto style of enunciation is acquired comparatively with little labor. It appertains at once to hymns of a didactic or narrative character which embraces little emotion, and to those spirited strains of the poet which approach to vehemence of declamation. Having so much latitude in its application, the nature of emotions in a mere scientific point of view, becomes less important. The style has some resemblance to speech. We may converse upon a multitude of subjects in a similar manner, without much apparent emotion, and yet be lively and agreeable in our conversation. Or our conversation may be earnest, spirited, and vehement, in reference to a multitude of subjects without being very specific in its changes of tone. The same is true of the staccatto style of enunciation in music. It is applicable to a multitude of topics, calling forth various kinds and degrees of emotion ; in which the style has more or less of a subdued or vehement character, as the cast of thought and feeling is varied. These variations, however, are seldom very delicate, or very difficult to be appreciated : and they are the easier in practice, much in proportion as the song approaches to the colloquial style of language.

The enunciation we are here contemplating, requires an accurate knowledge of time. Rhythmical movements which are easy of calculation may be first given as exercises. Park-street, Sterling, Daughter of Zion, Palestine &c., are of this character. When well committed to memory by the pupil, they may be made the basis of such exercises as we are contemplating. Oral illustrations, in connexion with beating will readily suffice for the object in hand.

The staccatto and legato styles never appear more beautiful and effective, than when contrasted with each other in the same psalm or

hymn, in accordance with specific changes of sentiment. The hymn "Salvation O the joyful sound," formerly quoted for another purpose, may serve us here as a specimen. The first two lines are in bold staccatto, while in the third and especially in the fourth line the boldness of the sentiment is subdued into gentler imitations of the speaking voice. The first two lines of the second stanza, are not only slow, and emphatic, as we formerly observed, but they are protracted in close legato; while at the commencement of the third line, the staccatto style succeeds with gentle augmentation of power. In the third stanza,

"Salvation let the echo fly,"

this style continues accumulating strength and boldness, under the acceleration of the time, till the close of the hymn. Few devotional specimens require in so short a space, such various and opposite traits of style. Changes which are less distinctly marked, are continually occurring in the practice of psalmody. Montgomery's 107th psalm

"They that toil upon the deep,"

is full of them. See also, the well known hymns,

"From Greenland's icy mountains,"

"Hark, the song of Jubilee," &c.

It is useless to call such specimens unlyrical, on account of these changes of style. They will be read and admired; and the musician may as well make up his mind to sing them, as far as he is able, in an expressive manner. However differently such hymns might have been written at the first; they are now before the public, and cannot be recalled. After all, the changes are not so great, so sudden, or so full of striking contrast, as in the original psalms of David, which are divinely inspired as the basis of devotional sentiment and song: and this consideration should serve in some measure to moderate our decisions in reference to this point of criticism. The changes to which we allude will occur, perhaps with increasing frequency: as the art of sacred poetry advances: and the musician should be prepared to meet them. See specimens of this character, in the *Christian Psalmist*, a Psalm and Hymn Book with musical references, &c. just published in this City, by the editor of this work in connexion with Rev. William Patton. The two traits presented in this article, are there designated by a slur and by marks of distinction.

AN IMPORTANT PRINCIPLE.

UNION of sentiment and friendly affection is a thing indispensable to the proper cultivation of sacred harmony. When the poet said,

“Music hath charms alone for peaceful minds,”

he spoke a sentiment which had more weight than perhaps, he himself imagined. The man who has an irascible temper may indeed cultivate the music of the imagination : he may set his very soul on fire and kindle into ardor every one around him. Handel could do this and at the same time threaten in his wrath, to kick every one out of the orchestra. But to win directly upon the social and tender affections, to touch the gentler sympathies of the soul, by simple harmony and melody, is a very different matter. This requires a heart of susceptibility in the musician. Whether a composer or a performer he must maintain at least for the time being, a frame of mind corresponding with that which he wishes to awaken in others.

What is true of an individual is true of classes, schools, choirs and societies for cultivation. In sacred music, this bond of union is found in religious affections. Where these prevail and flourish, there will be unanimity of feeling, entire oneness of heart. As the lips of all are engaged at the same moment, in harmonious expressions of tenderness or joy, heart mingles with heart, a holy sympathy pervades every soul, and all are edified and delighted. How desirable that all our religious music be cultivated after this manner ! Then all jarring and contention of feeling, all bitterness, jealousy, envy and pride, all love of distinction and fondness for display, will be subdued. This, in many instances, would be a wonderful change—a change which could be effected in no other way.

If pious teachers wish to be happy in their schools, and be useful in the cause, let them remember the principle here addressed. We have often adverted to it : and may continue to do so ; for in all such matters, there must be “line upon line, precept upon precept, here a little and there a little.” The public ear is dull of hearing ; and the mind of singers, versatile and forgetful. Teachers ought to understand this matter very thoroughly. They should by all means, cultivate tenderness of spirit and gentleness of manners, at home and abroad. The men of the Oratorio, the Opera and the Theatre, whose region of cultivation is almost exclusively that of the imagination, may raise at plea-

sure, a storm of musical excitement and govern it as a political navigator manages public sentiment ; and may rule an orchestra, as with a rod of iron. But not so the men who would be useful teachers of church music. They must manage with the affectionate tenderness of a parent or brother. Their classes, schools and choirs, should have the appearance of kind, gentle, and well regulated families. In fine, let teachers who have in view the work of religious edification, be watchful and be spiritual. The cause of Christ demands it of them. They who lead in the praises of the highest God, must one day render up their account for the manner in which their duty has been discharged.

THEORETICAL.

HARMONY.

THE next topic in order is, the inversions of the two fundamental discords, dominant and sub-dominant, of the major and minor scales. Of the formation of these chords and their relation to each other and to the tonic, we have already spoken at large. Being made up of four intervals, instead of three (G, B, D, F; F, A, C, D,) they admit of three inversions, instead of two as in the case of concords.

To commence with the dominant, carrying its third, fifth and seventh, the direct position is usually designated by a figure 7, the first inversion by a 6-5; the second inversion by a 6-4, and the third inversion by a 6-4-2 as exhibited in the following example :

direct.	1st inv.	2d inv.	3d inv.
---------	----------	---------	---------

6
5

6
4
3

6
4
2

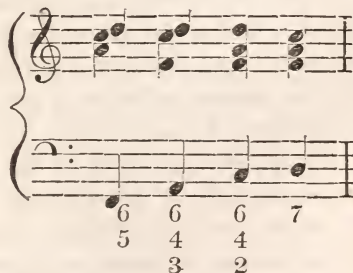
6
4
2

This example presents the inversions in the plainest manner. Each chord has its four intervals whether direct or inverted, without any doubling or omissions. The F as original seventh ought not to be doubled

because the discord would thus become too prominent ; and the B, as the original 3d is denied this privilege for reasons which will appear when we come to speak of the succession of chords. The G and D as the root and its original fifth, are privileged intervals, being often doubled at the expense of omitting one of the other two, *i. e.* B, or F. These omissions are sometimes designated by corresponding omissions of figures. When the original 7th is omitted, for instance, there can be but two inversions ; and these are marked as exhibited in the last number of the Magazine. Where the original third B, is omitted in the second inversion, the figure 6 is superfluous ; and when it is omitted in the third inversion the same may be said of the figure 4.

Sometimes however the composer intends that the accompanist shall add to the harmony of the passage by striking certain specific intervals which do not appear in the score ; and then not unfrequently, he writes down the figures in full. The figures are intended as mere indices of the chords ; and the object is, to insert no more than are necessary for this object. Sometimes the connexion of the chord and the general character of the piece are so obvious that such inversions as the above are written, with a 6-5, a 4-3 or 4, a 4-2 or 2, &c. There are some varieties of method in annexing cyphers to the chords ; and the best knowledge of them, that can ultimately be obtained, is that which arises from studying different models, in the works of distinguished composers.

Before entering upon the inversions of the sub-dominant let the pupil write down those of the dominant in various positions, as respects the treble staff, and with the allowable doublings and omissions as above hinted, applying the appropriate figures. Such exercises will make the varieties of the chord familiar ; and enable him to apprehend them at a single glance of the eye. It might be well also, to transpose them into other keys. This done, the following example, as exhibiting the inversions of the sub-dominant will be readily understood.



Owing to the harshness that arises between the original 5th and 6th, the former is in modern music often omitted in preference to the latter which however, is in *theory* the dissonant note. Much depends, in this respect, on the successions and connexions of chords, of which we are hereafter to speak. Some of the inversions of this chord are not often used.

AN OBJECTION ANSWERED.

THOSE who maintain that native musical talent is universal or nearly so, often meet with this objection to their theory, viz :—that in families distinguished for musical cultivation, there are great inequalities of talent, where individuals possess apparently, equal advantages for improvement. In some cases there seems to be a bad voice, in others a defective ear, and in others still, an almost entire want of susceptibility. Could such differences as these exist, says the objector, if musical gifts were so generally distributed by the Author of nature ? This is a fair question and the objection ought to be fully met, or the theory which it refers to, abandoned.

1. It is not pretended that nature has distributed her musical gifts *more equally* than she has those which relate to other departments of literature and the arts. All are not poets or painters : but all may *read* poetry, and *look* at paintings and enjoy them. All are not eloquent writers or impressive speakers : but all may copy the writings and repeat the fine sentences or thoughts of others. For such purposes, little is needed but practice and instruction. First rate geniuses are not required for ordinary purposes. One out of many thousands will suffice.

2. Advantages, in the same family, are not always equal. A thousand circumstances might be adverted to, in proof of this assertion. Few parents are found to pursue the instruction of their children, in any department, with unceasing perseverance and ability.

3. If, as the theory in question maintains, a good ear and voice are acquired in the first instance, by early efforts at imitation ; then the great difference in circumstances, to which we have just alluded, will satisfactorily account for the different development of musical talent in case of individuals. At the early age of infant mimicry, when the required tuition usually commences, the parent or the nurse, or the brother

or sister who is the leading minstrel of the house, may be absent or cut of health, or from some other causes incident to human life, temporarily indisposed to the exercise of singing. All the children may not have the same musical nurse, or housekeeper, or mother for their model of imitation. The children of the same family have different measures of health and happiness, and of good or ill temper, and on these accounts may have greater or less advantages of improvement by imitation.

4. It is found by the most abundant and satisfactory experiments, that every voice, where the gift of hearing and speech is not denied, is susceptible of improvement; and this susceptibility is uniformly the strongest in infancy and childhood. All children, the deaf and dumb excepted, are found to improve where they receive such instruction as is rightly adapted to their state of progress. Entire families, classes, schools and districts of country, have made this experiment with the most pleasing success.

5. The prevalence of false notions and corresponding practices in this respect necessarily produces inequalities of progress in all matters of science and taste. Convince a child that he has no talent to be cultivated, and ridicule him for his unsuccessful efforts, and you will see your own assertions respecting him verified as a matter of course.

6. The very scales which we sing, are not such as come to us by the hand of nature. They are partly artificial, and in this respect may be said to be unnatural. Different ages and nations have had scales so widely different from each other, as to render some of them impracticable, except to those who have received appropriate instructions. The natives of barbarous nations have at the present time not more than six notes in their scales. Children, too, who have been thought to possess considerable talent while young, have afterwards given the opposite impression, through their constant imitations of a bad model.

Such reasons as these have often been mentioned in our pages; but repetition in reference to a topic of such importance will be readily pardoned; when it is recollected how slow the multitude are, to believe this theory. Let it be tried, faithfully tried. It will then be in season to reject it, when it has proved fallacious. Till then, there is much weight of responsibility resting upon those who have the care of children, lest the latter should be left to neglect that science which has for its ultimate object the high praises of God.

MISCELLANEOUS.

ANNIVERSARY MEETING OF THE NEW YORK MUSICAL ACADEMY.

AMONG the recent anniversaries in this city, the N. Y. Academy of Music held a conspicuous place. Having been too much occupied on that occasion to allow of taking notes, we avail ourselves of the following article which appeared in the Evangelist of the 21st ult. We felt that the occasion was one of deeper interest than we had ever before witnessed in relation to church music: and we trust that its influence will not soon be forgotten.

"One of the most interesting of the anniversaries celebrated during the last week, was that of the Academy of Sacred Music, held at the Chatham Street Chapel. The Chapel was crowded to its utmost capacity, and the exercises were such as to chain the audience to their seats until ten o'clock. The exercises were commenced by an overture from the choir, followed with prayer by Dr. Woodbridge. The Rev. Dr. Spring, President of the Association, then delivered a short address, explaining the object of the Association. The society, he said, regarded sacred music as one of God's instituted means of grace and salvation—as an important instrument in the conversion of sinners, and in promoting purity in the church, and progressive piety among its members. Having long felt its importance and witnessed its too great neglect, the members have formed this society for the purpose of using their combined efforts for its advancement. Who, he asked, has ever been in a revival of religion, that has not felt the power of sacred song, or has not wished that sacred music were not more fully cultivated so as better to develop its power over the affections of the soul?

"Addresses were also made by Rev. Messrs. Kirk and Plummer. The musical performances consisted of nine pieces—hymns and anthems—besides the overture and doxology.—They were judiciously selected, and executed with taste, sweetness, and power. The correctness of intonation and time, distinctness and smoothness of articulation, and propriety and impressiveness of style, were certainly admirable. The performance must have given to multitudes present, new ideas of the nature and power of sacred music, and served as an experimental confirmation of the glowing eulogium pronounced by Mr. Kirk.

"MR. KIRK in his address dwelt much on the idea, that even the object of sacred music is little understood, much more its power undervalued. Sacred music aims at the two highest objects that can be conceived; it elevates the imagination and sanctifies the heart. He who sings with the spirit and with the understanding, may mount and soar and dwell on high. [We never met with so glowing a description of sacred music, as we heard from the speaker; such as our reporters pencil finds it impracticable to delineate.] How little, said he, does the

church realize what God intended, by constituting the wonderful faculties of the ear, and the wonderful powers of sacred song. Look back at the ancient rites and see what God intended by that splendid temple with its gorgeous furniture and its solemn ceremonial. As the singers and the players on instruments went up the steps, hear them sing,

“Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors, and the King of glory shall come in.”

“Then hear them respond on the opposite steps,

“Who is the King of glory? The Lord, strong and mighty: the Lord mighty in battle.”

“Then the strain is repeated, and rises in higher and louder tones.—

“Lift up your heads, O ye gates; even lift them up, ye everlasting doors; and the King of glory shall come in.”

“And again they reply,

“Who is the King of glory? The Lord of hosts he is the King of glory.”

“God was praised by such strains of sacred music, as the people lifted up their voice, and the harp and cymbal, with their hearts to magnify the glory of the Lord in his temple.

“All the tenderest consolations which the spirit of God imparts to the afflicted soul find utterance most perfectly in sacred song. Is any man cheerful let him sing psalms. Is any pensive, still he may sing the sadness of his soul. Is his spirit raised to extacy in view of the glories of the heavenly world, how can he give utterance to his emotions as in song? When we can have an assembly like this, with a hymn and tune and voice, all cultivated in the highest degree, and all a commingling of earth with heaven. It is right that God should be praised so. Let such a congregation take up the 148th Psalm, or the 150th, and give it utterance with all the power that music can give, with the spirit that moved the Psalmist when he wrote, and we may have some idea of what the church will reach in music, in the latter day.

“I thought there was something of the power of music, in its varied expression, to-night, when the hymn was sung.

“While I draw this fleeting breath,
When my eye-lids close in death,”

“It seemed to me the whole congregation must feel that we are a dying people, and that when we shall come, as we all must come, one by one, to a dying bed, we shall come to the same tender and solemn feeling produced by this song. O, how different is this impression from the vain and dissipating effect of secular music, and even the common run of music misnamed sacred. And when the lines were sung,

“When I soar to worlds unknown,
When I see thee on thy throne,
Rock of ages cleft for me,
Let me hide myself in thee,”

“It seemed to me that the people who heard it must become pious, and that they must become more pious every time they sing. O, sir, the church is yet ignorant of the power which sacred music has, to open the widest channel in which the Holy Spirit will come down and assimilate our hearts to God.

"I have seen the time, sir, when one of the singers of this choir with a brother now singing in the upper sanctuary, arose before service and sung the judgment hymn, as it is in the Spiritual Songs. And, sir, when the preacher arose afterwards, he needed to employ no efforts, no elaborate introduction, to turn the thoughts of the people and disengage their minds from the world and make them solemn. Every body had been carried forward to the period when the wicked shall be driven away into everlasting banishment, from the presence of the Lord and the glory of his power.

"I recollect once at a communion table, one or two singers sung an impressive hymn with such distinctness and effect that it was as if all the energy of the orator had been given to the words, and added to it all the oratory of music. If ever the soul of the believer could say, Lord, now lettest thou thy servant depart in peace, for my eyes have seen thy salvation, that was the time.

"Many a time have I felt that it would have the happiest effect, could I pause in the midst of a discourse, and let the choir take up the subject in an appropriate hymn, and carry forward the minds of the people by the power of music. But where is the choir that could be trusted to do it?

"The speaker then described the listlessness and inattention even of professors of religion during the reading and the singing of the hymns in public worship, as evidence of the ignorance and want of interest that prevail in respect to the design and power of sacred music. If the minister and the people felt it as they ought, he would say to them, "Now we are going to prepare to sing," and then he would read the hymn, not to show how well he can read, but so as to bring all the assembly to such a train of thought and such a frame of mind, as would prepare them to sing. The reading of the hymn, instead of being a signal for the assembly to look round and see how their neighbors are dressed, should be a signal for them to get their souls on fire and prepare to rise and sing, and sympathise with the cherubim of heaven.

"He then dwelt on the superiority of the human voice over all instrumental music, as respects power to move the human heart. Here is a capital defect in the oratorios, relying too much on mere sound.

"The *beau ideal* of music, especially of sacred music, like that of oratory, is that it should be such as gratifies and improves the most cultivated taste, at the same time that it can be felt by the unlearned. Too much of our sacred music is fitted only to effect the educated musician. But this ought to be the common sense test of the excellence of music, that the common people feel and love it. It should make every body hear the words and every body feel the thoughts.

"He hailed this effort for improvement, commencing as it does in this great metropolis, as the dawn of a better day.—The voice of this society would be what was needed, a voice from high places. He hoped ministers would hear it and teach their people the claims of sacred music. He hoped the churches would take up the subject, and make it a matter of religious duty to sing. The pious President Edwards says he used to sing his private meditations, and others have recommended the same thing, and however defective may be the cultivation of any Chris-

tian as to singing in presence of others, he certainly can sing well enough not to offend himself.

"There is too little singing, too little praising God, too little gratitude in our religious exercises generally. If Christians were more thankful, they would be more holy, more happy, and more useful. Singing in family worship seems to be almost neglected. Yet what is more appropriate, what more thrilling, what more beneficial? How it promotes the kindly affections, and cultivates that seriousness and tenderness of mind so favorable to religion.

"He closed by urging the duty of all to *learn* to sing, so as to sing without offending or disturbing their neighbors. Otherwise they should be silent. No man has a right to sing in social worship so as to disturb his neighbor."

For the Musical Magazine.

MR. EDITOR,—With your permission I will relate a piece of history in reference to the public praises of the sanctuary, which I fear may find many a sad parallel in this Christian land. I do this with the hope of contributing something toward the advancement of the good cause in which you are laboring.

An early friend of mine, long since gone into eternity, used to say, that sacred music could not be supported without the aid of a few volunteers in each religious society, who should be willing to make unremittingly, such exertions and sacrifices to sustain it, as the rest of the community would regard as extravagant and useless. This saying, so far as I have had opportunities for observation, has been abundantly verified throughout the land: but nowhere perhaps, more strikingly than in this place. Only a small portion of the people have ever attended the music schools.

While the old fugeing style prevailed in this place, some queer mistakes would occur in reference to the time of a movement; and sometimes different singers would at the same moment be singing different tunes, such as the base of New Durham, with the counter of Mount Olive, and the tenor of Repentance, &c.; but the jumble seemed to make but little difference, especially as no one suspected the real cause of the difficulty. The tunes themselves, you know, were put together rather by accident than with reference to the rules, and therefore if the parts of the scores were occasionally mixed, it made not so much dif-

ference as if there had been more of "clock-work" in the arrangement of harmonies. Or, if the difference was rather greater at some times than at others, there was no remedy at hand, for the choir knew nothing of the notes, and the chorister could not find out what each one was trying to sing. After all, the movement was brisk, and when there was a fair start at the beginning of a psalm, the parts chased each other with much regularity and success, all coming out at the end with only the difference of a word or two, which could be omitted if any one found himself so far behind, as to excite particular observation. It was true, the wrong pitch was sometimes given; and the right pitch when taken, would be as often lost: but then, it would only be necessary to stop and take a fresh start, at each stanza; which, in one instance, as I recollect was actually done; the chorister at length telling the singers aloud, how they must manage to avoid a further repetition of the fault. Yet the singing was on the whole thought to be in a prosperous way: *too much* refinement would only be an injury. The music seemed very natural, and the expense of cultivation was so small as not to be a very serious tax upon the purse of the worshippers.

During this period of several years, we had a variety of teachers, all of whom come among us well recommended. One was a brick-layer, who took to singing only when his mortar was frozen. Another had greater knowledge of music, as well as some polish of manners. He and his wife always stood at a jar, and finally separated; but it was hinted that he treated other women in a kinder manner, which was probably true. A third, though a man of a respectable family, "fell in love" with a silly girl, poisoned his wife, and was hung as a murderer. A fourth became intemperate, and ultimately lost his reason. A fifth, who was a fine singer, and a man of polished manners, became at length a notorious adulterer, a thief, and an inmate of the state prison. A sixth but why need I mention other instances? Some of the last here spoken of, were among the first to declare war against the illiterate fugeing style; and to aim at better things in behalf of science and taste, and musical adaptation. But alas, what reformers were these. The men themselves needed to be reformed in morals, before they could do much in aid of *devotional* singing. Yet the reform thus commenced was urged onward by others who succeeded them, with some measure of success. The teachers were now moral men, men, as the phrase is, of irreproachable character. Not one of them was supposed to be really pious: but they were decent men, and in some cases, persons of much respectability. The songs of Zion now underwent a total change.

Every tune must be European of the first stamp. The more difficult the better, the more refined the more meritorious. A good execution could seldom be secured : but the singers did as well as they were able, and made up for the deficiency by imagining what a fine effect would be produced under the advantages of a more perfect performance. If the congregation could not make this allowance, they were deficient, dull, destitute of taste, full of criminal apathy. It was too bad, to be at the pains of getting up such a fine style of music, when no body except in the choir would seem to admire it. The truth was, every thing was so much and so suddenly changed as to break up all the old associations of thought and feeling and the music was perfectly strange to the public ear. None but the choir understood it, and they but very imperfectly ; and none could so make allowances as to tell how fine it might be if better performed. Things thus remained for several years. There was the boast of science, the pride of display, the gratification of taste on the part of the singers : while among the congregation, there was at the same time much appearance of curiosity and of disaffection. The disaffected were stigmatized by the choir as ignorant, and destitute by *nature* of all musical discrimination, and this they at length were willing to confess, for the jargon of the performances seemed any thing but harmonious to their ears. As for the curious, who discovered something of novelty in the strains of the choir ; if the music only made them stare, till their " necks were well twisted," it was taken for granted that they were abundantly edified. Public concerts began to be given in imitation of the performances of the great cities ; and nothing but pride prevented the issuing of tickets of admission. Contributions were taken up, but as few persons attended, the funds were never benefitted. Matters would not have long remained thus, had it not been for two things. One—was—every body out of town praised the singing ; and the other, that every body *in* town imagined himself to have no genius for music.

(To be continued.)

A DELICATE INQUIRY.

A correspondent, who is an entire stranger, inquires what music book we can recommend to his patronage as a teacher. On such a question as this the editor is under circumstances to be somewhat biased, as he

has for many years been author and compiler of various publications. Of these, the most prominent are *Musica Sacra* with its *Appendix*, and *Spiritual Songs*. In the latter work, Mr. Mason of Boston, is associate editor; and in the former Col. Warriner, of Springfield, Massachusetts. The Miscellany which accompanies this Magazine is also beginning to be used with interest as an appendix to other works. Mr. Mason and others of Boston, have published a number of interesting books, whose titles are registered in our former pages.

The following hymn which appears in the Christian Psalmist, contains some pretty strong motives in favor of the cultivation of sacred praise. Would that they were more generally felt and appreciated. It is no light matter to be guilty of neglecting such a solemn work; and of undervaluing so sweet a privilege as that which employs holy angels and glorified spirits. If their minstrelsy is perfect, doubtless ours ought to be improved according to the talent committed to us.

Go tune thy voice to sacred song :
 Exert thy noblest pow'rs !
 Go, mingle with the choral throng,
 The Saviour's praises to prolong,
 Amid life's fleeting hours.

O ! hast thou felt a Saviour's love,
 That flame of heav'nly birth ?
 Then let thy strains melodious prove,
 With raptures soaring far above
 The trifling toys of earth.

Hast found the pearl of price unknown,
 That cost a Saviour's blood ?
 Heir of a bright celestial crown,
 That sparkles near th' eternal throne,
 O sing the praise of God !

Sing of the Lamb that once was slain,
 That man might be forgiv'n ;
 Sing how he broke death's bars in twain,
 Ascending high in bliss to reign,
 The God of earth and heav'n.

Begin on earth the notes of praise,
 "Glory to God on high,"
 Sing through the remnant of thy days ;
 At death the song of vict'ry raise
 And soar beyond the sky.

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No. 3.

PRACTICAL.

VOCAL EXECUTION.

EXPRESSION. In the first number of the present volume we spoke of variations from the strict time of a movement, as under certain favorable circumstances, highly conducive to musical expression. This thing of course requires skilful management; and is in its result very different from what is called *bad time*, in performances. Perhaps there are as yet, but few examples in the American churches where such variations have been wholly successful; and in many cases, even in connection with some measure of professional talent, they have been sufficiently disastrous in their influence, to deter most from following so dangerous a precedent. Still, there is great power in these variations under skillful management; and we were unwilling therefore, to pass them over without a full discussion.

But whether the time be thus varied or not; there is much in the *general character* of a movement that needs to be taken into consideration; and this is properly, the next object which claims our attention.

Subjects that are contemplative or pathetic, require for the most part a slow movement. Words that are deeply solemn, will admit of no other than a slow enunciation. But subjects of a narrative, descriptive, joyous, or spirited character, demand a movement of a corresponding nature. Tumultuous emotions, require, also, some rapidity of enunciation. The slow protracted tones of the church bell, are appropriate only to funeral occasions; the ordinary ringing tones call together a placid or joyous assembly; while tones which are hurried and loud readily excite an alarm. Whether this is so from instinct or habit, it is equally important to the musician. The fact is all he needs to know, in order to avail himself of the principle. Doubtless there is something very natural in these varieties of movement, for we see them everywhere in gesticulations, in speech and in song. Slow, gentle motions are ap-

appropriate to feelings of solemnity, while vehement tones are very indicative of tumultuous excitement. The same is true as to the opposites of sorrow and joy, and their various kindred emotions. In military movements, there is the slow, grand march, remarkable for its dignity and stateliness, the ordinary march designed for common purposes when troops are in motion, the dead march, for the slow movements at a funeral, and the quick step, appropriate only to rapid movements. Between these strains and the ordinary ones for the church, there is, however, a still wider difference. What troops would ever march at the tunes of *Old Hundred* and *Luther's Hymn*, even at a funeral! Yet the same persons receive decided impressions of solemnity from them, at a church, and their slowness is there quite in character. On the other hand, the pious soldier would never wish to hear a solemn hymn sung in a quick step or a grand march; yet when the hymn is very joyous or bold in its character, he would be gratified with corresponding changes of rhythm. The dead march might here, aside from its associations of sadness, be about such a movement as would please him. Other persons fond of military music might be equally interested with such a kind of adaptation, especially in places where there is but little cultivation of taste.

It is also worthy of inquiry, whether the active, enterprising, habits of our countrymen, do not demand music of a more rhythmical character, even for devotional purposes, than that which is most prevalent in foreign countries. For some reasons perhaps not very well understood, there is at present, a general disposition to quicken the musical movements of our choirs and worshipping assemblies.

This fact is too obvious to escape the notice of the most unobserving. Recourse is often had even to the dances, jigs, ballads, glees, and catches of the secular school. Yes, the very cast-aways, we had almost said the offals, of secular music, have been drafted extensively into the service of the church. In more favored instances of cultivation, we observe a style of management scarcely less disastrous in its consequences. A compiler, or perhaps some would-be composer, drinks deep into the spirit of secular music, and then issues forth, not the identical strains he has swallowed, but strains so very like them that every one who is well read in the science can trace them to their celebrated originals. An abundance of publications are now pouring forth in this manner, upon the American churches, from various sources, and the country perhaps may ere long be deluged with them.

All this shows, however, that there must be some improvement made in the rhythm of psalm and hymn tunes. The models in use three cen-

turies ago, have lost, in a great measure, their interest, especially as in modern times we sing them much slower than after the primitive method. The point of duty now is, to avoid opposite extremes. Men who are pouring forth volume after volume upon us in quick succession, have no idea that one fiftieth part of what they thus publish, will retain its hold upon the public favor. But at present, they can sell it. It makes the trade lively : and when the public refuse to be longer imposed upon in this manner the adventurous fabricators must turn their attention in some other direction.

The work of adaptation amid so great a multitude of specimens, is often very difficult. Where choirs have from two to four or five large collections of music before them, they are not easily kept within moderate bounds.

But this difficulty for aught we can see, must be left to heal itself. Good sense will ultimately prevail. Musicians will again be restored to their senses. A man going to a religious meeting never carries half a dozen hymn books of different kind in his pockets ; why then, is it necessary to have before him so many large books full of tunes, when after all, a single tune will answer the purpose of adaptation for some score of hymns ! The thing is preposterous. If the tunes were sufficiently select, and properly arranged a single volume would suffice for all the purposes required.

Most of our music books (perhaps all) need improvement in their character : but taking them as they are at the present time, it might be well to adopt some convenient systems of classification. Movements are now so various and dissimilar in their character and effect, that the old classification of major and minor keys, under the several metres of hymns, will be comparatively of little use. And among other things, several distinct varieties as to movement should be pointed out. The slowest tunes, such as *Old Hundred*, *Winchester*, *Dundee*, *St. Bridges*, *Derby*, *St. Mary's*, &c., might for instance, be classed by themselves, as applicable to hymns that are deeply solemn, meditative or pathetic. A second class, less slow, might embrace such as *Quito*, *Repose*, *Dun-church*, *Retirement*, *Hudson*, &c. as applicable to hymns less strongly marked by the above characteristics. A third class, still more chantant, might embrace such as *Uxbridge*, *Duke-Street*, *Ward*, *New-Cambridge* and *Dover*. A fourth might be formed for spirited description or narration, such as *Park-Street*, *Vanhall's*, *Warwick*, and *Oakland*. A fifth, for hymns that are didactic and unpoetic, might contain such as *Sterling*, *Peterborough*, and *Cambridge*. Let the classes thus made out be associ-

ted with certain psalms, or hymns of specific characters, till one set of associations will bring others to mind. Old Hundred, for example, might be associated with the L. Metre Doxology: the character of this Doxology might readily find its like in the 17th and the 117th psalms of the same metre. In some such way as this, the business of adapting music to words might be greatly simplified; and the mere labor of classification would serve to refresh the memory and improve the taste.

In general it may be said that the movement must be more or less rapid or moderate, in proportion to the rapidity or slowness in which the thoughts naturally succeed each other in the words of the psalm or hymn. This principle is perfectly intelligible. It cannot be gainsayed or misunderstood. Let it be applied with common sense, and persevering industry, and it will effect much in favor of musical expression, when other things are substantially right.

PSALM AND HYMN TUNES.

FOR ourselves, we cannot make up our minds to endorse for every thing now issuing from the American musical press, which purports to be an improvement. Alterations are too abundant and innovations too great, at least in *our* opinion, for the healthful progress of correct taste. We feel decided in this matter; and though it will be said by some that we are behind the spirit of the times respecting it, we shall nevertheless insist on the soundness of our position, fearless of immediate consequences. Time will show that this position is the right one. Much as we are interested in musical reform, we do not like to see the standard tunes that have been correctly harmonized in times past, reformed out of every thing but their names. Especially do we dislike to see every new book from the same sources, present fresh reformations of the reformed tunes. In this course of management there is certainly exhibited a want of good sense and sound musical principle. It is time to speak out on this subject, unless the public are to be reformed out of the possession of that which is of great and fundamental value. A word to the wise.

THEORETICAL.

HARMONY.

IN our last number, while speaking of the three inversions of the dominant and subdominant of the *major* scale, we might have added a word respecting the corresponding inversions which occur in the *minor*. It will however, be borne in mind that the *dominant* in both scales is alike, admitting of the same inversions. The figures are also the same, except that the *third major*, being always produced by an accidental character, a sharp or a natural, must be attached to the figure three which designates it, or be made to stand in its place. A sharp, flat or natural standing thus, even without any figure beside it, must always be understood as referring to the interval of the third. The third in the dominant of the *major scale* is sometimes produced by a sharp or natural which occurs in the music as an accidental, when the cyphers must be arranged accordingly. As a general rule, therefore, we may predicate the same things of the *dominant* harmony and its inversions, whether formed in the major or minor scales.

As to the *sub-dominant*, theorists are not always agreed in the classification. It will suffice our present purpose to observe that what we have already exhibited, (see last number,) as the *third* inversion of this chord in the major scale, may be regarded as the *direct* form of the subdominant in the *minor* scale. And as to the three inversions, however differently we may choose to classify them, the chords and the figuring will be the same to the ear and eye, as in the former example. This topic will of course recur on a future occasion. More respecting it at the present time would only tend to needless perplexity.

Having presented the reader with the direct positions and the inversions of the concords and fundamental discords, we are now prepared to analyze a few strains of harmony by way of familiar illustration. If the reader has fully mastered the previous details, he will readily accompany us in what follows: but if he has not: if he has read altogether in a desultory manner, and suffered the subject to escape, from his mind, we would advise him to a second perusal. Having a whole month before him, he need not complain of the want of time. In recurring to the back numbers of the Magazine, he will find the articles in question occupying the first place in the THEORETICAL department. To those who have followed us thus far, we will present the tune Dresden,

as a specimen to be analyzed against the appearance of our next number. Let them take the good old copy which presents the greatest number of the chords in their fundamental position. Let the tune be written in a condensed form upon two staves, with figured references, cyphers and remarks as in former instances. We shall do the same; and when the two articles are thus brought together the reader will have the advantage of comparing them.

WHAT CONSTITUTES ORIGINALITY IN MUSICAL COMPOSERS.

THIS is a deeper question than can be discussed in the narrow limits assigned us at the present time. It belongs to a higher department in composition, and may recur perhaps at some future time in its proper place. A word or two respecting it, is all we now intend to offer.

An eminent English critic remarks that a poem which should be *wholly* different from other poetical productions, would be entirely destitute of interest. We should have no way of estimating its literary claims, but by framing new laws of criticism, and acquiring new principles of taste. Such a poem would be rejected of course.

The principle has its full application in music. A piece of music (if it might be called such,) which should differ from every other piece, would have no claims of merit—none at least which would be recognized by the community. All would agree in rejecting it. Chords, and cadences, and phrases and sections of melody, and harmony are (if we may so speak,) already stereotyped and laid up for discriminate use in the storehouse of the composer. Even in the combination of these materials we find very little that is absolutely new in any piece of music of ordinary length. Two composers may have many entire passages in common, neither of whom will be justly chargeable with plagiarism. The passages will appear as by-thoughts, which came unbidden, but which as materials no one claims, may be used in the development of some leading theme. All this is allowed and expected even in the best productions of the great masters.

On the other hand, there is such a thing as making up compositions entirely of patch-work. The musical art furnishes many such cobblers as these. A French author who eventually acquired some little eminence

in the profession, tells us that in his earliest efforts at composition, he put together on design, multitudes of little extracts which he made from specimens of the masters which were then most in favor. This systematic plagiarism would have been easily detected in another country, but in France, where there was then so little musical information, the thing passed off admirably; and the young composer was thought to be a wonderful man.

We have too much respect for the worthy men who are engaged in improving the music of our country, to hazard the insinuation that there are any such cobblers among them; or even that any one in particular, makes too free use of common place materials; or yet that any one strives to be odd in order to be thought original. We venture at the present moment, only to throw out these few principles, with the hope that in some prolific districts of the community, there may be discernment enough to ascertain that in music, as in other departments of human efforts, "all is not gold that glitters."

We feel that such remarks as the above are imperiously demanded, or we should be silent. Let the truth be told. Let the true light shine. Yes, let it *burn* upon the accumulating materials, till loads of wood, hay, and stubble, are consumed. Even if we ourselves are to suffer loss, by the work of expurgation, we can better afford to bear it now than to be made unconsciously, the instrument of misleading the public taste.

MISCELLANEOUS.

ITEMS.

WE understand that Chevalier Neukomm, author of the Sanctus, which appeared in our last number, has been invited by the Boston Academy, to visit that city, and that he will comply with the invitation. He was a relative of Hadyn and a worthy pupil of his. His works so far as we know are not numerous, yet he has gained considerable celebrity as a composer. For a while he was director of the Opera at St. Petersburg, which situation he left on account of ill health. He afterwards took up his residence in Paris, and became a friendly inmate in the house of Talleyrand, ultimately accompanying him on his embassy to

the English court. Since that period his residence principally is in England, passing some portions of his winters in Italy or the south of France. He has long since retired from professional engagements except as composer ; and must be now nearly sixty years of age. His visit will doubtless be made pleasant to himself and gratifying to the citizens of this country.

THE musical society of Berkshire county, Massachussetts, held a meeting for public rehearsal, at the congregational church in Richmond on Thursday the 23d ult. The number of performing members, from the various towns of the county, it seems, is about 100. The Eagle gives a favorable account of the design, the operations and the influence of the society. The design of its meetings is "IMPROVEMENT, not show or theatrical display." The pieces, principally such as were new to most of the members, were performed with readiness and with a good degree of accuracy. The performances were interspersed with critical remarks, in which a worthy clergyman not named, bore a conspicuous part. This looks well for the cause. The writer of the notice in the Eagle, thinks the association is doing much good in the promotion of devotional music, yet regrets that a large portion of the churches and ministers, remain indifferent. In this respect Berkshire does not stand alone.

THE Rochester Musical Academy, as appears by a bill sent us, were to give an "Oratorio" in the 1st Presbyterian church in that city, under the Direction of the Professor, Mr. H. Russel. The bill contains, after some pieces of the ordinary character for such occasions, "The Sceptic," an "Oratorio, composed expressly for the Academy of Sacred Music, by the Professor." Of the merits of the music we know nothing. the subject is sufficiently solemn, if we may judge by the words. One of the solos of the Sceptic, however embraces more than *forty* long lines of poetry ; yet the subjects of the choruses are very short, while the piece appears not to have a single recitative ! Can such a production properly be called an *Oratorio* ? We should think it strange if Hannah More's dialogues, valuable as they are, were to be called epic poems. The same general principle holds good in the department of musical composition. It is well for Academics to be modest, and call things by their right names.

IN looking over the tune "Rock of Ages," which appears in the first number of the present volume, we observe an error which several times occurs, and which may perhaps mislead the executant. The natural is unfortunately used instead of the sharp. The reader may easily correct the errors with his pencil.

WE have pleasant intelligence from one of the Western States. Music schools established on the principles we are advocating, are prospering every way under the blessing of the great Head of the Church. Among other occurrences are mentioned very interesting cases of conversion. What could be more encouraging and delightful! Such blessings should be the means of quickening pious teachers elsewhere, to the more faithful discharge of their weighty responsibilities. A careless, carnal teacher of spiritual worship. What an incongruity!

A DISTANT correspondent kindly asks why we declined acceptance of the appointment conferred upon us by the Musical Academy. As we are not willing to have our views misinterpreted, we would simply say, that we have a long cherished antipathy against high sounding titles, so far as our own person and influence are concerned. If in this thing, we may appear rather old fashioned in our views, we shall try to be useful, in our place among the members of this interesting institution. The weekly rehearsals of the Academy are still continued; but probably they will soon be relinquished for a little season. The object of the Academy, is a distinct one. It aims to do good in a noiseless unassuming way, under the blessing and the providential leadings of the great Master of Assemblies. The plan of future operations is not in every respect fully matured. This requires time and practical experience. Meanwhile, it gives us pleasure to state that hitherto the institution has prospered beyond our expectations. If we cannot boast of great things in the eye of the world, let it be remembered that no one is seeking for them. Yet we are allowed to witness influences that are sweet and precious; and these we trust are increasing, and will continue to increase, till like unseen leaven, they shall accomplish in due time, the great object for which the Academy has been instituted.

For the Musical Magazine.

MR. EDITOR:—One of your correspondents introduced to your notice a very interesting question, in the number for April, and I waited with unusual anxiety for the May number, in hopes that some person with the requisite qualifications would furnish a decided answer. But when that number came to hand there was nothing of the kind, and my expectations were disappointed. The object of this is, if possible, to enlist the pen of some one of your correspondents. The question is this: Are not the duties of a choir of singers in a Christian Church sufficiently important and spiritual, to require constantly a special and united preparation of voice and mind on the Sabbath itself, previous to the opening of public worship.

It is my opinion that the importance of a choir having frequent meetings for the purpose of preparing for the duties on the Sabbath is too little understood.

We know from our own experience that our voices need much training, to enable us to sing in concert with any degree of satisfaction to ourselves or others. And whoever acknowledges the high rank which music is required to hold in Christian devotion, will not consider its cultivation as a thing of little moment: for if we expect a service to be acceptable, it is our duty to use all diligence to render it worthy of acceptance. If we desire the sacrifice to send up a grateful incense before the throne of God, it should be rendered as far as possible, without spot or blemish. That all should be singing the same words at the same time and moment, in church, will be readily admitted. But we know by unhappy experience that this will not be accomplished without some previous united attention to the proper movement or time of a piece of music, however much individual cultivation there may have been. And here allow me to observe that those persons who most generally absent themselves from the rehearsals, are least likely to make personal effort at home. Here then, arises a serious question, whether it is right that those who make conscience of performing the duty of praise in an appropriate style, and have acquired by cultivation, a taste for correct performances, should be *disturbed* in the prosecution of the delightful work of praise, in God's house, by those who do not attach sufficient importance to the subject, to take the trouble of preparation; while yet they sing in such a manner, as that neither themselves or those near can enjoy the devotional exercise.

Let me not be understood as expressing a wish that any of God's creatures should be excluded from participating in the soul-stirring exercises of praise and adoration. What I object to is, an offering of the halt, the lame, and the blind, and that which cost them nothing, as a sacrifice to the Most High. If it be a pleasure to such persons to sing in the choir, I ask if they do not owe it to their brethren, either to forego the pleasure or to prepare themselves so to sing as not to become a positive hindrance to those who are at some pains to render this part of divine worship acceptable. This is a plain question, and one that must sooner or later be answered before the great Master of Assemblies, who exercises a holy scrutiny in regard to the appointed services of his house.

Again we may infer its importance from the high estimate which the Apostle Paul gives this subject, when he would have us sing just as he would have us pray, with the spirit and with the understanding also. It is obvious that those individuals do not sing with the understanding, who by their negligence or inattention to the meetings for practice are not acquainted with the music that is to be sung by those who have been more faithful to the subject. Such persons often possess loud voices and will seem to sing with much confidence and self-complacency; and often in a manner so boisterous as to prevent the music from accomplishing its legitimate object. Those who may have done their duty are thus liable to have their devotions interrupted by sounds that are anything but musical: for bad singing does on any supposition, necessarily operate as a positive hindrance instead of a help to devotion.

There may be one reason why many people prefer an organ or some other powerful instrument—to hide the defect in vocal performances, and you will generally observe that if there is any fault to be found, the very persons who do not meet for practice are the foremost to complain. They must of course be in tune for they have not been injuring their voices: they have not sung any for a week or fortnight, and of course they cannot be out of tune. The best kind of instrument performed by the executant is no bar to their criticism. The instrument and the voices practice so much together that they may be wrong: but those who reserve all their strength for the Sabbath are the only ones likely to be right.

These and other arguments of the kind your Magazine is calculated to correct, if men who are capable will but write on this subject. It is believed that there is much need of heart-searching in the church on the subject of sacred song.

B. J.

WE should be willing to receive further communications on the subject to which our correspondent refers. There is however one grand difficulty which he seems to have overlooked. Those who will habitually absent themselves from the practice room are the last persons that will ever read an article in the Musical Magazine. They seldom patronize such a work or if they do, they never read it. If any one reads it to them, they will in all probability turn a deaf ear. They *know* more on this subject than "ten men who can render a reason." Still we must *try* to convince them of their error.

For the Musical Magazine.

A PIECE OF MUSICAL HISTORY,

(Continued from our last.)

MR. EDITOR:—For many years matters remained in the state I last mentioned, except, perhaps, that they were gradually growing worse with the lapse of time. Opinions greatly at variance with each other, were taking deep root, not perhaps to be removed till the next generation. There was no quarrelling about such things, except now and then a little strife for precedence and an occasional discussion about seats and choristers. These lighter matters, so liable to create irreconcilable feuds in other places, were always readily disposed of, as the people of this town were noted for good sense, sound principles and peaceable conduct. But *opinions*, as I have intimated were honestly at variance, and the parties though they chose to differ in a peaceable way, were greatly trying each other's patience, and mutually undermining the precious interests of devotional song.

1st. The choir and its partisans were cultivating music of the highest order without being able to execute it or understanding its full import. But they could amuse themselves with it, and be making discoveries and improvements; and, as to religious edification, few of them made any pretensions to piety; and the most celebrated music that could be obtained, they supposed would be most likely to prove edifying to others. If it failed to do so, as it uniformly did, the blame was to be charged of course to the ignorance, the apathy, the criminal negligence of professed Christians. The latter would not go to the practice room or the

public rehearsals. Or if they went would soon be yawning or whispering about some subject of greater interest. Never were services so little appreciated as those of the few individuals who were taking such a deal of pains to please themselves by singing for the public gratification. "Was there ever such a stupid set of people?" they would say, "Was there ever such a place for dullness and bad taste?" The little band held together year after year, pursuing the art at an unequal rate, but on the whole with increasing ardor. Out of town they acquired much fame on account of their industry and skill, and "correct" taste: but as the church at home could not be edified nor the congregation greatly amused, they had little around them, to feed upon but self-esteem and self-gratification.

2. A second party embraced nearly the whole body of the church, especially those who were most eminent for spirituality. Not having become pious early in life, they had derived their little stock of musical knowledge from the earlier schools in the midst of the accustomed hilarity of the times, feeling the music but as the glees and catches of a convivial club, which brought with them no hallowed associations in the hours of public worship. That long course of profaneness, now so sincerely lamented, was to their minds inseparable from the work of musical cultivation. The art was to be promoted, because it was a constituted right or service of the church: but its utility they never understood. The old style was strongly associated with undevout feelings; and before the new style was introduced they had wholly relinquished the practice of singing, because they found in its poisoned streams no special sources of edification. The new style had too much in it that was artificial, for a devout mind. It might be good perhaps, but they could neither comprehend it nor feel any desirable result from its influences. The style was too difficult for them. The time was too critical to be accurately computed, and the harmonic relations too remote to be appreciated. Much less could they understand how so much appearance of hard labor and critical management was compatible with the interests of heart-felt devotion. Here, at least they were partly right. This they knew: but how to convince the singers of the real state of the case, required more learning than they were masters of. True they sometimes complained of the music: but what did it signify? The singers were exerting themselves to the utmost; and surely such strains as a Mara or a Billington had sung with such unbounded success in a former century, however difficult of execution, must afford the best of music, to all who made any pretensions to taste. There was no answering this unconscious sophistry of the honest

hearted singer. So the brethren continued to endure what appeared to be incurable, encouraged the singing as a matter of decent propriety, and thought that by paying the tuition bills, they discharged their duty to its utmost extent. They neglected singing in their families: and their children grew up, for the most part with little care for music, and less cultivation, than their parents had possessed before them.

3. A third class consisted of the old fashioned singers of the congregation who were not pious. They longed for the old sprightly tunes, so full of sweet concords and nimble fugues. It brought fresh to their minds, past seasons of youthful gaiety with here and there a sombre thought of departed earthly joys. Such tunes as Grafton and Mount Olive, and New Durham, and Coronation,* and Delight had some spirit in them: but the present style was dull, slow, difficult, any thing but agreeable. They conceived that it could not be devotional. It brought no pleasant recollection to mind; no evening amusements, parties, concerts, unceremonious balls; and it occasioned no present gratification. They lamented the change of style as an evil which might be eventually removed; and thought they did service to the cause by neglecting the whole subject and suffering the singers to take care of themselves.

4. A fourth party embracing perhaps about five-sixths of the whole population, had been told while young, that nature had given them no musical ear. They never understood the old style and the new surely was not more intelligible to them. Nature had put no responsibility upon them; and they would assume none. Those who were fond of singing were welcome to their enjoyment. But they must not press their claims upon others, with too much earnestness. One dollar a year might be paid on the account of supporting the order and decency of church music. Beyond this nothing could properly be demanded of them.

Thus the parties stood, mutually agreeing to differ in their opinions and practices in relation to music but cultivating a good understanding in reference to other matters. Years passed on, and opinions were fully settled and confirmed by personal experience and observation. At length there came a time when all too late, the leading singers discovered their error. They were now for cultivating devotional sentiment in connexion with chaste simplicity. Yet since they had always been talking about important improvements, and the uniform experience of the

* Boston reformers are trying to get up Coronation in a new dress. Materials perhaps are growing scarce.

church and congregation had been of a discouraging nature ; the present efforts toward a change forboded nothing good. Already there had been too much of novelty, and was there now to be more ? The church party gave credit for good intentions but could not expect success in contradiction to the painful experience of so many years. The third party expected the music now to be duller than ever. There was to be too much religion about the matter of cultivation ; and too little hilarity in connexion with the practice : and what was still worse there was to be a change without restoring their own favorite style. The fourth party remained just as before, indifferent to the whole subject, willing still to contribute their annual mite, but nothing further.

But this was not all. The singers themselves became divided. Most of the number were not pious, and did not believe in so much "*superstition*" about the music. The leading members few in number, forsaken by their gayer associates, neglected by the congregation, and but feebly sustained by a small portion of the church, toiled onward retracing their former steps with apparently less success than before. The grand Adversary would help them no longer for he abhorred their course. The church were afraid and undecided. The singers who had prided themselves in the display of talent were now disaffected ; and all by one consent seemed to feel that the singing was "a hard concern." The cultivators themselves began to grow disheartened and some of them left the place, for a more promising and as it proved, more productive field of labor.

At this juncture of affairs there came, in a neighboring town some wonderful English singers, one of whom, had given in London "four guineas a lesson." Concerts were got up in great style. The highest circles of fashion rallied and volunteered their services, to encourage cultivation, in the true style of theatrical execution and oratorial display. The exhibitions if I might call them so, were imposing and the music lively and tasteful in its execution. A strange impulse was given ; and had things thus remained for any length of time, there is no telling what might have occurred. Many of the misguided and disaffected in towns of that vicinity joined the ranks with great zeal. But the ranks were soon broken, and the enterprise was crushed almost in the bud. Here again was division of sentiment and fresh dissatisfaction. Another period of indifference ensued : but I must here leave the narrative to be finished when time shall have made farther disclosures.

One single fact lies upon the face of this painful history. The church and the ministers refused to assume any proper share of christian re-

sponsibility in relation to the office of sacred praise. This whole branch of spiritual edification was virtually left to the management of those who were aliens to the commonwealth of Israel, and professed strangers to practical godliness. When a few of the leading singers became pious, there was a temporary struggle. But it was feeble, and of short duration : and thus it will always be in like circumstances. No portion of the public services of God's house can be given over to the management of those who heartily refuse to serve him, and be found to prosper. Abuses will arise, difficulties will ensue ; disaster will follow disaster in continual succession, till the proper persons awake to feelings of christian responsibility.

Other important morals might be drawn from the above details ; but your intelligent readers will not fail to make the necessary application. The incidents are not feigned but real : and if some of them occurred in different places, I suppose that in musical publications as well as in poetical, an occasional change of the scenes is an excusable license.

KENANIAH.

THERE is a state of mind in the midst of afflictions, when the heart melts into tender love, and rises to God in the accents of grateful praise. The following hymn, from the *Christian Psalmist*, is the only one we recollect to have seen, which fully expresses this class of emotions :

COME, let us sing the praise of God,
And in his name rejoice :
Though sorrow rises like a flood,
We'll tune our feeble voice.

Chasten'd in love, but never slain,
Cast down but not destroy'd,
Each earthly loss brings heav'nly gain,
Bliss that is unalloy'd.

Bearing about our feeble frame
The dying of our Lord,
We'll seek to glorify his name,
And feed upon his word.

How kind is his afflicting hand ?
How tender is his love ?
What mercies flow by his command,
Down from the courts above !"

Yes, we will sing thy praises still,
With melody of soul ;
We'll bow submissive to thy will,
And yield to thy control.

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PRACTICAL.

VOCAL EXECUTION.

EXPRESSION. It remains under this topic, to speak of punctuation. The rhetorical rules of punctuation are not so well settled at the present day, as they might be. Among the new volumes that are daily coming before the public, an endless diversity of method is discoverable. Every printer seems to have a system of his own, which nobody else follows or understands. But in the midst of this diversity, all will insist on the importance of punctuation. Paragraphs and stanzas, and sentences, and phrases, however various in their arrangement or designation, are just as important at the present moment, as they ever were; and we are no nearer dispensing with periods, and colons, and semicolons, and commas, and dashes, and exclamations, and interrogations, than we were when such marks were more under the government of established rules. Perhaps the looseness of style, which prevails in the hasty productions of modern times, has been the chief cause of derangement in the art of punctuation. Certain it is, we need the art as much as ever, and shall continue to need it, as long as the English language continues to be read or spoken.

The public speaker must always have his cadences, and his breathing places, as much as his accents and his emphases. And they are quite as important to the vocalist, as to the orator. The nature of language renders them indispensable, and they are demanded at once by the ear of the listener and the voice of the speaker or singer. The general inattention to this subject among singers, therefore, ought no longer to be tolerated. The vocal art does not consist in destroying language, but in enforcing it. That there are some examples of unsuccessful effort in reference to the claims of punctuation, is readily admitted. Men from whose abundant labors in this department, better results might have been

anticipated; have mistaken the principles by which they should have been governed, and thus done much to prejudice the public mind against the whole subject. But this only proves the importance of establishing right principles in theory and practice.

In an early allusion to this subject under the head of *TIME* (see vol. 1. page 76,) we mentioned as a *GENERAL RULE* in church music, that "the scanning of the poetry and the rhythm of the music are not to be violated." Against this rule there will of course be exceptions: but the rule itself should never be forgotten or set aside for slight causes.

Chanting as now performed in the Episcopal churches is a thing by itself. Here there is no poetry to be scanned, and no regular rhythm, except at the cadences, to be observed or violated. The same is true of unmeasured recitative, in anthems and Oratorios. Yet even here there are bounds of some kind which ought not to be surpassed: and there is an evident tendency in the style of the accomplished vocalist towards the principles of regularity. Even speech, under the influence of oratory, has its laws of time and measure which the elocutionist observes and inculcates.

The plainest specimens of metrical psalmody, from the slowness of their movement, afford abundant opportunities for observing the punctuation of the language. Any thing more is seldom required, than the occasional shortening of a note or suspension of the movement between the sections of the music or lines of the poetry. A few individual lines occur in our hymn books which may require something more: such as the following:

1. "He died! the heav'ns in mourning stood;"
2. "'Tis done: the great transaction's past;"
3. "'Tis finished! so the Saviour cried:"
4. "The Lord is come! The heav'ns proclaim
His birth; the nations learn his name."

The first of the above quotations furnishes a two fold reason for a special pause. Without it the words "*he dies*," would signify *he "colors*;" and aside from this verbal mistake, the deep solemnity of the sentiment would be lost. The second quotation, in a very solemn tune would only require a minim to be exchanged for a crotchet, and a crotchet rest at the word *done*, without any suspension of the reckoning in time. In a quick tune, however, a marked interruption of the rhythm

would seem to be demanded. The third quotation, requires a special pause, as indispensable to the deep pathos of the sentiment: but as each of the stanzas of that hymn has the same commencement, the music for it ought to be arranged with a regular pause, in some such manner as in the tune Munich. See the old copy, which in *this respect* is far preferable to the ones now circulating in the Eastern Collections. The fourth and last of the above quotations furnishes a case of greater difficulty. The movement ought to be quick and rhythmical, and yet special pauses, such as would interfere with regular time, seem indispensable to the sense. The lines in this respect are unhappily constructed, particularly the latter one. If any common tune is applied to them, it will be impossible to have a satisfactory adaptation. Either the words or the music or both must suffer. Such another instance, perhaps does not often occur in our modern psalm books. Sternhold and Hopkins has a worse one which has often been quoted:

“The Lord shall come; and he shall not
Keep silence, but speak out.”

Only let a pause of the ordinary sort* be made between the two lines and each of them by this separation, will present us with a flat contradiction: thus:

“The Lord shall come; and he shall not” come:
“Keep silence, but speak out.”

Just as if one could come without coming, and keep silence at the instant of speaking.

From this last quotation it is obvious to perceive that rests though written in a psalm tune, must sometimes be omitted. The old slow tunes readily admit of this species of license, as well as that of occasionally inserting rests between the lines where the composer has furnished none. This is a license of much importance, and the vocalist should freely avail himself of it whenever the sense requires it. In well written lyric poetry, pauses frequently occur at the end of lines; and one of prominent importance is generally found in the middle or towards the end of a stanza. The music generally provides for such pauses as these. In some cases, comparatively few, this pause will be found out of place; when an accommodation must some how be made between the music and the words.

* Such for instance as occurs in St. Ann's.

Sometimes also the sense is not complete at the close of a stanza, in which case, the next stanza should almost immediately follow :

“But if your ears refuse
The language of his grace,
And hearts grow hard like stubborn Jews
That unbelieving race,

The Lord in vengeance drest
Will lift his hand and swear
You that despise &c.

Here the connection between the two stanzas is so close, as to admit only of a short pause. Examples of the opposite character might be adduced, but they are less important, and of less frequent occurrence.

Pauses of less magnitude than those we have been considering are easily observed without any interruption of the regular time. Almost any musical note when the sense requires it, may be shortened in favor of a succeeding pause, while the time of the movement is regularly sustained. This is a principle constantly to be applied to devotional music : nor is it difficult of application. The power of language and of sentiment should be duly kept in mind, as in the exercise of reading. The smallest pauses are worthy of notice ; and momentary pauses should often be observed when none are marked. We will only add under this head that the observation of pauses should not be so mechanical as to give roughness to the music. The song and the language should flow onward apparently with ease.

TATE AND BRADY'S VERSION OF THE PSALMS.

IN speaking of Watts's version of the Psalms in some of our former numbers, we had occasion to insist on the necessity of removing those blemishes from his poetry which, for these hundred years past amid the progress of language, have been continually becoming more obvious. This idea has to the mind of some very conscientious persons rather savored of heresy. To alter Watts, is in their view, too much like un-

dertaking to mend the bible. Watts is too nearly perfect to be allowed to have any considerable blemishes: and every manual of psalmody must by all means preserve him entire and without alteration. The impropriety of this position has been fully shown: and could the persons who thus dissent from us, have the advantage of reading this excellent author in the original, they would perceive that after all, a full restoration of his own phraseology would spoil many a fine passage which they now admire, imagining it to read just as he left it.

But if Watts's poetry a hundred years old, requires revision, what shall be said of that which is still older? Tate and Brady's version is still retained by many excellent Christians with much uniformity as to the reading: and even the more learned men of a sister denomination seem always to have preferred that version to Watts's. However as hymns are now gradually taking the precedence of the metrical psalms contained in their manual it seems probable that the favorite old version will one day be set aside. A few extracts may perhaps be of use to the general cause. Our first quotations are from Psalm 65:

- 8 "Thou Lord dost barb'rous lands dismay,
When they thy dreadful tokens view;
With joy they see the night and day,
Each other's track by turns pursue.

If any one wishes to know the meaning of this passage, his shortest way is to consult the psalmist, as the original writer; but again, speaking of the rain descending in showers:

- 10 "On rising ridges down it pours,
And every furrowed valley fills;
Thou mak'st them soft with gentle showers
In which a blest increase distills."

To say nothing as to the roughness of such language: some of the showers of the English poet seems rather monstrous;

11. 4th line. "The fruitful clouds drop fatness down.

- 12 "They drop on barren forests, changed,
By them to pastures fresh and green;
The hills about in order ranged,
In beauteous robes of joy are seen.

- 13 "Large flocks with fleecy wool adorn
 The cheerful downs; the valleys bring
 A plenteous crop of full ear'd corn,
 And seem for joy to shout and sing."

Now according to the venerated poet, the clouds it should seem, have the faculty of clearing up land, and converting forests into pastures. Such wonderful clouds would save an immense amount of labor to our Western emigrants. As to the vales being so prolific; does the poet mean the same ones that he had just flooded at such a rate? Such *quantities* of water would of course destroy the crop.

After all, the subject is too serious for a smile. The blessed Master of Assemblies, requires praise infinitely more exalted than this. Rural scenes with their blessings, are too beautiful and too precious to be thus spoken of in our manuals of devotion.

The 104th psalm may in the next place be cited, as one full of incident; beautiful in the original, but defaced by the English poet. The first three stanzas are decent:

- 4 "As bright as flame, as swift as wind,
 His ministers heaven's palace fill,
 To have their sundry tasks assign'd,
 All proud to serve their Sovereign's will."

Surely the idea of *sundries* is not very poetical to modern ears, in connection with such exalted employment; and as to the angels being *proud* of their doings, it is needless to say that real humility constitutes the exaltation of heaven.

At v. 5, 6 and onward, we find some rather singular details. The *proud* mountains are *afraid* to lift their heads above the waters, till the latter run off in a *fright* and leave them. But it seems they soon begin to "creep" up "in secret tracks" and gush out from the mountain's side, whence they travel to the deep appointed to receive them. So far the matter is *plain*, though very quaintly told, and told somewhat at variance from scripture representation. But now for a wonder, the waves pluck up courage, leap their bounds and reclaim some of their lost hills, making islands of them as we suppose, of which the bible however, gives not the slightest intimation:

- 10 "Yet thence in smaller parties drawn,
 The sea recovers her lost hills;
 And starting springs from every lawn,
 Surprise the vales with pleasant rills."

But again,

- 11 "The field's tame beasts are thither led,
 Weary with labor faint with drought;
 And asses on wild mountains bred
 Have sense to find these currents out."

The last two lines are remarkable. If any one thinks odd of the sagacity of the long eared animals, he must recollect, that they are tame and not wild ones as the bible represents. It is the mountains only that have run wild; and this probably because the smaller parties of the sea have just been surrounding the hills. The trees, however are very beautiful; and the *pious* birds enjoy much *hospitality*.

- 16 3d line. "The mountain cedar looks as fair
 As those in *royal gardens* bred.

- 17 "Safe in the lofty cedar's arms,
 The wand'ers of the air may rest;
 The hospitable pine from harms
 Protects the stork her pious guest."

The foregoing extracts taken almost at random, must suffice us for the present. But Oh what poetry! What abuse of the meaning, spirit, and beauty of the sacred text. And then to think of such poetry in a manual of public and private devotion. Poetry to be sung in a distinct and impassioned manner for the public edification. No wonder there is so little taste for parochial psalmody and so much for the chants, and anthems, and services. The latter making no pretensions to versification, are displeasing to no one in point of diction or sentiment, which is more than can be said of the metrical psalms of the same volume.

We mean by the above remarks no disparagement to the service of Episcopaleans, as a whole. But if the Master of Assemblies is dishonored in the office of sacred praise, it matters not how or where: the abuse should be done away. Perhaps it will be yet seen that within our own Presbyterian denomination there is still many a beam to be cast out before we can see clearly to pull out the motes from the eyes of neighboring denominations. We now have to do simply with authors and manuals of devotional song. These of course are public property liable to public criticism. Our personal feelings are of the kindest character. The moral we wish to derive from such criticisms is simply this:—Devotional poetry all over Christendom is a fair subject

for reform. The honor of the great Head of the church is concerned in this matter ; and who can believe for a moment that he is indifferent as to the manner in which his praises are conducted among the assemblies of his people!

THEORETICAL.

HARMONY.

WE are now prepared to exhibit the promised specimen with its full analysis. The notes represented by the appoggiatures however, as will be shown in the sequel, are not regarded as integral parts of the harmony, but belong to some class of *accidental* chords, not yet explained.

DRESDEN.

a a b a c a a b a a b

a c d e a a a b a c a

a c a a a a c d e a b

6 7
4

D. C.

6 7
4

In the tune as thus arranged all the chords except at *d* are fundamental and in the direct position. The chords at *a* are tonic; those at *b* are dominant; and those at *c* are sub-dominant. The chords at *d* marked with 6—4 are second inversions of the tonic; and those at *e* marked with 7, to which 5—3 belong, (and might have been thus expressed,) are fundamental chords of the dominant seventh in the direct position. This last chord occurs twice. In the first instance the interval of the third is found in the second treble, that of the fifth is found in the air, and that of the seventh occurs in the tenor. In the second instance where the tenor is silent, the third is omitted, the fifth occurs in the second treble, and the seventh in the air. As to the dispersion of intervals at *a*, *b* and *c*, we leave the reader to his own observations, especially as a part of this specimen was examined in reference to this point in a preceding number.

The accidental chords already alluded to, but not explained, are represented by the small notes, but if otherwise written it would have been necessary to mark them with one exception, with a 4—2 which as will be recollected, is the proper signature of the third inversion of the fundamental seventh. The figures thus applied would have a new signification, because the bass and its octave are still upon the tonic and do not descend at all to the dominant note. This last circumstance determines the chords to belong to the class just mentioned.

The small note however, which has a flat attached to it would if otherwise written require a different signature, *i. e.*—*b* 7. When we come to speak of the subject of modulation, it will be shown that a tonic carrying a flat seventh, is by this means converted into the dominant of a new key, just four notes higher or (which is the same thing,) five notes lower in the staff. The chord F, A, C, *b* E as any one may discover by examination is precisely like that of C, E, G, *b* B. The former is the dominant seventh to the key of *b* B major, just as the latter is the governing note in the key of F major. In the case before us, however, the flatted note seems rather too transient to be regarded as belonging to a new fundamental arrangement, which is all we need say of it in the present connection.

There is another topic which may here find a partial illustration. We allude to the *relations* of chords, in regard to which some general ideas were formerly given, while speaking of the connections which exist between the three fundamental chords of the scale, whether major or minor. In the example before us, the chords at the references *a*, *c* and *e* are

related, in that the note C, is found in all of them : yet between the two chords *b* and *c* the relation is peculiarly strong as the fundamental chord is in both cases the dominant. The relation between the tonic and sub-dominant is formed by the note F, which is found in both chords at the references *a* and *c*. The dominant seventh which occurs in two instances above, is related to the sub-dominant, in the single fact that the dissonant note *b* B flat in the one case, is what constitutes the root in the other. Owing in part to this fact the dominant carrying its seventh has peculiar power. It represents in some measure, to the mind two chords at a time.

The subject of cadences might also here find an illustration ; and it is obvious to perceive that the succession as well as the relations of chords must be regulated by strict rules. But all these topics must be taken up in their regular order, as we find opportunity.

MISCELLANEOUS.

For the Musical Magazine.

A QUESTION ANSWERED.

MR. EDITOR:—I notice that an important question which has been twice proposed for discussion in your Magazine, remains unanswered. Possibly it has been deemed by some, a delicate one. Certainly it has some formidable prejudices to encounter, if it is to be established in the affirmative. Yet the musical fraternity are greatly interested in it ; and it seems probable that individuals who might take part in the discussion, are waiting for each other. So, with your kind permission I will break silence.

The question proposed is as follows: "Are not the duties of a choir of singers in a Christian church, sufficiently important and spiritual, to require constantly, a special and united preparation of voice and mind on the Sabbath itself, previous to the opening of public worship."

If this question were to be considered merely in its abstract form, without regard to its practical relations, there could be no need of discussion. The affirmative might at once be assumed. What part of the public exercises I would ask, is more deeply solemn and spiritual than

that of devotional singing purports to be? In its hortatory language it speaks (or should do so,) in the demonstration of the Spirit, like the messenger of God to guilty men. In its language of supplication, it pours forth holy breathings of soul, as in the act of humble prayer. In its meditative strains, it holds communion with the Father of Spirits, in relation to the glories of the unseen world. Its elevated ascriptions of praise are such as angels use in the sanctuary above.

The *bible* gives an importance to this subject which is but little realized. Language such as the Holy Ghost teacheth, is put into the mouth of the worshipper. This is to be spoken in song, distinctly, impressively, and from the heart. We are to sing in the Spirit, as well as with the understanding; the themes thus brought before the mind, are of all others the most eminent for their spirituality; and in reference to these we are required to exercise the most entire commitment of soul. When we say in our song, "Sinners turn, why will ye die"—our hearts are to melt in compassion for their dying souls. When we say

"Yet save a tremb'ling sinner, Lord,
Whose hope still hov'ring round thy word
Would light on some sweet promise there,
Some sure support against despair."

our hearts are to breathe forth the tenderest contrition, mingled with the kindlings of believing confidence and filial love. When we say

"Oh how I love thy holy law,
'Tis daily my delight."

it is expected of us to do as we profess. When we say

"Yes, I will be forever thine,
Bought at the price of blood ;"

it is required of us to speak the truth, and to act accordingly. When in the words which angels use, we sing—"Holy, holy, holy, Lord God of Sabaoth;" it is required of us to rise above the groveling things of time, holding hallowed converse with things invisible to the human eye. What solemn employment! Who is sufficient for these things?

But this is not all. The preacher may to a great extent, adapt his own language to his own state of mind; and then endeavor, as he reads forth or speaks at ease, to keep in the spirit of what he is saying, under the aid of the blessed Comforter. Yet he labors in a special manner to obtain

this blessing, previous to the exercise; or neglecting to do this, expects to be visited with bareness. The person who leads us in social prayer takes great liberties in selection, both as to sentiments and expressions. In this he consults in some measure his own state of mind. He is careful to speak what he then feels, or then desires, or hopes, or expects to feel: yet even he must have previous preparation in private or he will scarcely be found to pray to his own comfort or to the general edification,

But the singer whose work is equally solemn, equally spiritual, has no such facilities in selection. In the multitude of instances he is taken by surprise. Words are pressed upon him, not unfrequently such as the preacher himself would shrink from, if he were to incorporate them in his form of supplications at the mercy seat. These he is to make his own, and his feelings must come directly to the work: and what is still more trying, he is to endeavor to speak fluently, and impressively, and consentaneously with others, in the difficult language of cultivated song. Does the singer then, need no special preparation of voice, of heart and mind upon the Sabbath, previous to his entering upon the solemn work assigned him? Is his task so easy as to need no facilities from appropriate practice? Is his heart such an exception from that of all other Christians, that the true spirit of exhortation, praise, and prayer will always flow spontaneously from his lips, without previous preparation and at a moment's warning? The supposition is preposterous. He has his full share of the infirmities of human nature: his heart like that of other men, is liable to become earthly, cold, dead, inactive. He has peculiar responsibilities, trials, difficulties, temptations, hindrances; and he is the last man to become truly animated, and interesting, and spiritual in his employment, while he continues to neglect the most obvious means of improvement, which are so indispensable in reference to the other exercises of the sanctuary. If only the nature, the importance and the difficulties of the employment then were rightly estimated, there could be no doubt as to the proper answer to the question before us. The humblest school boy could answer it. Every one would say that the singers ought to assemble for prayer, exhortation and rehearsal: and that they would be guilty before God for neglecting it, where it could be done with the least convenience and propriety.

But here, Mr. Editor, comes up a host of serious objections. All of them, of course are not sound ones; but some of the most formidable I shall endeavor to answer.

1. The thing is not *customary*.

True : but if the measure be in itself a necessary one, what should prevent its adoption? Is it not better to deviate from the former course of management in this respect, than to continue to praise the Lord in an inefficient and heartless manner.?

2. The practice proposed, would subject individuals and families to much inconvenience. In cities the house is often wanted for other purposes; nor could the singers always command the necessary time. In country villages, also, where there is a sparse population, families must be brought to church at the same hour and in the same conveyance.

But suppose even this to be granted: if, after all, the measure is a necessary one, we are bound to adopt it. Inconveniences are but trifles when an important object is before us. The devotees of a false religion, or the hypocritical professors of a true one, will often "compass sea and land to gain one proselyte;" and shall not the true friends of a pure gospel, whose daily business is self-denial, be willing to incur a little inconvenience in order to redeem the public praises of the sanctuary from the chilling influences of jargon and heartless formality?

3. The Sabbath is a day of rest, and quietness: and the task of the singers is already sufficient to produce much weariness and lassitude.

True, very true. But with a little preparatory labor, the singers would perform with far greater ease and comfort, and their minds would be much relieved, and assisted from above. The voices properly harmonised, and the tunes rendered familiar, the *labor* of execution would cease to be a task. The tune would in a sense take care of itself, while the mind would rise upward in delightful, holy contemplations. The measure proposed, then, would relieve our burthens, instead of adding to them.

4. The services of the singers are needed in the Sabbath school. If called to the adoption of the measure proposed, they must necessarily relinquish their classes; and this in the present state of things, would be an irreparable injury to the cause.

And suppose we grant this objection all the weight which its framers imagine it to possess: the case then will stand thus. Sabbath schools, instituted by man, are to take precedence to devotional song, instituted by God. Would any one say that such a position will answer? Far be it from me to depreciate the importance of Sabbath schools. They are precious institutions, destined, no doubt, to confer unspeakable blessings upon the church. But if it be so, that a divine institution must be virtually nullified for their support; I say let them be adandoned. The sacrifice to be made for their maintenance is unauthorised. It is like

robbery for burnt offerings. It is wrong in the sight of God. But the objection is fallacious. There should be a better division of labor. The majority of a church are idle; and this idleness can hardly be compensated by taking the singers from their appropriate labor, just because they are willing to work. Let these discharge their own responsibilities.

5. The measure can not be so necessary as the argument supposes. The singing is divinely appointed, and God is wont to bless his own institutions.

Yet let it be remembered that his institutions must not be undervalued or abused: and that if his blessings are to be obtained, they must be earnestly sought for, in the way of his appointment. They must be sought for by prayer and by appropriate effort. To suppose otherwise is virtually to suppose that one of the most hallowed exercises may be negligently performed without incurring guilt in the sight of the Searcher of hearts, which is not true. Common sense and Christian experience testify alike in this matter. In regard to every species of spiritual worship, there must be special preparation of heart; or we shall come into the divine presence as the horse rushes into the battle.

Let it not here be argued that the singers have sufficient preparation during the week. This preparation, as a thing by itself is of course needed. The art requires a great deal of practice. The minister spends most of his time during the week in preparing his sermons for the Sabbath; and he reads them and prays over them. Will it answer for him to simply deliver them on the Sabbath without further preparation? The man who leads in the prayer meeting or teaches in the Sunday school on the Sabbath, needs special preparation on that day, though he may have prayed much through the previous week. The principle here contemplated is a perfectly plain one, and not a moment's time need be devoted to it, in the present argument. Singers who go into the choir on the Sabbath without realizing their need of the divine blessing and endeavoring in a proper way to obtain, it will, in all probability be rewarded with barrenness.

6. But, singers in general do not realize their responsibilities. They sing as a matter of tasteful enjoyment. Multitudes of them are not pious. They do not in general seek that kind of preparation now in question; and if they were to meet, they would feel and act much as if they were at singing school. In the multitude of instances the meeting, if held, would hardly be a religious one: and if it were so in some cases of a better character; yet the meeting would be establishing a precedent which might be greatly abused, if not lead to profanations of the Sabbath.

This, after all is the most weighty objection which can be raised, because it is based on plain matters of fact; embracing inferences which seem to be the result of common observation. This objection met me at once, when the question at issue was proposed, as a very formidable one; and even now, unless it can be fully obviated, I see not what is to be done.

But let it be remembered I am not pleading for the establishment of a singing meeting, or a meeting for musical rehearsal. To this I object. I plead for nothing more nor less than a *religious* meeting. To encourage any other upon the Sabbath would be decidedly sinful. I would have a religious meeting or none at all. It should be a meeting for prayer and devout conversation interspersed with singing. The musical practice should not supersede the accustomed preparations of the week. It should have reference to the specific duties of the day. Let the clergyman furnish a list of hymns for the ensuing services; and let those become the basis of conversion, and prayer, and musical adaptation: and here let the exercises close. A meeting like this could do no harm; and the precedent thus established, would be a useful one, and one that might be safely followed.

And what if singers do misunderstand their duty, and disregard their peculiar obligations? What if they do not properly realize their need of the divine aid? The very measure now proposed is the one of all others the most likely to remove these evils. The light secularising spirit can hardly be maintained in the midst of holy conversation and earnest prayer. Let the experiment be tried. For one I am not afraid of the result. Let the meetings, by such resources as the church possess, under the divine blessing be made *holy* meetings, and there is no danger. The thing can be done. It has been done. And I will venture to say, it ought to be done. Let it be remembered by the singers, that if they are not guilty of solemn mockery, the vows of God are upon them; and they will one day be called to render up their final account.

JEDUTHAN.

ANECDOTE.

WE have often alluded to the kind assistance and co-operation of the worthy clergy in regard to the public praises of the sanctuary; and have as often intimated that there were painful examples of an opposite char-

acter, which were unspeakably injurious to the cause of devotional song. The following anecdote is so much in keeping with the general management of such men, that no one we presume, will think himself individually exposed by its publication. It is furnished by a pious teacher of great respectability ; and may be relied on as literally true :

“Not long since, an appointment was made in a neighboring town for an Installation. Accordingly efforts were made by the society and Church, over whom the clergyman was to be installed to have the services appropriate and interesting.

The singers manifested much interest on the occasion, procured the assistance of a Teacher, selected their music and made every preparation in their power. The day for these services arrived. And as is common in country places, all, especially those from abroad came together to the church at the appointed hour, when it was made known to the Moderator by a respectful billet, containing the arrangement of the music, that the singers had prepared for the occasion, and should be gratified if their arrangement could be sustained. The billet was slightly examined by one or two clergymen, and thrown under foot as unworthy of their notice. Of course there was a disappointment in the choir. A messenger was then sent to the desk to arrange the matter, but returned without effecting it. Services commenced. The Preacher remarked that the singers would sing what they had selected. But this was too late. The arrangement was broken. What should be done. It was concluded to sing one of the pieces, which by the way, was not very appropriate in this part of the services. This roused the displeasure of the Moderator. There was no more singing till the services were concluded.

The Moderator then with a commanding voice called out “*Psalmody, with the Christian Doxology.*” Now came the pinch. The choir had learned a piece for the concluding service. To select any thing else then, they had no mind nor leisure. Accordingly they sang it: at the conclusion of which, the Moderator sternly cried out “*Christian Doxology in Common Metre,*” when the fact was, that they had just sung it in the metre of 7’s and 8’s. The singers yielded, and the congregation was dismissed by singing the Doxology in *Common Metre*, in the well known tune of Dundee.”

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PRACTICAL.

VOCAL EXECUTION.

HAVING discussed at some length the radical properties of style, in vocal music, it might be expected of us to proceed with practical illustrations. This may hereafter be done, at the proper time, under the head of Adaptation. In the mean while, other properties besides those which are radical, must receive some share of our attention. We have yet to speak of what have been termed the

GRACES OR EMBELLISHMENTS. To say that this class of properties has nothing to do with devotional song, is the same as to affirm, that the preacher who addresses us, may without impropriety be perfectly reckless, as to all the ornaments of style and the graces of delivery. This of course would be too broad an assertion. Great plainness of speech and simplicity of manner are indeed indispensable. The messenger of peace from on high, must not seek to dazzle us with his tropes and figures, and amuse us with his studied attitudes, while we are hungry for the bread of life. He must be beyond every suspicion of such a design, if we are to be edified by his communications. Every thing like affectation would here be intolerable. The speech-makers at a popular assembly, convened for secular purposes will claim some license in these respects; but not so with the ambassador from the court of heaven. The solemnity of his messages, but ill accords with the studious cultivation of those lighter embellishments.

But on the other hand, there is no demand for vulgarity or boorishness. It is not for us to affirm which of the two extremes is worst. Either would be out of place in the educated speaker. There is no need of his offending against the laws of chaste simplicity. Affectation of manner on either hand, is to be carefully avoided.

The case with the vocalist is precisely similar. So far as the musical embellishments are concerned, he must regard them as the figures and attitudes of the orator. While giving secular concerts for his own pecuniary emolument, yet ostensibly for the improvement and gratification of the public at large, he will of course be governed in some measure by other principles. He will draw as largely from the habits and traits of dramatic representation as he chooses; and in the same proportion, perhaps, call forth the vociferations of applause, and the clappings and stampings of a city auditory. But this kind of influence, in the house of God, would be high-handed presumption and awful mockery. Let it not once be named in connection with devotional song. Not a few of the choirs of this land, it is to be feared, are verging towards this extreme, at the present time; and we have some fears that this evil is rapidly increasing: but in the majority of cases, there is too little cultivation for the commission of such an error. The art is either wholly neglected, or indifferently understood: and the singers have too much trouble with the mere elementary properties of style, to allow of a single thought with regard to such as are merely ornamental.

But we will suppose that a choir have so far mastered the radical properties as to be in a fit condition to attend to other matters of less interest. What course shall they pursue? Shall we introduce them at once to the shake, the turn, the beat, the slide, the spring, the mordent and the whole catalogue of graces? These would furnish occupation for the rest of their lives. The professional singer may attend to them, and *explain* them to others; but how very few of this catalogue, can be safely recommended, for adoption in sacred music! Pupils will naturally aim at embellishments of some kind, and will always be acquiring awkward habits through the influence of unconscious imitation. The popular style of secular music, furnishes abundant examples of this nature. Even the professional performers who visit us from a foreign clime, find it convenient, to pay court in this respect to our national rusticities of taste.

The first great labor of the teacher in polishing the style of his pupils, then, is that of pruning redundancies: the second is, to furnish oral illustrations, of what may properly be imitated. What he would inculcate in others with success, he must constantly practice in his own proper person. In the third place, he must propose nothing for imitation, either directly or indirectly, which in the circumstances of the case, will prove too difficult in practice for his pupils.

He must adapt himself in this respect, to their state of progress, just as the popular speaker adapts himself to the character and condition of his hearers. All this will in due time, effect much towards the accomplishment of his desired object ; and in many given cases may be about all that he can do.

We here take it for granted, however, that the teacher's own style is correct, and his notions of taste well founded and judicious. His own habits and views will have been acquired, not chiefly from books which are redundant on the one extreme and barren on the other, nor principally from studious imitations of a single living model, but from those various sources combined. Let him analyze his own style, and see what in it is essential, accidental, ornamental or redundant ; and let him exhibit such of these as he wishes to be better understood and imitated by his pupils. In the present unsettled state of the art, it seems difficult to give him more specific directions than these.

We have said that his chief labor for a while, will be that of removing redundancies. But his pruning must not be too close. The mouthings and dental tones, and strong emphases of a fashionable style must not be so far discarded as to lead to opposite errors. Some slight reference must also be had to popular feelings and predilections. In this respect we must in the good sense of the phrase, "become all things to all men," that all may be benefited, and interested in what is sung to them.

A single example may here serve to illustrate our meaning. Singers who have a certain specific habit of *gliding* from one interval to another, by means of small intermediate notes which are not written, are said in modern parlance, to have a good *portamento*. This is thought to be such a high attainment, that every aspirant for vocal honors, must endeavor to acquire it. Those who have feeble voices will take great pains to have the little notes heard, and perchance will even dignify them with a strong accent. A person whose voice is rough and unmanageable must add to the length of the little notes, or not hit them at all ; and the foreigner who has come among us to sing for his bread, will so far pay court to our dullness of ear and slowness of apprehension, as virtually to convert the little notes into large ones, and throw the principal notes of the melody quite into the back ground. After all a really good *portamento* has much influence in heightening the pathos of a certain class of melodies. Rude imitations of it will prevail unless the thing itself is attained. The teacher has here a difficult task

to perform. Let him lay down his principles and bring forward his examples: yet let the supposed little notes in question, be so shortened as to time, and diminished in intensity as, simply to give interest to the style without attracting special observation. On this principle, the first line of the old tune Hotham might be rendered thus:



Would the little notes be still thought too prominent? Then let another hook be added, and the notes further reduced in volume. But if the public ear has no prejudice to the contrary, and the vocalist is not equal to such niceties; then, instead of adding a fifth hook let one be taken off. A further removal of hooks would convert the characters into *after-notes* and render them worse than useless incumbrances. Such for the most part we find them at the present moment among the thousand luckless imitators of a fashionable style. Could any thing be more disagreeable?

We shall only add in this connection, that the proper place for musical graces, is chiefly in solos and not in choral harmonies. Where there is the least pretensions to style, this is a principle never to be forgotten.

VOICING THE PIPES.

AMONG organ builders, voicing the pipes is an operation well understood. If any pipe is too loud for the rest of its fellows, it must be softened: if it speaks too moderately, it must be augmented in volume. If its tone is too harsh or too feeble, too close or too open, still the workman casts about him, for a remedy; and he will sooner throw the pipe away than suffer it to remain where it would not perform its office in a proper manner. It is not enough that the pipes are put in tune. They must be made to speak with ease and propriety; to speak consentaneously. Great varieties of tone are indeed required: but there must be an exact classification, and each variety must be put by itself. The open diapason, for instance, must be separated from the stop-diapason; the dulciana from the flute, the principal from the trumpet; and the various

classes must be furnished with specific machinery, so as to be acted upon at the pleasure of the performer. The latter it is true, may combine these different classes, to any extent he chooses, and even use them all at the same given moment, if the occasion demands. Nevertheless, the process of voicing loses nothing of its importance from this consideration ; and the instrument owes to it, most of its richness and variety of harmonic power. Shall such pains be taken with insensible wood, and silver, and brass, and lead, and next to none with the living subjects who are to sing with heart and mind, the sweet themes of the gospel of salvation ? The human voice is susceptible of endless varieties, and nothing of man's invention is to be compared with it, in regard to its susceptibilities of cultivation.

Voicing the pipes in an organ is a trade by itself, which requires much practical skill and delicacy of discrimination. The art of voicing, with respect to the human subject, should seem to require equal skill and delicacy. True, in the latter case nature has given us more flexible materials, than in the former : but then there is another circumstance which more than counterbalances this advantage. If pipes are themselves inactive except at the touch of the player ; they are at least quite passive about the circumstance of being voiced. The builder may operate on them as long as he chooses without exciting their impatience. Not so with the pupils of the vocalist : they are very restive under this species of discipline ; and great address is required, in the teacher, to secure their patient attention. This fact however will not excuse him in the neglect of his duty. Imagine before you a choir of from fifty to a hundred members, who have had but little cultivation. If they were so many separate pipes of an organ, we should say of one that it was too loud, of another, that it was too feeble, of a third, that it was too open, of a fourth, that it was too close or nasal, of a fifth, that it was cracked, &c., while here and there we should find one so incorrigible as necessarily to be thrown aside. And then there would be one description of voices resembling the diapason, another resembling the flute, a third resembling the reed &c., which should be separated and classified. Here comes the rub. If the several pipes of an organ were to be vain of their own powers, jealous of their privileges, tenacious of their position, quality and powers : if they were to set up for separate interests : and especially if each one were ready to wince at every touch, and cry out against the builder, as if he were committing an assault and

battery upon them—it is easy to see, that in such a case his work would never be accomplished. The instrument would of course be ruined.

A choir of singers under the direction of a skilful, judicious, good-tempered, courteous teacher, should assume the docility of little children. Those who are to lead in the praises of God should learn to be humble, meek, affectionate, and diligent in their attention to points of discipline, moral, physical, and scientific. How much this would lessen the task of a teacher. No one should set up for the highest place. All should be passive with regard to the will of the teacher; yet active in reference to the work of cultivation. The teacher should be allowed to seat them as often as he finds it necessary,—and to do any thing that may further the progress of improvement. If there is here and there a voice decidedly bad, that will not be improved, let it be put aside among the congregation without any hard words or feelings on the occasion. If singers would only feel right and act under the genuine influence of Christian principle, all this and much more could be done. We trust that such a spirit is beginning to prevail: and we anticipate from it, the happiest results.

We once knew a choir which seemed fully to answer this description. Most of them were professors of religion. They would meet for improvement, through a religious sense of obligation. Amusement, and tasteful gratification, were subordinate considerations. One prominent feeling seemed to animate the members, that of qualifying themselves to sing to real edification, the praises of the living God. They were of one mind, united, affectionate to each other and to their occasional teacher. The latter could easily effect any reasonable measure or do any proper thing at any time on the spur of the moment. All were anxious to make improvement; and desirous to avail themselves of individual criticism. The rapidity of their progress is easily imagined. Their religious enjoyment was more than we shall undertake to describe.

The subject here brought forward is earnestly recommended to the public attention; and we hope that teachers and choirs will lay it to heart. Industrious, individual cultivation under the full and proper influence of religious considerations. This is the thing required.

But there is still before us another point of illustration. There is a great difference in the skill of workmen. Some for instance, will give the nasal quality to the pipes, and others will make them real screamers. There is in this respect all the difference that can be imagined. The

best workmen should therefore be procured. Poor ones may be hired at a *cheaper* rate, but what will be the character of their work? So the vocalist who attempts to teach the art to others, should be himself a man of skill. At present there is a great want of such men; and if they were to be found, the churches, perhaps, would be but ill prepared to sustain them. But the importance of this subject demands that some sacrifice should be made; and we hope that our younger brethren will seek and acquire in time, the needed information.

If we were to be allowed to speak yet more freely, we should animadvert upon two very prominent extremes, which are about equally distant from the proper medium. An eastern class of teachers, not the best of their order, come among us with a tone which has too much resemblance to the howling of wild animals, for any specific purposes of expression. A western class on the contrary, with closed teeth and shut mouth, afflict us continually with the idea of an apolypus of the nose. These are more intolerable than either the rough German guttural or the rude Italian scream. So far as church music is concerned, there should be a constant reference to common sense principles. A sober medium should be industriously preserved.

CHARACTER OF LESSONS.

THAT lessons in practical music, whether vocal or instrumental, should as far as possible, be regularly progressive, is a principle, the soundness of which will never be questioned. Practise may often be at war with theory, but the principle will remain unshaken. To our own mind, a question arises scarcely less in importance, touching the *character of the materials* of which lessons are constructed. Early musical impressions are not easily effaced; and they ought therefore, to be of the right character. If the musical specimens first put into the hands of the young executant are frivolous, insipid and ungrammatical, he is by this means just prepared for the run of coarse, common place songs, attached to doggrels in poetry, which are at the present time inundating the country. On the other hand the style of the lessons should not be too far above the perception of the pupil. His taste should be gratified, and led gradually onward at a pleasant rate.

Our primary English schools are acting on the right principle in regard to reading books. What care is taken in the selection of extracts. These are no longer taken from plays and novels of a light character. Recourse is had to the finest specimens of prose and poetry, and those which are best adapted to the mind and morals of the young pupils. We see nothing of the kind in lessons for instrumental music ; and if we except our books of psalmody, there is little to be commended in this respect, in the whole circle of practical music. This may be one cause why there is so little discrimination among us, in reference to pieces at the present time. Perhaps this is putting cause for effect : but at any rate such an improvement in the character of lessons, as is now proposed, would lead to the happiest results upon the rising community of practical musicians. Let the experiment be tried. Who will begin ?

THEORETICAL.

HARMONY.

Since it is by a practical acquaintance with chords and inversions and successions of chords, that the student is to gain an intimate knowledge of harmony, we cannot content ourselves with having presented our readers with a single analysed specimen. The following is less simple in its structure, than the one which appeared in our last number :

OLD HUNDRED.

a a c b g b c a a a a

5 6 5

The musical score consists of three systems of piano accompaniment. Each system is written for a grand staff (treble and bass clef). Above the staves, specific notes are indicated for each measure. The first system has notes c, b, f, a, c, b, c, a, c, g, f, d. The second system has notes a, a, a, b, c, a, f, e, a. The third system has notes 5, 5, 6, 7. The fourth system has notes 5, 8, 7. The notes are placed above or below the staves to indicate the pitch of the chords.

Let the reader as in the former example, first make out an analysis of chords for himself, after which he may examine what is here presented.

1. At the references marked *a*, the chords are all of the major tonic direct, though they embrace considerable variety as to the positions of the intervals, in the upper parts, and as to their distance from the base or root of the chord. See for instance the fourth measure.

2. Five instances occur at the references *b*, of the *minor* tonic direct, exhibiting but little variety as to the position of intervals. In the first of these chords, the root is doubled by the octave in the treble; in the second, the interval of the third is doubled by the air and tenor in octaves to each other, in the third instance, the interval of the third occurs in the first and second trebles which are unisons, while the tenor strikes successively the fifth and third, that an *improper* succession may be avoided. In the fourth instance, the two trebles again occupy the interval of the third while the tenor sustains that of the fifth; and in the last instance, while the second treble sustains the interval of the fifth, the air and tenor, both occupy that of the third, at the distance of an octave from each other, precisely as in the second instance.

3. The chords marked *c*, are of the dominant direct in various positions without the fundamental seventh. The chord marked *d* is the dominant carrying its fundamental seventh as heard in the second treble. A figure 7 is therefore placed beneath the base note, to distinguish this

chord from those of the same root just described. The chord marked *e*, commences with the octave of the root doubled in the tenor, while the octave immediately descends one degree into the fundamental seventh. The figures 8, 7, are therefore the proper cyphers to be applied.

4. The three chords marked *f*, are instances of the sub-dominant direct without its added sixth. The positions are but little varied except that in the second chord: the fifth occurs in the tenor.

5. The two chords marked *g*, are first inversions of the major tonic. In the one instance, the root is found in the tenor, while the trebles carry in unison, the original fifth of the root, as third to the present base note; in the other instance the interval last mentioned is sustained only by the second treble, while the root occurs in the air and tenor. No other inversions occur in the tune.

6. The small notes found in the above example, are usually expressed (though perhaps without much propriety) in large characters. In this case however, we should indicate their nature by corresponding figures in thorough base. The first one would require a 7 as at the reference *e*, for reasons already explained. The others belong to classes of accidental chords not yet described.

7. Most of the chords in the tonic are fundamental concords direct, embracing the third fifth and octave in various positions. As such chords are the most easily managed and appreciated by the untutored multitude; it has been thought suitable in time past, to employ them almost exclusively in the department of parochial *psalmody*. The employment of instruments, which strike intervals with mechanic accuracy, has led to the free use of imperfect chords, inversions, and fundamental discords. Harmony by this means has been greatly enriched. Still in the publication or selection of tunes for devotional purposes, it is safer to err in the former extreme, than in the latter. The public ear still requires plain, simple harmony.

8. In the above analysis we find an occasional instance of the tonic *minor*, while the whole tone is reckoned in the *major* scale. This is a species of license which occurs somewhat more frequently in ancient music than in modern. The major tonic is also allowed the same privilege with respect to tunes in the minor scale. A single chord thus introduced, is not considered as changing the whole order of the scales because the regular progression is immediately resumed. When we come to speak definitely, of modulations, this matter will be quite manifest.

9. Under the second head of these observations we alluded to the necessity of avoiding improper progressions. Rules for the succession, of chords will be furnished in their appropriate place. Meanwhile, let the reader, at his leisure pursue the analysis of chords, after the method we have exhibited. The habit will be of great importance to his future progress, in the art.

ANCIENT CHANT.

Fragments of the melody which was used in the days of Ambrose and Gregory, are still extant among the specimens of ancient music. The art has so changed with the lapse of centuries, that the fragments have scarcely any other interest than that of a scientific nature. A few of them that have lately been published at the east with modern harmony, are seized upon with some avidity by the uninitiated. It should be understood, however, that all the *musical* interest now attached to them has been furnished by the *modern* composer. It seems a pity to interfere about such tasteful notions of antiquity—but probably, the specimens in their present dress, have just about as much resemblance to the ancient originals, as modern relics do to the cross of St. Peter—all being alike made of wood. The publishers could not have had the least idea of these pieces passing for relics; for they are men of sense and principle.

MISCELLANEOUS.

PSALMODIA, or the Pastor's plea for sacred Psalmody: by F. Freeman, Pastor of St. David's church, Manayunk. J. Whitman, Philadelphia, and Ezra Collier, New-York, 1836. p. p. 144, 12 mo.

WE greet this little volume with peculiar pleasure, as furnished by the pen of a worthy clergyman. This we would fondly hope, is the commencement of a better era in the American churches. Who shall become the successful advocate of true devotional praise while ministers treat the subject with manifest indifference? How shall a revolu-

tion in favor of the intelligent performance and spiritual influences of church music become consummated, while the great majority of those who are our constituted guides, both as to the external and internal economy of religious worship: have all unconsciously become the greatest practical hindrances to genuine improvement? The thing cannot be. Unless the clergy will awake to some measure of intelligent activity, in this field of effort, very little will ultimately be effected. Others will continue almost to labor in vain, and spend their strength for nought.

This principle is not peculiar to the interests to which we here refer. It is as broad in its application, as the whole field of Christian effort. What can a few laymen do in the cause of tracts, of bible distribution, of Sunday-schools, of general or specific benevolence, unless their pastor lends his countenance and encouragement? At least he must stand out of their way. The car of improvement cannot be rolled over him. The least to be expected from him is not to offer any hindrance to the cause. And what would become of prayer-meetings and meetings for religious conference, if our pastors were to oppose them. As things now are, they are ordinarily sustained with difficulty: and if the pastor were to oppose them, they would die of course.

But the difficulties in the way of reform in devotional singing, are many and peculiar. A pastor's influence, if we may be allowed to judge in the case, is not less indispensable here, than in other meetings of a religious nature. This we most firmly believe; and certainly we have had abundant opportunities for observation. For many years past we have been oppressed with the increasing conviction that little will ever be done towards eradicating the countless abuses which have crept into this portion of the services of the church till evangelical Christian ministers will undertake to inform themselves and be prepared to put forth intelligent exertions in favor of the right influences. Some are already persuaded of the great importance of the subject: and others, without special information are willing to take this thing for granted. But what can they do? How shall they act? When shall they obtain competent teachers and persuade the churches to patronize them? What style shall they encourage? Among jarring interests, and feuds and quarrels on the one hand, and mutual combinations in favor of decided influences of secularity and irreligion on the other, where shall they begin to apply appropriate exertions? These momentous questions are constantly recurring, especially in the presbyterian and congregational churches, and doubtless in many cases it requires a

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wise man to answer them. Still something *must be done*. These difficulties will but increase amid the influence of clerical neglect or mismanagement.

Owing to the peculiar discipline and the habits of Episcopaleans the ministers of that denomination, of which our author is one, find themselves less frequently embarrassed, it may be, than are many of their brethren of sister denominations. The latter, it must be confessed are often placed in predicaments sufficiently embarrassing to puzzle the best informed in relation to such subjects : and yet there is scarcely among the whole fraternity, we fear, enough of sound musical training, to enable them to adopt and pursue in all cases the right course, even when they are duly convinced that effort is needed. The work before us will, perhaps, do little to aid them in their perplexity : yet it may do something. It manifests a becoming interest in the subject ; and sets an example of fair, temperate discussion ; and what is still better, it brings out some long neglected points with a good degree of earnestness, and urges them upon the public attention, with intelligence and christian zeal. This feature of the work especially has delighted us : and if in the dryer details of the volume, there are occasional mistakes of a scientific character, we are not disposed to be very severe in our censures. We are glad that the author has come before the public ; and are persuaded that his little book coming from such a source as it does, will be of service to the cause.

The body of the work, it seems, was framed from a sermon originally prepared by the author to the people of his charge. In dividing the discourse into chapters and sections some logical difficulties would naturally arise, and some stiffness in the arrangement would be unavoidable : but if some of the earlier divisions of the subject appear a little barren of interest, we would advise the reader to hold on, in his perusal : he will find something ahead which is more interesting and more to the purpose.

Part first, furnishes us with a pleasant flow of common place remarks as an introduction. Part second, consisting of three short chapters, treats of the *duty* of singing God's praise. The propositions are : 1st, God requires our worship. 2nd. Music is of divine institution, and 3rd. [The institution is] continued in the New Testament [dispensation. Perhaps Episcopaleans do not need so much teaching and urging as some other denominations do, in regard to this matter. The argument is made out in the usual way, but not with sufficient point, and some im-

portant items are wanting. A few thoughts which occur towards the close of the volume, might have here been inserted with effect. The idea that the language of our public songs must be the genuine language of our hearts—that there must be honest commitment of soul and deep spirituality—that the exercise of singing God's praises requires previous prayerful preparation; and that in the absence of all this, there will be nothing better than empty formality, or solemn mockery, or profaneness:—ideas like these which may be fairly gleaned from the subsequent pages of the volume, might here have told with greater emphasis. Men—especially good men—do not like to be accused of mocking the most High in their religious services: and if this charge can be distinctly made out, and substantiated before them, there is some hope in their case. Still if they will read the entire volume—if the neglectors of this duty will but read a small number of very small, loosely printed pages, before laying the book aside, they will discover sufficient matter for personal conviction. Presbyterians have often declaimed against the formalism of an Episcopalean liturgy: a little change handed back by Episcopaleans ever so inadvertantly may be of use. We rejoice to see it; and trust it will do good.

(To be continued.)

A NEW WORK.

The music contained in the present number is taken by permission from a volume of anthems chorusses, motets, trios, duos, solos, &c. now in a train of publication by the New York Musical Academy, under the editorial charge of the conductor of this Magazine. The work will appear in occasional numbers, containing selections by the musical committee. It is intended to occupy a middle place between the psalmodic and the oratorial style; and no reasonable pains will be spared in supplying schools and musical societies, with specimens that may be deemed appropriate and interesting.

There has hitherto been a confessed barrenness of materials suited to this department. Anthems such as have been furnished by illiterate composers, are certainly unsatisfactory; while those which have been composed for the Episcopal and Catholic Churches of Great Britain

by the ablest masters, seem with all their elaborate contrivances, to be heavy; dull, and deficient in appropriate sentiment, at least to unsophisticated ears. As *scientific* specimens, many of them will continue to be venerated and admired: but it is needless to say, that for the most part they have very little in them which can kindle the devotion of an American auditory.

Such a work as is now commenced ought by all means to be adapted to the real wants of the community. The chasm the Academy are thus endeavoring to fill, is too wide to be neglected. Valuable foreign materials are on hand, and more will be received. Original pieces such as may be thought to have sufficient merit, will also find a place in the selection. The first number consisting of thirty-two quarto pages is nearly ready for distribution.

Let the conscientious be sure to read the following article with strict attention.

For the Musical Magazine.

MR. EDITOR:—In the last two numbers of the Magazine answers to a question proposed some time since have appeared, which were, I doubt not, highly satisfactory to your readers. The article in the last number more fully covers the subject of the inquiry, and to some points in that I beg leave to direct a few thoughts.

The great consideration which seems to have prompted that question would appear to be that suggested by "Jeduthan," viz. the need of direct preparation on the part of singers to bring their minds to a suitable frame for the proper performance of their solemn work. Most justly does he intimate the inquiry,—Are *they* prepared at all times, unlike most other Christians, to take the name of the Lord upon their lips in sacred, lofty, praise? can they, *without a moment's previous thought* on the special subjects before them, utter the mournings of penitence and pour out the heart-broken acknowledgment of guilty transgression? must they be ready, with no notice of their duty, to speak one to another, and to saints and sinners around them, of the mercies of God, the sufferings of the Savior, the terrors of the Judgment, or the glories of the eternal world? O, sir, under the weight of themes such as these, we might almost suppose that even an angel's tongue would falter, and a seraph's hand pause and tremble

before it touched the waiting string ; for doubtless the solemnity and grandeur of these subjects are more than a mere indistinct notion in their minds, as it is to be feared they are in too many of ours.

But we—sinful, earthly, feeble minded creatures—are to feel none of this awe and holy delicacy, if I may so speak : we can come forth from the crowded Sabbath School, or the noisy, profane streets, and taking our places, utter from the heart at once, it should seem, strains which might falter upon angels' lips, and seize with unhesitating hand the harp which a seraph touches with the deepest prostration of soul.

Plainly, Mr. Editor, in my humble estimation, this kind of service is nothing less essentially, than offering for sacrifice "the blind, the lame, and the sick," and it is endeavoring to worship God *dispensing with* the preparation of the heart, and the answer of the tongue, which are to be sought for from Him.

His children should avoid the necessity which compels them to the commission of this outrage, and which thereby engenders in their minds an undue familiarity with the holiest themes :—yes, even a desecration of them. I must confess, and I would speak it feelingly, that a thousand times my heart has told me when engaged in this kind of worship, and after it was over, that *that offering could not* be acceptable to the pure and heart-searching God. And often has it appeared that if the rest of the congregation could be effected in His sight by the manner of spirit with which the choir led them in their praises, then were the whole congregation gravely engaged in a unanimous exercise of mockery on the blessed Sabbath!—and all from the want of a little consideration as to the *nature* and *object* of the duties which properly belong to the choir, and of the obvious necessity of preparing for those duties as well as for others connected with the services of the sanctuary and the holy day. But more on this subject at a future time.

Yours,

A VOCALIST.

Who can read such remarks as the above and not be ready to plead guilty ! Whether he be a singer or not, he will find matter for self-reproach. Reader, what shall be done ? What will *you* do ? Confess your fault and then go onward in your former course ? No doubt at all—if you have read the discussion of this subject, you are a *convicted* man. If you have refused to read and think on this subject—still there is delinquency—sinful, ungrateful delinquency.—What will you do ? No excuses in palliation of such a sin as this.—What will you do ?

THE MUSICAL MAGAZINE.

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No. 6.

PRACTICAL.

VOCAL EXECUTION.

Mannerism. There are various properties of style which are of an adventitious character. These become the subject of very general imitation: During the last century for instance the running of rapid divisions was all the passion. But when the achievements of a noted singer had distanced all competition in that way, some other road to distinction was next to be pursued. The excessive embellishments of a distinguished singer in our own country, led the whole train of her admirers into such-luckless imitations of her manner, as greatly to vitiate the public taste. The bravura style was then all the rage. Every one, learned and unlearned must attempt great things in this way, wholly regardless of the claims of sentiment. The rhythmical phraseology was of no account. A beautiful arpeggio arrangement was continually interrupted for the introduction of extemporaneous flourishes, adlibitums, and cadenzas. Even a simple Scottish song must be converted into an Italian bravura. This influence prevailed for ten or fifteen years, nor is it yet, wholly superseded.

Much has been said of nasal tones in this country. The New England states have been remarkable for this defect, as is also observable in immigrants from that portion of the Union. Cultivated singers are an exception to this remark; but the defect is so general, as properly to be denominated a provincialism. The habit pervades speech as well as song. Even the aborigines have the same whining manner. Yet the evil never originated there. It must have once prevailed among the cultivated singers of Europe. The instruments of olden time prove this matter beyond dispute. The old harpsichords certain stops in the old organs, and the more modern hautboys are intolerably nasal in their tone. These instruments and stops were once greatly admired: and we must necessarily suppose therefore, that they imitated the human voice as then cultivated, or else that they became the subjects of vocal imitation: in either case the inference is the same. No doubt the custom

of singing through the nose prevailed before the early days of the Reformers, and has since descended from generation to generation like provincialisms of the native dialect. The rude Germans on the contrary, have a guttural intonation which is scarcely less disagreeable to American ears.

On our first excursion to an Eastern city some fourteen or fifteen years ago, the musical performers of that place were all cultivating the explosive enunciation in the extreme, and acquiring a portamento (if such it might be called) which was more like the smith's hammer than the gentle glide that now prevails. The occasion of this laborious affectation, was perfectly obvious. Some distinguished foreign singers had been among them whose defects had been more easily imitated than their excellences. The same was true at other periods in reference to rude imitations of the Italian slide; and the fortuitous application of the ironical emphasis. These things found their way even in the pathetic passages of devotional song, to the no small distress of conscientious worshippers who were a little too old fashioned for the times.

The vocalists of this country are now remarkable for the extremes of staccatto and legato—for frequent sudden bursts of emphasis—for the cultivation of the lower tones of the chest voice of the soprano, and for occasional imitations of the Italian slide. Among the gentlemen of this city, dental tones are very prevalent: yet in some few cases the guttural method is more apparent. These things, getting more and more in the extreme, are destined at some future day to be discarded.

Could one have the gift of foresight superadded to an intimate acquaintance with musical history, he might then be prepared to give specific directions touching the whole catalogue of adventitious properties to which we here allude. This of course is impossible, yet a knowledge of what has been, and what now is, seems indispensable to the accomplished vocalist. If a teacher would not become a mere mannerist, always learning, and never able to avail himself fully of the power of settled habits; he must adhere to fundamental principles, and be sparing in his imitations of fashionable peculiarities. This is especially the duty of teachers in devotional song. Great caution on this subject seems necessary at the present time. Some men who have high pretensions are now almost literally taking lessons from the Opera and Theatre with the expectation of thereby improving the music of the church. The plan will not ultimately succeed. It will answer no better for the choir than for the pulpit. Men of genius, it is true, will derive

information from every fruitful source within their reach. Knowledge is valuable though obtained from sources that are in themselves undesirable. But such men after all, are not the mannerists to which we allude. They are men who can discriminate between the precious and the vile, who can discover what is of real and what of adventitious utility. Knowledge in the hands of such men, is power which can be wielded to good advantage. To men of second rate minds, "a little knowledge, of dramatic music, is a dangerous thing." It requires much practical good sense to give it a useful application.

A single difficulty arises in reference to the subject now before us, which seems, at the first view, almost insurmountable. What might be termed a fashionable musical education, comprises at the present time, by far the greatest amount of practical skill and tasteful susceptibility in reference to the art. We have often alluded to this difficulty, and pointed out some of its special bearings. After all, *this* species of education is not a sound one. Pupils, in reference to the high moral claims of the art, are allowed to remain superficial; and multitudes become prejudiced against every style of cultivation for the church, that differs from the special one that has cost them so much labor. And when we recollect that these secularizing influences proceed very generally from families that occupy the higher ranks in society, we need not wonder at the slow progress which is witnessed in the cultivation of music which is truly devotional. Every inch of ground has to be contested. Science, prejudice, habit, and taste, (falsely so called) seem combined against the friends of improvement in this department of labor. If pious teachers mistake their way and go over to the popular side, what will become of the precious interests of church music? So the adversary of souls would have it; and such, if we mistake not, are the present indications through a portion of the American churches. Our only hope is, that the deepening tone of pious activity among Christians will prevail against these heart-sickening influences. Teachers who are truly conscientious should inform themselves. They should think for themselves—not by pattern, but in the exercise of common sense and personal observation. The progress of improvement will have much reference to the intelligent interest which is taken in it, by the clergy and by pious laymen. The energies of musicians are awake. Improvements of some sort will prevail. The question whether these shall be real or adventitious, is one of vital interest to the churches.

If it here be demanded of us to set some definite bounds for the re-

gulation of the vocalist, which will infallibly preserve him in the right course amidst all the varying circumstances which may occur; we frankly acknowledge that our own wisdom is unequal to the performance of such a task. The old landmarks have been removed, and new boundaries will not be so readily settled. The subject is not a little perplexing to the intelligent, serious-minded Christian. The generality of pious families are not well informed. They act in this matter rather from habit and feeling than from intelligent principles. While professing Christians will be so gulled by irreligious teachers of secular music, as to let their daughters spend from three to six years in acquiring a musical education, which studiously excludes devotional singing, as a great detriment to the art—while they themselves neglect devotional singing, as a tasteless matter, and yet go to the opera, the public gardens, and the public concerts of secular music, clapping and stamping like the rest of the multitude, at all the silly things that are sung—while the great body of the clergy will not inform themselves or give practical demonstration of their interest in the songs of praise—while theatrical musicians become hired performers in the church; and while teachers of a better character as musicians are obliged to sing for bread, and go hungry, because the churches will not support them; while such things as these continue to abound in the very heart of Christian society, we really do not see what is to be done. Experiments are in operation which will sooner or later come to some result. One thing is certain: there will always remain a wide difference between the secular and the devotional styles of music. The individual who would, even in vocal execution, endeavor to destroy this distinction either directly or indirectly, aims a deadly blow at the interests of devotional song.

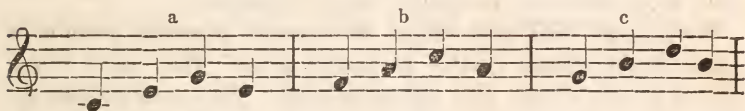
In reference to all the changes of style and attractions of manner, we shall find great advantage in recurring to the fundamental principles which relate to other departments in literature. Pulpit orators have been variously educated as to style and manner; but in proportion as they study the condition and the wants of their hearers, and seek for divine direction, they are found to prosper in their work. Let teachers of devotional music pursue a corresponding course, and there will be less to fear. Let them enter deeply and intelligently into the genuine spirit of their station; and the great Shepherd of the flock will prevent them from straying far from the course which he approves. Let this rule be adopted with earnest perseverance by the conscientious teachers, and amid all the coming changes, the cause is safe. The truth will ultimately prevail.

THEORETICAL.

HARMONY.

Transient Chords. Hitherto we have confined our observations to chords, that are fundamental, but as these must be now sufficiently familiar to our readers ; let us proceed a step further. It will be recollected that in the last two specimens we analysed (Dresden and Old Hundred) several notes written as appoggiatures were mentioned as belonging to some class of accidental chords—The class we alluded to was that which is denominated transient.

Each of the principal notes of a melody forms some one internal of a regular chord : the remaining notes, added for the purpose of enriching or polishing the melody, seem scarcely to be taken into the account in arranging the chords. Suppose for example, that a certain phrase of melody, takes successively each of the intervals of a given chord, as thus in C. major :



Here there are no notes but such as belong to fundamental chords. At the reference (a), the chord is tonic : at (b) it is subdominant ; and at (c) it is dominant. The melody thus proceeds by skips, to prevent the roughness of which, we will now insert, transient or passing notes on the unaccented parts of the measures :



The principal notes including the crotchets and pointed quavers stand on the same places as before, while all the semiquavers are of the transient character, filling up the places between the skips, which are formed by the principal notes. These two examples however will admit of the same harmonic arrangement ; which shows very plainly, the propriety of the distinction we are now explaining. Sometimes two or more parts in the score, contain passing notes, such as we have here

described. In the following example the fundamental base shows the nature of the harmony to be such as we have already suggested.



The introduction of such notes, though they are not reckoned as regular intervals of the chords, is nevertheless subject to strict rules. They may be greatly multiplied and in this case be made to add richness, and variety, to the harmony and melody and rhythm of the piece. Great latitude is allowed in this respect, yet there are certain fundamental rules which may no more be violated by the subordinate than by the principal notes of the melody. These rules will be given in their proper place. Meanwhile, let the reader re-examine the passing notes above alluded to, as found in former specimens.

Wider skips than those formed in the above examples, admit of a proportionably greater number of passing notes. They occur in the base of a score, as well as in the upper parts. The above example for instance might be so inverted, as to place the chords in the treble staff, giving the melodies to the base and tenor parts. Though this arrangement would modify the harmony, and require figures or signatures to the principal notes in the base; still the transient notes would preserve their character. Transient or passing notes, in a base are often designated by a dash which shows that two or more base notes are taken in connexion with a single chord in the upper parts of the score. Examples of this nature may be seen in the last strain, of Dr. Arnold's *Upton*, at the words "We bless the Lamb &c." See also the tone Carolans in *Musica Sacra*. An example of passing notes, in the first and second treble of the score, may be seen in the tune *Aithlone*, as published in the same work.

When both the base and tenor have transient notes which are of sufficient length to require corresponding touches by the organist, they are fully indicated by figures, as at the third line of the tune *Founder's Hall* at the 108th page of the collection above named. In the first measure of this passage, the principal notes of the base are B. and D.,

and in the second measure the principal notes are F. and A. The corresponding ones of the tenor, in the second measure are A, and C : but in the first measure, this part takes simply the root of the tonic chord.

An example of a different arrangement appears in the last line of the tune *Repose*,* at the 69th page of the *Musica Sacra*. Not one of the semiquavers in the line which is repeated, and which occupies the entire staff is noticed in the figuring of the bass. The organist, in such a case, is allowed to hold upon the plain fundamental chord, and suffer the transient notes to take care of themselves. The effect is beautiful, and passages of this nature frequently occur. They form the best illustration of what we intend by the term passing notes. Were all such little notes to be figured, they would require a multitude of signatures. The same is true of the whole class of appoggiatures and afternotes. Not reckoned as integral parts of the chords, they are not in every case to be figured, or even played. In slow movements, however, the dissonance would be too strong, if such notes were to be omitted by the instruments, and struck by the voice ; hence the necessity of an occasional resort to figures, which thus designate what are called transient chords. The signatures to such chords are not to be treasured up in the memory, as if they related to chords that are fundamental. They are of all descriptions, 3-1, 4-2, 5-3, 6-4, 7-5, 3-6, 9-7, just as the notes literally require. The several figures, those for instance which succeed each other in a passage of *Founders' Hall*, abovementioned, refer not to any fundamental arrangement or inversion of chords, but simply to the occasional notes that occur in the tenor or second treble.

The student, at the present stage of his progress, will find it difficult always to comprehend the meaning of such figures as we now refer to. Let him not be discouraged. The general idea with its illustrations is all we wish to insist upon at the present time : and for this purpose our remarks, we trust, have been sufficiently extended. In reference to this point, personal observation, will do more for the pupil than multitudes of written examples, furnished with specific explanations. Specimens in abundance are at hand ; and much will depend on the industry of the pupil in examining them.

* Called *Surrey* in the eastern collections.

IDENTITY OF MELODIES.

It is by no means the whole of the musicians' art to be able to sing or play any given piece at sight, in an acceptable or impressive manner. Though this is a great acquirement it is not all which is contemplated in the ends for which music has been instituted. Music is required on many occasions where no instrument or book is at hand. In the moonlight walk, in the silence of midnight, in the chamber of the sick, at the Christian's death-bed, in the hour of personal peril or conflict, or deliverance—sometimes at the house of a friend, at the social religious meeting, and at the table of sacramental communion, the musician will be deprived of the aid of books or instruments. On such occasions there is often great need of music, which can be had only as stored in the memory. These humbler and more retired uses of music are, perhaps, in the present state of the art, quite as important as grand performances, which are got up with much labor to meet the public expectation. Musical enjoyment is strictly of a social nature; and unless the social principle is strongly enlisted in its favor, public performances will be comparatively of little use.

Of what use would the painter's landscape be, to one who should have no taste for natural scenery? Of what use would be the finest touches of the poet to a man who should want in private life, all the winning susceptibilities of his nature? And the finest strokes of eloquence would be a dead letter to him who should know nothing of the charms of rational, or sentimental converse, in the private walks of life.

The same principle, little as we may realize it, has equal application to the subject of practical music. The man who retains no sweet melodies in mind, for such purposes and occasions as we have referred to, is greatly deficient as a musician, whatever other qualifications he may chance to possess. If he would affect our *hearts* by his public performances, he must learn to interest us in private. Those who are not performers, if they are not accustomed to the more private uses of music, will derive little real enjoyment from it elsewhere.

Why should a principle so obvious in its results, and so powerful in its operation, be so constantly disregarded by many of our worthy musicians? The thing ought not so to be. The choir and the concert room are by no means the sole places for musical enjoyment. Nor is the music of the parlour, cultivated with ever so much labor, expense, and taste, such as can answer the social purposes of which we speak.

Parlour music is, in this respect, little else than the offings, the shreds and patches of the theatrical, operatic, and oratorical styles. It is the perfect bane of such influences as we should learn to cherish in private and social life. We do not say that this music is useless, but we do say that it has at present no tendency that we are able to discover, in favor of the precious influences of which we are speaking. Music which is to produce important moral results, must be addressed to the affections of the mind. It must not simply "play around the head;" it must "come near the heart." Even a Shakspeare could see the importance of this truth and leave its impress upon the face of his own productions.

If it be so then, that the vocalist, (to say nothing of the instrumental performer,) should store his mind with a variety of rich specimens of impassioned music; we may see the importance of preserving, amid our numerous compilations, the proper identity of melodies. A confusion of words in the literary world, would destroy the uses of language. A want of the proper classification of facts and principles would all but annihilate the sciences. And in the commercial world where a man is to transact business with an almost innumerable number of individuals, what endless perplexities would arise from a mere confusion of names and places. In the social circle, too, how important is the identity of human countenances and voices.

These are strong comparisons, yet not too strong for the case in hand. If we had, for example, twenty tunes so very like Old Hundred that most persons would not recollect the difference, what would become of our sweetest doxology? If the same number of tunes equally similar among themselves, were to be applied with equal frequency to the delightful hymn

"Rock of Ages, cleft for me,"

what two persons could ever sing that hymn together on ordinary, social, or private occasions? Or suppose that half a dozen popular melodies already known to the public, were to be cut up, and as many new ones framed promiscuously from the fragments. This would create endless perplexity and confusion among ordinary performers. And, lastly, suppose only a very close general similarity in the three hundred tunes of an ordinary singing book. This would be an evil of sufficient magnitude. Let the choir of a church sing over some fifty or a hundred of these with about equal frequency for a whole year in succession; and how few of them will be retained in memory by the singers? Those

out of the choir, perchance, would learn none of the whole list. Now this is a state of things to which we object entirely. Common as it is becoming in the American churches, it cannot fail to be attended with evil consequences. Choirs, we know, have many difficulties to contend with ; and we are ready to admit that they must often change the adaptation of tunes in self-defence, or have their performances mutilated by barbarous enunciations arising from the assembly. Yet there is very obviously an extreme in this matter, into which practical musicians are plunging, far and near ; and it seems necessary therefore to raise a note of warning. Choir-men and choristers, and teachers, and lecturers, and publishers, should listen and take warning, if they would not choose to inflict an incurable wound upon the cause. The continual thirst for something new—or, as one expresses it, “something a little newer than the last new thing,” is certainly no very favorable indication of improvement in the public taste. To desire continual novelty in lessons for practice is one thing ; to desire ever changing varieties in the adaptation of church music, is quite another. The latter cannot be done without eventually destroying the existence as well as the identity of popular melodies.

MISCELLANEOUS.

SCHOOLS.

Mr. Editor :—The season has again returned, when singing-schools and societies will resume their operations throughout the land—What course will now be pursued ? Shall the object be to procure cheap teachers ?—to aim only at amusement ?—Shall the art of sacred music be pursued wholly on secular principles ? Or shall sacred and secular influences be so blended as to render the former of no avail. Shall the praises of God be cultivated or the praises of men ? Some may think this a point rather immaterial than otherwise. So little conscience is there in regard to this subject.

Some few years ago I was riding through a country village when the substance of the following dialogue occurred between two men who were persons of influence and reputation.

A. Neighbor B. where can we obtain a good singing master ?

B. Good teachers are very scarce. [*laughingly.*] Why not employ Mr. C ? He is skillful enough.

A. So I say. He is the best teacher we can find. We do not hire him to teach morals or religion.

B. But seriously ; are the people willing still to employ such a man as he ?

A. I know there are objections. But what shall we do ? We must have somebody. Mr. D. is ignorant, Mr. E. drinks too much, and Mr. F. is an infidel.

B. And is there not a worthy man to be found for this employment ?

A. Why as to that matter—Mr. G. and Mr. H. are excellent men and very good teachers. But we can never raise much money for this object ; and they charge a round price for their labor you know.

B. Do they charge more than they really earn ?

A. Perhaps not : but they have enough business on hand, and will not engage for so small a compensation, as we are accustomed to give.

B. Then let us hire a good man, and give more—give a *fair* compensation. That will be the cheapest in the end.

A. The difficulty is, we cannot raise the money. People are not willing to give. Mr. C. is a skillful man and *knows how* to behave himself, when he is of a mind. He will not charge us much : and perhaps he may reform and behave better.

How the dialogue ended I am unable to say, or what teacher was ultimately employed. But the Mr. C. in question, strange as your readers might think of it, was a notorious adulterer, who, under the garb of a religious *profession*, had done immense injury to the church and people of that place ; and brought the deepest disgrace upon himself and family. He had a fine voice, a handsome address, and a good faculty of teaching. Beyond this, nothing could be said in his commendation.

The occurrence took place some twenty or twenty-five years ago. Since that time there has been a gradual change of sentiment in that part of the country. Probably such a miserable man, as the one I have called Mr. C. would now fail, if he were willing to find employers. Thus far it is well. Still however, there is a disposition to starve out of employment all the good teachers of the land. I have known several begin well and become for a while very useful : but, as the churches could not be prevailed upon to give them an adequate support, one has

gone to his farm and another to his merchandize; a third has chosen some other profession, and a fourth and fifth, have quit the field for some other place of labor, where there is more liberality. And thus, the whole flourishing district of country to which I refer has been drained of its teachers. I know not whether a single talented one is now remaining

Surely this is a sad state of things. If other portions of the land (as I fear is the fact) have been following a similar policy: the cause of sacred music must for ought I see continue to languish. I hope the Musical Magazine will speak out on this subject, and inform us what is to be done; and how teachers are to be found.

JEDUTHAN.

REMARKS. The Magazine we fear will have but little influence in such districts of country. Very few of its inhabitants will consent to patronize it: and some who do so, will perhaps think the editor a little too enthusiastic in his views. We are often taken to task for not trying to make more teachers. The difficulty however, is elsewhere. Of what use is it to make teachers, if the public refuse to support them when they are made? If the churches will unite their counsels and efforts, and hold out the needed inducement, there will soon be found a supply of teachers well trained for the service.

PSALMODIA, or the Pastor's plea for sacred Psalmody: by F. Freeman, Pastor of St. David's church, Manayunk. J. Whitman, Philadelphia, and Ezra Collier, New York, 1836. p. p. 144, 12 mo.

The scientific errors to which we have alluded are matters comparatively of little importance in a work of this kind. Yet it may not be amiss to refer to them, for the benefit of future editions.

At page 40th we find the following language:

“Through the influence of music the very senses become, as it were, the hand-maidens of devotion. By the harmonious combination of a few notes, with their various modulations, the mind through the organs of hearing, and the sympathy of the nervous system not only receives peculiar pleasure—sometimes exquisitely refined, sensations of delight—but exciting the affections to the sublimest exercises of devotion and

praise, we are prepared for more lively and extatic enjoyment of divine communion, and are thus assisted in our approaches to the throne of grace :” &c.

Here there is unhappily such looseness of language, that we are not sure of rightly understanding the author's views. What is the *harmonious combination* of notes with their *various modulations*? What agent does he refer to, as exciting the affections to such ecstasies of devotion? Is it mere musical excitement, taste, nervous sympathy? And then is all this devotion a *preparative to subsequent* communion with God in our approaches to the mercy seat? Other parts of the book forbid us from such conclusions, notwithstanding the seeming import of this extract.

There is a widely prevailing *musical* heresy, which goes to make an exquisite species of mental mechanism perform the important office of the blessed agent of edification. Probably, not aware of this, the author has too incautiously adopted the language of popular writers on the subject. In correcting the grammatical oversight which occurs, he will speak definitely, and then we shall not be obliged to refer to other chapters to ascertain the perfect soundness of his views. There is everywhere, in reference to this special topic, quite too much looseness of thought; and the author on a moment's reflection, will no doubt heartily concur in this opinion.

The idea of music being a *preparative* to devotion, is very prevalent. But when David was singing he could say at the same moment, “My heart is *fixed*, O God my heart is *fixed*.” His songs were overflowings of devotional feeling, direct approaches to the mercy seat: and *while* engaged in them, his heart communed with God. The idea that music is a *preparative* to devotion, is seized upon by the whole fraternity of musicians, we might almost say, as a cloke to every species of heartless formality. The sentence we have quoted seems somewhat to favor this notion: and yet if the whole book is examined, the author will abundantly show that he abhors mocking in such a service as this. This is a point of vast moment. Those who lead the devotions in the house of God must be made to feel their responsibility. They must be convicted of delinquency, before they will reform. This requires definite language—plain unvarnished exhibitions of truth.

We have dwelt longer on this quotation than perhaps its importance demanded; but it may serve in some sense as a sample of other inaccuracies. It is very evident that the scientific views of the writer,

whether he speaks himself or in the person of another, have not been well digested or systematised. His information too, is occasionally incorrect. At one moment you would think him eloquent in favor of improving devotional poetry, but at another, you would see him shrinking from almost every notion of the kind, and offering weighty reasons for his opinions. On one page you would naturally view him as quite an amateur in musical improvement; and on another, he would be leading you backward to the musical relics of primitive ages, as if those tasteless fragments were the most interesting of all things. In various places too, he quotes largely from Mr. Mason of Boston, as if *he* had been the chief founder of correct principles and practices in this country. Mr. M. does not aim at such pretensions. The leading thoughts of his Essay, as he himself acknowledges, were taken from the Dissertations on Musical Taste, written by another hand. The following quotation from Mr. M. appears on the 81st page, as discountenancing frequent changes of tunes.

“Good tunes must be familiarised by use, before their beauties and excellences will be in any good degree perceived and felt. The longer and better they are practised, the more will they be loved and admired; and when they are lightly esteemed and willingly exchanged for others, it must be owing, not to a familiar acquaintance with them, but to the want of such acquaintance.”

This sentence contains, in some respects, an important principle in practical music. But why quote Mr. *Mason's* authority in such a matter, when his own practice is so palpably at variance with the principle in question? No musician in the United States is so prolific of new melodies and changes, and innovations of style, as Mr. M.; and yet it should seem, that both in principle and practice, he is the very *beau ideal* of a reformer in favor of the *old* ways and melodies. Surely, the man who makes a new singing book once a year, will not feel flattered by such a notice. Mr. M. stands deservedly high in the public esteem; but to say the least, he is, just now, the opposite of an antiquarian. He reaches to the utmost, after modern improvements.

On the subject of organ accompaniments, we cannot wholly subscribe to the author's views. The organ, for example, is not a *help*, but a decided *hindrance* to distinct articulation. It is an acknowledged principle among well informed musicians, that instruments, useful as they are under proper management, do nothing towards lessening the importance, or the labor of vocal cultivation, but just the reverse; they make this cultivation far more important and difficult, if the highest

ends of music are to be reached. The public have great need of information on this point—but the Magazine has spoken elsewhere in relation to it.

The mention of another mistake shall suffice us. “In the Protestant Episcopal communion there is much less liability to err,” in musical adaptation “than elsewhere,” for so great a portion of this service of the CHURCH is made up of scripture to which there is a particular adaptation of good music, composed expressly for the sentiment, and very words to be sung, that we are furnished with peculiar facilities for well conducted praise. And so great would be the contrast between those portions of the liturgy sung in their appropriate music, and psalms or hymns sung in the lighter airs of the parlor, or ball-room, or theatre, that we may safely assert, that when the stated services of the church are enjoyed, *that* music which is greatly objectionable would hardly find a taste so perverse as to tolerate it.”

This suggestion of the author, for he does not offer it, as an assertion, has rather surprised us. We respect him for his attachment to his own communion, and do not complain of his partiality to the liturgy which in truth, is very excellent. But the *facts* in the case are different from what he imagines. Tate and Brady's version is surely not adapted to musical purposes; and, as to the portions of scripture being set to such beautiful music; the thing is done for the most part merely in the imagination of the writer. The chaunts we admit are beautiful and impressive in their way: but as these never aspire to the dignity of excellent musical *compositions*, we must suppose him to refer to anthems, collects, &c. And here, it is perfectly evident that the adaptation is any thing rather than devotional. These compositions with a few honored exceptions have become scientific lumber. Something besides fugue and cannon, and imitation, and inversions of accent, false emphases, and endless repetitions of unmeaning words, are, according to the writer's own showing, necessary to constitute devotional adaptation. And as for the light airs of secular music we are sorry to say that Episcopalians are not a whit behind other evangelical denominations in encouraging them. In this city they take the lead. Hired singers have been often allowed to come in person, bringing along with them, to no small extent, their own favorite minstrelsy.

The above must suffice. Errors of this nature, in a musical treatise, would be inexcusable: in a *Pastor's* plea, they are but as accidental by-thoughts which all are in the habit of excusing. Music has not been made

a part of clerical education in this country. Yet clergymen must speak out, or the cause will languish. They must plead, as they are able, the cause of reform; and while they press the heart and the conscience of christians to the performance of neglected duty and the enjoyment of abused privileges, the musician must pardon their occasional mistakes and profit by the spirit of their communications.

The little book, notwithstanding its inaccuracies is destined to be of service to the cause. The religious claims of the cause, the duties of the teacher, the organist, the choir, the congregation, the clergy—on such topics as these, the writer seems quite home, and desirous of delivering his message with faithfulness and zeal. We hope such men as he, will continue to speak till songs of praise shall echo throughout the land. We may hereafter avail ourselves of some interesting extracts from the work.

A. Z.

REPETITIONS AND FUGUES.

“There are two things,” says Wesley “which I could never reconcile to common use. One is, singing the same words ten times over; the other singing different words by different persons at one and the same time; and this in the most solemn addresses to God whether by way of prayer or thanksgiving. This can never be defended by all the musicians of Europe, till reason is quite out of date.”

There is a good deal of sound sense in this remark, particularly as applied to the music in Wesley's day. What then shall be thought of the modern oratorical performances of our own country? The repetitions used to be given in various styles of expression: but now through ignorance and want of skill among our vocalists they are identical. Fugues also, had then a species of adventitious interest, which is almost unknown to Americans: Simple melodies, in simple counterpoint are now seen to accord best with the principles of common sense in sacred music, The secular muse may cry out for the space of an hour “great is Diana of the Ephesians,” but such is not the genius of that music which is truly of a *religious* character. At present fugues and repetitions are getting out of favor; and for the future, they will be very sparingly used.

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No. 7.

PRACTICAL.

VOCAL EXECUTION.

CONCLUSION. In closing up what we had to say on this subject, a few moments may not be unprofitably spent in recapitulation. This is the more necessary, because those of our patrons who commenced with the second volume, have been furnished only with a partial view of the subject.

Vocal music implies, that union of the singing and speaking voices, which shall preserve the beauty and the interest of the melody, and give energy to the words of the song. The fundamental properties of style in vocal execution are the following.

I. TONE. By this term is here meant simply the quality of voices. A good tone depends greatly on cultivation. A full, open, deep-seated enunciation of the vowels, as heard in the syllables *awe* or *ah*, will if properly persevered in, free the voice in time, from its nasal labial, dental, or guttural habits; and render it pleasant and powerful. The voice is gradually formed, by constant practice: but it necessarily decays by neglect. This is seen in the case of adults of either sex, who erroneously suppose themselves to have outlived their musical powers.

II. INTONATION. This term refers to the preservation of the pitch in reference to musical scales. As the two modern scales, major and minor, are in a great measure artificial, it ought not to surprise us that the art of true intonation, in every instance requires practice. The ancient Greeks were never known to sing scales like ours. The same is at present true of the semi-barbarous nations. A just intonation is not, therefore, the gift of nature, but the result of much practice on the principles of imitation. Experience abundantly proves that all might acquire it, by appropriate effort, put forth in the period of early childhood. Hence the great importance of juvenile instruction. If the voice is too long neglected, it becomes less manageable; and in the period of adult years it seldom forms habits that are entirely new. In

this respect it resembles the provincialisms of the native tongue. A musical ear is in every case improvable by cultivation. The most gifted singers are liable to inaccuracies. Teachers themselves are not infallible. Careful practice is necessary for every one who would learn to sing in good tune or, who having thus learned, would not lose the power of preserving just intonation. There is in this respect a great choice as to instruments and teachers. There should be daily practice in the family circle; and the members of a choir should not neglect the regular meetings for rehearsal. Bad intonation will be the inevitable consequence of such neglect. The idea that *nature* makes all the difference among singers, is wholly destitute of foundation.

III. TIME. The power of keeping time depends simply on forming, in a patient manner, habits of ready, accurate calculation. The ordinary methods of beating and counting, and calculating the various dimensions of notes in the existing varieties and movements of time, are indispensable, though not alone sufficient for the purposes intended. When calculation has become habitual, drilling exercises in connexion with a metronome or peandulum will be of great service. This subject is too much neglected. Accurate time gives a great interest to performances: especially in movements that are vivacious and rhythmical. Vocalists should not take too great liberties, in favor of the punctuation of the language. This is often done.

IV. ARTICULATION. Articulation should in music be more accurate and distinct, than in the simple forms of speech. Vowels alone are to be sung; while the consonants are to be spoken at certain given instants in the proper connexions. The vowels should be uttered in their purity, and consonants, with great distinctness and precision. Drilling exercises upon words and phrases, are of great use. Without articulation, music cannot properly be said to be vocal. Teachers are greatly remiss, not to say ignorant, in regard to this matter. Good articulation greatly augments the interest of the song. The polish of the voice depends much on the management of the vowels: the identity of the words, has in practice more reference to the consonants. The slender vowels admit of slight modifications; the mutes and aspirates should have augmented power; and the semi-vowels should not be prolonged. The breath should never be taken in the midst of a word, but as far as possible, at those places where pauses of some kind are required by the structure of the language. The first efforts in articulation will of course be rude: and for a while they will necessarily give harshness to the

language. But let the teachers persevere. Time will effect wonders. Tunes for drilling exercises should be first selected from the class of speaking melodies, such as Peterborough Sterling, Uxbridge, Duke-street, New Fiftieth. The language can be spoken in such tunes with comparatively little labor. The teacher must be systematic in his efforts, or the desired object will never be accomplished: yet he must not perplex his pupils with a multiplicity of nice observances. In ordinary cases, example will for the most part take precedent of precept. Rules should be few, but oral illustrations and exercises, abundant. Neither the language nor the song should ultimately be allowed to suffer by their united influences.

V. ACCENT AND EMPHASIS. Musical enunciation requires accent and emphasis as really as it does articulation. The manner of the vocalist will of necessity be syllabic in the first instance, but in process of time, he should be brought to give appropriate stress to certain syllables and words, in reference to the powers of language. Let one thing be done at a time; and the process will not be difficult. The teacher must himself be governed by definite principles. He must understand and exhibit the powers of language. In the present state of cultivation, the multitude of pupils will be better imitators than theorists. Make them good readers, in prose and poetry: this will aid them in song. Occasional recourse to short drilling exercises in speech and in song (at one moment separated and at the next combined) will be of great service to the pupils. In reference to accent and emphasis the rhythm of the music and of the poetry will not always agree. In such cases some delicacy of management is required: the musical accent should be enfeebled but not destroyed. Musical accents as they occur in a given movement, are for the most part equal among themselves, excepting the secondary ones which are of a subordinate character. But by the application of language in devotional music, the emphasis of words will often interfere with this species of regularity. These conflicting claims cannot be adjusted by the strict application of particulars rules. Much will depend on the formation of right habits, under the guidance of an intelligent instructor.

The five preceding properties relate to what might be termed mechanical accuracy. Much time and labor are required, before the pupil will so avail himself of these properties, as to preserve an accurate, easy, flowing enunciation of the language, united with the sweetness and power of the melody. The principles of such a style are easily understood: but to reduce them well to practice is a more difficult matter.

Practice therefore should not be discontinued, when the period of instruction closes. The rudiments of style may be soon acquired ; but the finishing touches demand time and labor.

VI. **EXPRESSION.** Accurate mechanical execution is not alone sufficient for the purposes of song : especially where amusement is not the principal object of the performance. Mechanism will not of itself secure the claims of sentiment. There must be something which makes an appeal to the affections of the mind. That quality or union of qualities which accomplishes this result, constitutes expression. This is the crowning excellence of song. It is as the soul of poetry, the pathos of eloquence, the "life" of historic paintings, the voice of "breathing marbles." Without it the art dwindles to insignificance ; and its labored appeals all but powerless. Genuine feeling is the basis of expression, both in the composer and the executant. This is indispensable. Nothing can be achieved without it. The same principle applies here which prevails elsewhere in the fields of rhetoric and elocution. A man who speaks with a vacant mind, or a mind occupied with words or phrases or attitudes, or a mind embarrassed by the difficulties of his argument or by the inattention of his hearers—such a man will not be eloquent. He will be destitute of power. We may pity him or sympathise in his troubles : but the object of his address will be defeated. The case is precisely the same with the vocalist, in reference to the pathos of his art. If he wishes to move us in any moral point of view, he must himself be moved. If he wishes in devotional song to stir us up to holy activity, he must sing in the demonstration of the Spirit, in the beauty of holiness. Music has a language of narration and description, which belong more properly to the field of imagination ; but in proportion as the subject becomes lyrical in the proper sense of the word, the principle of which we now speak, rises in importance. The art of music may indeed be cultivated like other arts of an analogous character. Yet constant reference must be had to the purposes to which it is to be applied. The moral historic painter would not acquire his ideas and illustrations of Christian character from the circles that oppose Christianity ; nor would the aspirant to the holy office of the ministry, take lessons in sacred eloquence from the theatre. Common sense shows the application of the same principle to the Christian vocalist.

But if feeling is the sole basis of genuine expression, it must be remembered also that there is an important superstructure. The habits of singers have become sophisticated ; and the tones of passion must be

learned anew. Of these there are four species in reference to the agitated motion, abrupt commencement or termination, swell or diminish. The variations of loud and soft (*crescendo* and *diminuendo*) are of much use. The same may be said of variations in time, of the legato and staccatto styles of enunciation, of the rhythm and time of a movement, and of the punctuation of the words. But as these topics have so recently been discussed in the present volume, the mere mention of them must suffice.

Passing from the fundamental properties of style, we spoke at some length of the graces, and of those accidental properties which are of an adventitious nature. Here, in the present state of the art, the greatest labor of the teacher is that of the correction of bad habits, and the inculcation of just principles of taste.

On the review of this whole subject, the reader is very naturally constrained to ask, "who is sufficient for these things?" How shall teachers proceed in their arduous work? And how shall pupils ever be accomplished in the vocal art.

In answer to these inquiries we would say, that in devotional singing, no more will be required of us by the great Master of Assemblies, than to use our faithful endeavors towards improving in the best manner, the opportunities and advantages which lie within our reach. This is not done. The churches in this respect are deplorably negligent. Private Christians and Christian Ministers, seem, with few exceptions, unconscious of their responsibility and unmindful of their privileges in this matter. The blessed God is greatly and extensively dishonored in the office of sacred praise.

But we will suppose a church and minister fully awake to the importance of this subject, just supplied for a few months with a competent, pious teacher. How shall the latter proceed, in order to make the most of the little time allotted him? We speak not here of the rudiments of notation, which, however important in themselves, every teacher chooses to manage in his own way: but we refer simply to the properties of style which have been discussed in the preceding articles, under the head of vocal execution. In what order shall these be pursued; and what proportion of a pupil's time shall be devoted to them.

Our answer to such inquiries must of course be general, for the circumstances will be various. The order which has already been exhibited, is the most natural one; and one which can be conveniently pursued for all purposes of illustration. The whole of these properties, however, may be distinctly exhibited and explained, and illustrated in

a single evening, by a talented teacher. The vocalist need not fully acquire any one of them, before he proceeds with another. Each exercise, it is true, should in the early stage of practice, have a single definite specific character. Yet those of a different character may very properly succeed each other on the same evening. When the topics have all been illustrated, the mind will readily recur to them with fresh interest. And here, the natural order need not be preserved. Let the teacher exercise his own judgment. He should be governed by circumstances. Tone, and intonation and articulation, and time and accent and emphasis, are all before him, and he can select at his pleasure. And the labor of these exercises may be often relieved by the singing of hymns and by lessons in notation. At a second stage of progress, two or more properties may be combined in the exercises; and in the subsequent stages, all that relate to accurate execution. Nor need the subjects of expression and the graces be all this while neglected. In reference to the BASIS of devotional expression, let some peculiar tune be occasionally sung by the pupils, without special criticism, in such manner, as they are able, and in connexion with religious explanations of the text. This important measure should be early adopted and rigidly adhered to throughout the whole course of instruction. The sweet aspirations of praise should not on these occasions, be interrupted by critical remarks. The mind should be wholly disembarassed at such times, that it may fill itself with the thoughts and feelings which are suggested by the themes of song.

The items which we have named in this connexion as constituting the superstructure, may receive in the first instance, separate attention like other things.

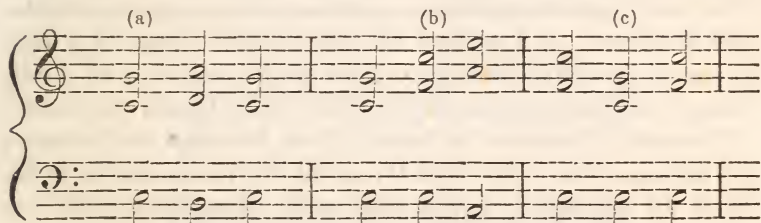
In the way here hinted, a good foundation is laid for solid improvement. Such a foundation will be likely to remain. A single quarter's instruction thus given, will make impressions not easily eradicated. A second course of instruction will secure greater measures of progress; and a third and a fourth will bring additional advantages. If the work is carried forward thus on Christian principles it will surely stand. For the happy result of such a method we are willing to be responsible to our readers. All other methods are liable to fail.

THEORETICAL.

HARMONY.

Forbidden Successions. We have intimated that succession of chords must have reference to strict rules. Though considerable latitude is allowed for the exercise of taste and invention, in regard to this particular, yet there are certain limits that may not be surpassed.

1. Perfect fifths should not succeed each other in a similar ascending or descending progression, either by degrees or skips. The following examples exhibit this error.

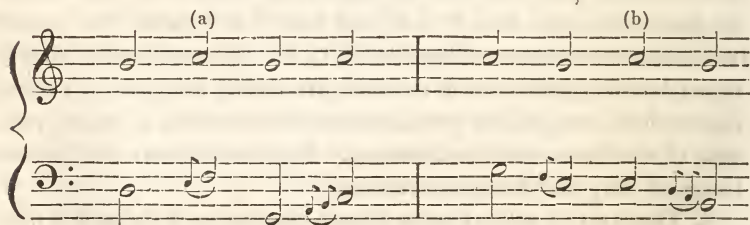


The fault as here exhibited lies in the treble staff. At the reference (a) the first treble ascends from G to A, and descends from A to G, while the second treble, at the same time ascends from C to D, and descends from D to C, forming at each remove the interval of a perfect fifth. At the reference (b) the first treble skips from G to C, and from C to E: while the second treble at the same moment skips from C to F, and from F to A, forming at each skip, the same interval of a perfect fifth. The reference (c) exhibits the same fault, inasmuch as the first treble skips from C to G, and from G to C, while the second treble makes the corresponding skips F, C, F. Progressions of a similar nature between other parts of the score, are equally forbidden. Various reasons have been offered by theorists for the existence of such a rule, none of which are entirely satisfactory. Experience shows that the rule is a good one; and this must suffice us.

2. The octave is subject to the same restrictions with the perfect fifth. Had the base, for instance in the above example, moved in octaves or double octaves with either of the trebles, this rule would have been violated. The reason for this rule is obvious. Octaves, double octaves, &c. add nothing to the variety, which is so indispensable to the richness of harmony. Unisons also in this point of view add nothing but

simple power to the intervals thus doubled. There are some exceptions against this rule : yet the rule is never to be set aside without sufficient reason. 1, Base notes are often doubled in the octave throughout a whole passage or movement, with fine effect. Witness the tune "Thine Lord for ever," at No. 10 of the Miscellany published in this Magazine. There the effect is to strengthen the base part in the score, not to change the specific character of the chords. A corresponding license is sometimes granted to high treble instruments, but the result is not always so satisfactory. 2, An organ or piano-forte often plays notes in different octaves from the voices, or from other instruments. The organ is allowed this license, because its tones are so blended as to make the octave and the unison produce a similar impression upon the ear. The piano claims this indulgence on account of the comparative feebleness of its tones. 3, Sometimes the parts all move together for a while in octaves, unisons double octaves, &c. to the entire absence of chords. Witness the commencement of the tunes "Wake Isles of the South," "The sound of Salvation," as found in Music Sacra and Spiritual songs; also the commencement of Nos. 11, and 23, and the termination of No. 29, of the Miscellany. Instrumental music often abounds with such passages; and the effect is very powerful. But in all such cases there is an obvious design. Specifically, in the structure of chords, the rule holds good, and ought not to be violated.

3. Not only are these successions of fifths and octaves forbidden; but the very resemblances or suspicions of them are not allowed. The scientific ear is always alive to impressions of this kind; and takes offence at the mere seeming violations of the above rules. Such examples as the following are of this character.



At the references (a) and (b) the small notes are inserted merely to show the relations of the large ones. Yet it often happens in modern music that such transient notes when not written, are supplied by the vocalist or instrumental executant, and in such a case, they form some thing more than suspicions or resemblances of faults. They become actual

violations of a fundamental rule. At the reference (a) are exhibited specimens severally of the ascending successions of fifth and of eighths ; and at (b) a similar descending succession. We suppose the compositions to be written without the small notes which point out the hidden succession ; but if the small notes are actually sung or played, the effect is precisely the same as if the composition had exhibited them to the eye. Now the very circumstance that these little notes are liable to be supplied (we do not say with how much propriety) by the executant, creates what is termed a suspicion of error. Still in the internal parts of the score, these progressions are allowed, and in some cases, even between the base and treble. If the two parts in question proceed by opposite motions, the passages will assume an entirely different character, inasmuch as the supposed transient notes create no error.



4th—Fifths, major and minor, being of a different character are permitted occasionally to succeed each other in the manner which is not allowed to perfect fifths. But this license must not occur too often.

5—Two perfect fourths may succeed each other ; particularly when the harmony passes from the subdominant to the dominant, at the close of a strain, or movement—But it must be remembered that when these fourths are inverted, by an exchange of parts in the score, they become forbidden successions of fifths—Errors often originate in this manner.

6—Thirds and sixes being imperfect chords, whether major or minor, are allowed to succeed each other at pleasure. As to sevenths it will appear under the head of sequences, that they may be so managed as to form interesting successions.

The rules thus exhibited may be properly termed fundamental. Other distinctions and observances will also occur to the careful student : but our limits forbid a more detailed enumeration. With these few examples and rules before him, let the student resume the work of analysing passages and strains of harmony—This kind of exercise will be highly beneficial. It is like the reading of prose and poetry to the student who would acquire a knowledge of language.

SOLMISATION.

By the term Solmisation is understood the systematic application of arbitrary syllables to the musical scales. In instrumental music the syllables *do ra, mi, &c.*, are by one class of musicians used merely to designate the lines and spaces of the staff, Thus employed they are substitutes for the first seven letters of the alphabet. An eminent English theorist uses the same syllables to designate every where, the diatonic scales major and minor; printing the syllables in the one case in English letters, in the other in Italics. One class of teachers use *ut*, instead of *do*; another use four syllables only, *faw sol, law, mi*; another use the numbers, 1, 2, 3, &c; another the vowels. There are still other methods in use, which it is perhaps unnecessary to mention. The object in most cases, is to establish a mental association between certain arbitrary names and musical sounds; so that a given name will uniformly bring to mind a certain note of the scale.

The utility of solmisation has been questioned by some; and if the vocalist could always have an accompanying instrument at hand the necessity of arbitrary syllables would be superseded. But as no vocalist can carry an organ, or piano-forte, or violin in his pocket, he ought to have some practical system of solmisation at hand as a sort of substitute. The touches of the instrumental executant uniformly bring to the ear corresponding sounds, but without an instrument, the entrance into the mind of certain syllables presents to the imagination with equal uniformity, the same sounds relatively speaking, which the touches would produce on the instrument. The syllables do not indeed give the required pitch of the tune, yet they give the tune itself, with sufficient accuracy. Old Hundred, for instance, will be Old Hundred still, though given in a pitch which is too high or too low for convenience. The sounds relatively speaking will be the same. An instrument also, may be tuned higher or lower while the touches produce sounds in their accustomed relations.

The question is often asked among vocalists, what system of solmisation ought to be preferred. The mere instrumental executant will readily answer *none*. He feels not the need of any. The mere touches will answer his purpose. Syllables would only embarrass his attention. Solmisation to him, would be like fetters to the pedestrian. He forgets that the vocalist has no mechanical touches; and that arbitrary syllables systematically applied, are required to supply this deficiency. In his ignorance of this important principle he laughs at the fancied simplicity

of the vocalist ; and tries to dissuade him from his course. This mistake has led multitudes to despise solmisation, as a thing suited only to the capacities of children ; and we are here presented with one fruitful source of the general neglect of elementary instruction.

If the question, as to systems of solmisation be referred to distinguished teachers of vocal music, each individual will have a preference for the system which he himself has reduced so long ago to practice, that it has become second nature to him. All other systems, excepting the one which he has adopted, appear inconvenient. Here and there one, by way of exception, exchanges an old system for a new one, that he may be thought to keep up with modern notions of improvement. Of course when his new system has been fully mastered and rendered familiar, he has achieved something worthy of notice. He sees wonderful advantages arising from it, and marvels at the stupidity of others who have not followed his example.

But the most intelligent theorists in our own and in foreign lands, are ready to admit that each of the existing systems has its special advantages, while they scarcely venture to give preference to any one in particular. All of the systems tend ultimately to the same result. In the early stages of progress seven syllables have an advantage over four : but as the pupil advances to specimens of difficult music where facilities are the most needed, the advantage is decidedly in favor of four syllables. This we think may be safely laid down as a general principle. The case may be different, where a pupil intends acquiring a thorough knowledge of the whole science ; but in most cases, our own experience is in favor of four syllables in preference to seven. We do not lay much stress however, upon the selection of a system. More depends upon the teacher. In the present state of the art we are willing that every teacher should take his own course. Let him follow it faithfully and leave others to do as they choose. The subject is not sufficiently important for protracted discussion. Whatever system is adopted, let it be adhered to ; and industry and good feeling will in due time, secure the result. Suffice it to say, that in times like the present, every teacher should acquaint himself with different systems, and so far master them as to be able to pursue any one of them at pleasure. Having made this attainment, he ought to be a modest man : and certainly he will be able to discover reasons for the course we have now recommended.

A single point more, and we shall have done. It is urged by some as a matter of great consequence that there should be a uniformity of

systems throughout the country. This thing will not be, at least, at the present crisis in musical affairs. Experiments must be further tried. The thing in itself would be convenient and desirable but the time has not come when such a measure can be carried with success. Still if any man thinks differently, or if any body of men choose to make such an experiment, we have nothing to say in opposition. If the experiment succeeds all will be well; if it fails, the efforts will perhaps be entitled to commendation.

MISCELLANEOUS.

For the Musical Magazine.

BAD CALCULATION.

What should you think, Mr. Editor, if a manufacturer were first to lay in immense quantities of cotton or wool or iron ore, and hire a sufficient number of hands to work it up and put them all under pay, before he had commenced building a factory edifice? Or what if a silk-maker were to build his factory, procure his eggs, and make every preparation for spinning and weaving before he had planted his mulberry trees? Such management would be ridiculous in the extreme.—And yet, if I mistake not, there is something not very unlike it in many places amid the field of musical cultivation. I allude particularly to the usual method of procuring an organ, as if were the only thing required to perfect the praises of God in his sanctuary.

I am no enemy to the proper use of the organ, as an accompanying instrument—I like it. I love sometimes to put my own fingers upon it, and lift my soul upward on the wings of heavenly contemplation. But the organ after all cannot talk. It cannot say “Bless the Lord, O my soul, and all that is within me bless his holy name.” It is the living voice of the worshipper that must say that. The organ cannot utter a single syllable—it even increases the difficulties of vocal enunciation; and what is worse, we can seldom imagine it, by the power of mental association, to be saying any thing in praise or blame of any body but the instrumental performer. Its blunders advertise us of his carelessness or want of skill. Its flourishes speak in praise of his

dexterity. Its sweetest blendings of harmony, followed by sudden out-breakings of "wild uproar," make us think more about the organist with his fine and powerful instrument, than about the great Master of Assemblies who is the professed object of our worship. And this is an offence of no small magnitude in the sight of him who looketh upon the heart, who acknowledgeth no worship but that which is in spirit and in truth. His glory he will never give to the organist nor to the organ.

The organ as you have often told us, is an accompanying instrument. This supposes that there is something to be accompanied. It supposes that voices shall be principal and the instrument subordinate. True, says the purchaser, this may be right in theory. But it is hard getting along in our old dull laborious way. We are behind the spirit of the times, We "shall never have any good singing till we get a good organ." So the people subscribe; an organ is obtained, and given into the hands of whoever can be found to play it. The latter in the multitude of instances is either not a pious man or he is a bad performer. In either case, the organ embarrasses the conscientious vocalists; and the singing is worse than before. On the one hand, the organ drags and they cannot keep the time; it strikes the wrong notes, and they cannot hit the right ones; Or on the other hand, it flourishes at such a rate as to destroy vocal simplicity, it speaks so multitudinously that the singers can neither hear themselves or follow out the plain notes of the tune. The voices are not seconded, but overwhelmed. Singing is rendered more difficult than ever. It grows worse and worse; and the organist must drown it. So in the necessity of the case, the organist becomes principal, and the voices subordinate. Unpleasant feelings arise. The vocalist knows nothing about the instrument; and the player, though perchance he pretend to know every thing, is equally ignorant of vocal music. The latter takes a pique and leaves the instrument; or the former get vexed and leaves the choir. Meanwhile, the congregation, have learned to venerate the sublime and noble tones of an instrument, that looks so well, that is so fashionable, and that has cost them so much money. They blame the singer and side with the instrument; and the organist with all his faults or superfluities, since they know not where to find another, has them at length completely in his own power. The singers quit the field and every subsequent effort to replace them ends in disaster. A whole generation passes before matters can be fully retrieved.

This is no sketch of the fancy. It is plain matter of history that has been ten thousand times verified in this country and in Europe. In England, and in some parts of Germany, it has grown into a universal

maxim among the educated musicians that the vulgar notes of the people must be overwhelmed by the organist ; and pupils upon the organ are instructed accordingly.

I have said that I am no enemy to the proper use of the organ as an accompanying instrument, and you, Mr. Editor, have often told us how it should be employed in the praises of God. But the people seem slow to hear, and slower yet to believe. They must be in fashion. They cannot wait to have a band of singers properly disciplined. This takes time and labor, and requires self-denial. They must get the organ first and run their risk of being able to train up voices as principals in worship. They get the factory at once, and set it at work ; but they intend afterwards to plant the mulberry trees and wait for them to grow.

KENANIAH.

CHRISTIAN PSALMIST.

This publication thus far, meets with special success. Delicacy requires that *we* should say but little as to its merits or patronage, That little however, our readers have a right to expect from us. The work made its first appearance last May, since which time it has reached its fifth edition, and been adopted by about thirty churches in this city and elsewhere. Testimonials in its favor, have been unequivocal. It is now offered at the bookstores in various forms, and sizes, and bindings ; and since it has been stereotyped, churches can easily be supplied to any amount that is desired.

There is one special feature in this work which will be interesting to the lovers of improvement in sacred music. We allude to the subject of peculiar metres—These are various and abundant. One of the greatest obstacles to improvement in modern times has been the want of varied metres—This deficiency is now supplied.

Another point of importance is that which relates to the variety of topics. The Psalmist if we are not mistaken surpasses other publications in this respect. It embraces hymns for private and social uses, as well as for public occasions, of an ordinary and special nature. This will be seen by a mere reference to the order of subjects at the close of the volume.

But lastly, the *order* of hymns is to the devotional reader, a matter of no small moment. Most persons of this description take much comfort in the reading of hymns which are adapted to their circumstances and feelings. But a single hymn is scarcely long enough to answer all that is thus required ; and by so arranging the leading topics,

and the hymns, as to enable the reader to peruse a number in immediate succession with increasing interest, the difficulty to which we here refer, has been in a great measure obviated. Under the various heads, the hymns succeed each other somewhat as constituent portions of a continuous poem. To make Christians attached to good hymns and psalms is one important step towards producing a fondness for devotional singing.

In one or two instances we have noticed in the public journals complaints of real or alleged alterations of Watt's original hymns. We would recommend such persons as feel dissatisfied in reference to this matter, to read Doct. Dwight's preface to his Psalm Book. He made great alterations of Watts, and would have made greater, but for the public prejudice against such a measure. The English manuals of devotion manifest far less hesitation. Their alterations are very abundant. The English compilers seem to think the character of a public manual of devotion, to be of far more importance than the preservation of the exact identity of the productions of a favorite author. Many of the seeming alterations which the Christian Psalmist presents, however, are nothing more nor less than restorations of the original.

Far greater liberties have been taken by others, than by the compilers of this work.—Watts, let it be remembered, has never been given in the original to the American churches. Many of his pieces have always been omitted or abridged, or so much altered as to have little resemblance to the original.

NEW YORK ACADEMY OF SACRED MUSIC.

The meetings of this institution are now held in the Session Room of the Brick Chapel, (Dr. Springs). The rehearsals are increasing in interest; and we trust that the friends of musical improvement will have no reason to regret the exertions they are making in its favor. We are happy to say that the prospects of the institution are on the increase. If more ought to be done than is yet undertaken, we are nevertheless, not to despise the day of small things. Some undertakings that are very rapid in their growth, will soon fall into decay. The books now before the institution are *Musica Sacra*, Boston Academy Collection, The Miscellany, and the first number of the "Anthems, Motets," &c. just published by the New York institution.

NEW WORKS.

Mr. Mason of Boston, is publishing a series of small numbers, containing occasional compositions and selections, most of which are adapted to the wants of choirs that have made considerable progress in the musical art.

Several new singing books, we understand are making their way through the Boston press—Our country bids fair to be ultimately supplied with such articles, so far at least as quantities are concerned. As to the *merits* of the forthcoming production, we have no means of information.

The Mother's Hymn Book published by the Editor of this Magazine, has just undergone an English edition. The publisher inserts his own name and omits that of the original author, allowing the work however to be a re-print of an American work. The work has an increasing circulation in our own country.

The following Ode was written for the recent Anniversary of the American Institute and sung to the tune "Soft Echoes," contained in the first number of the Miscellany. It may be useful, perhaps for other occasions which have reference to the arts and sciences of civilized life.

I saw the light of Science dawn,
The Arts begin to rise,
And Virtue from her heaven built throne
Descending through the skies :

O then the vices fled in haste,
And Guilt withdrew her stain,
Oppression from her throne was cast,
And Tyranny was slain.

Then Industry awoke the song,
And Enterprise drew near,
And Commerce mingled with the throng,
The free born race to cheer.

I saw Religion from above,
Descend upon the earth,
And Peace, and Harmony, and Love,
United spring to birth.

O then the darkness fled apace,
And Sorrow wore a smile,
Blessings descended on the race,
For man no more was vile.

The Sun of Righteousness arose,
The latter day drew nigh,
Clamor was hushed to sweet repose,
And earth was filled with joy.

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PRACTICAL.

HAVING at length disposed of the subject of vocal execution, it seems proper in the next place to devote a few paragraphs to the subject of performances on instrumental music. Here we shall of course be very brief, especially as several topics that relate to the subject have been elsewhere discussed.

There is in general no want of systematic instructions for instrumental execution. So far as mechanical accuracy is concerned, the art is well illustrated in the printed instructions which are found at the music stores. The organ however as we shall show, forms an important exception to this remark. Indeed, oral instructions are never without their advantage in the case of a talented teacher, and without these we never expect an individual to become a first-rate performer. Still where rules are so systematic and so obvious, it seems unnecessary, in a work like ours, to give them even a passing notice.

Much industry and time are necessary to enable the learner to become master of his instrument. The difference between an ordinary player and a first-rate master is immense. One cannot imagine it who has never had opportunities for observation. Take for example the violin. No instrument is so common, and none, if we except the organ, is more extensively abused, misapplied and misunderstood. Go almost where you will, throughout the country, even at the low groceries and groggeries, and you will find the same miserable scraping which reminds you of almost any thing rather than music. And yet the violin in the hands of a real master, is quite another thing. Its tones are as different from what we ordinarily hear, as those of the nightingale are from the croakings of the raven, and the cries of the screech-owl. When well played it has the finest expression of any instrument that has yet been invented.

The importance of instrumentul music is variously estimated by the

friends of the art. For scientific purposes instruments are of unspeakable utility. Within certain limits, the practice of instruments by the young of either sex, has a good tendency. It exercises ingenuity, constitutes a healthful amusement, and under proper instructions, encourages the cultivation of vocal talent. An exclusive application to this branch of music has a different influence. Men for example, who practice very constantly upon powerful wind instruments soon find that their voices begin to fail, become husky and hoarse. How far this difficulty is of a physical nature, or how far it arises from the discontinuance of vocal cultivation, it is perhaps, not easy to ascertain. The evil itself is in general but poorly compensated by the acquisition which occasions it, especially since instruments of this description are seldom used in church music with effect. The piano-forte also is not unfrequently found in practice to operate against the cultivation of devotional music. The sprightliness of its tones and movements, the secular character of its strains, and for the most part the worldliness, not to say, irreligion of its teachers, all tend to create a neglect of the tender, solemn, sweet-breathing style of a more hallowed minstrelsy. And this is not all. Some of our most skilful teachers upon the piano-forte forbid their pupils the privilege of singing psalms and hymns lest their taste by this means should be injured for secular songs! Such a prohibition, preposterous as it is in the extreme, is exciting a wide and disheartening influence against the cause of church music. Nor is this influence confined within the circle of families that are indifferent to the claims of religion. We blush to say, that it often pervades the very bosom of the church. The evidence of this is seen in the neglect of singing amid the hours of family worship: in the absence from our choirs, of almost every one who has become a skilful pianist, in the thousand frivolous objections, and criticisms, and pretences, and excuses which emanate from such sources to the disparagement of a more important style of cultivation in reference to the worship of God. An unspeakable injury is thus inflicted upon the cause of church music in our populous towns and cities, which, after all, is but little understood by the generality of professed christians. The evils of what has been termed a fashionable musical education, remain for the most part undiscovered and unsuspected.

The *moral* importance of instrumental music, must be measured by its tendency to moral results. The question is one pre-eminently of a practical nature. A man we will suppose has gained the entire mas-

tery of the clarionet or violin, and become a distinguished performer. This is well in a scientific point of view. It claims also the praise of industry, invention, taste, ingenuity. But now to what special purpose shall all this talent be devoted? Shall the man gain a comfortable livelihood by teaching, and thus train up others to the same calling?—The question as to utility, still returns. Amusement, the gratification of taste, the exercise of ingenuity, are circumstances not to be overlooked. Let these have their due weight—but they have been earned with much time and labor; and if they are now either directly or indirectly to operate against devotional music and in favor of the public garden, the theatre, the opera, the unchristianised sacred Oratorio; and if this influence in the present circumstances of society, is uniform and inevitable—then it is easy to see how the scales preponderate in reference to utility.

The object of these remarks is not to discourage the cultivation of instrumental music. All we contend for, is the establishment of consistent principles. In other matters of education, we inquire strictly into the practical uses and results of things. Let us do the same here. Is a son of mine inclined to seek for jovial companions and addicted to the reading of novels and plays? By giving him the privilege of an eminent music teacher who habitually performs at the places above mentioned, I may for a season divert him from the gratification of his other propensities—but in the end, I shall but add to the number of his enticements. His acquired secular taste will urge him to the places where it can best be gratified. So if a daughter is fond of light reading, costly dress and gay company, five or six years hard drilling upon the piano-forte, may give her a certain species of industry, and very probably, subject her mind to a less questionable species of entertainment, than she would otherwise pursue. But in the end, if she excels upon her instrument, where can she so advantageously display her skill as in the gayest of the fashionable circles, and where can her imagination riot more luxuriously than amid the secular sentimentalities that surround the key-board? These are weighty questions to be canvassed by a christian mother. Would that they were oftener agitated. Those who think of training up children for any other world than this, should not decline the examination of such questions as have here arisen.

Instruments as mere accompaniments to the voice, are often highly useful. Here, if the executant does the proper office, he need raise no serious question on the score of utility. More depends on his skill

and judgment, and taste, than on the kind or quality of his instrument. If a man who loves to worship God would employ his flute or viol advantageously in the choir, let him cultivate devotional feelings and associations in connexion with it at home, as a pre-requisite. This is a rule which ought never to be violated. If his whole practice at home is filled with nothing but the secularities of the art, it will be impossible for him to exert the required influences at church.

To the organist we would offer a similar remark. If his key-board at home discourses of nothing but the animated and elaborate movements of secular music, his key-board at church will hold a secular style of communication. The principle is infallible. Musicians, like other men, are too much under the power of habit to prevent this result. The organist if he pleases may laugh at the idea or suspect us of being tinctured with superstition—but the principle stands out too prominently to be overlooked. Common sense and common observation unite in its confirmation. The principle is a fixed one. He can no more set it aside than he can do away the laws of his physical existence. It is then not a matter of indifference whether an organist is a pious man, or whether if such, he pursues the right method in his preparatory exercises. An instrument of such tremendous powers ought not to be employed in the praises of the sanctuary, unless it can be rightly managed. Our opinions upon this subject have often been spread before our readers.

We have intimated that the organ is not furnished with competent printed instructions. A good book of rudiments for this instrument is much needed. In the absence of such a work, recourse is had to a private teacher or to instructions for the pianist. The organ touch and fingering, and style, however, are different in many respects from those which pertain to the piano-forte. The exercises and lessons which are furnished the organist by foreign publications are often sufficiently grave and elaborate. At the same time they lead to a style of execution which we are sorry to say exerts no favorable impression on the popular ear. This is a thing not at all contemplated. It would be stooping from the "dignity of the science" to "pay court to the popular ear," of the thousands of pious worshippers, throughout the land.

But if a book of instructions is needed for the purposes here hinted, how much more do we need a system of instructions which shall embrace the *ethios* of the art. Here "every thing is at sixes and sevens." Every organist has his own notions, and principles and habits—and in

too many instances these are entirely at variance with the claims of spiritual devotion. Volumes might be written upon this subject but we have promised to be brief. If the organ is to be extensively used in the evangelical churches, one of two things is very certain—either there must be a radical reform among players, or the instrument will drive away the little spirituality which still remains in connexion with the performances of our choirs. This subject calls for immediate investigation. The interests of devotion are too dear to be wantonly sacrificed, or ruined through neglect or want of proper information.

WHY DO YOU NOT SIT WITH THE CHOIR.

WHEN this question is proposed to the number of good singers who on the Sabbath bury their talent in a napkin, it receives a multitude of answers, most of which, we fear, will not stand the test of a faithful examination on Christian principles.

1. The answers that refer to habit, want of taste and inclination, amount almost to literal confessions of guilt. We suppose the persons to have some talent. They are bound by this circumstance, if not otherwise, to cultivate right habits, right notions of taste and right inclinations. When the God of heaven, is, by his own appointment, to be honored in the assemblies of his people, and has providentially given the requisite talent; the simple question of duty is not so easily disposed of. He who has his Lord's gifts, must one day give an account of his stewardship.

2. The answers which relate to notions of inconvenience, want of time, or to supposed paramount duties, are for the most part unsatisfactory, inasmuch as they usually betray a disposition to undervalue the interests of devotional song. When a fellow worm who has gained some eminence of rank in this world's estimation, proposes to be honored, such questions as we now refer to are easily waived. Convenient or inconvenient, men will be on the spot, there is time enough and to spare, without in the general interfering with other duties. At least here is a duty not to be neglected. Interest, honor, inclination, gratitude, all urge to the performance of this duty. Be it so, yet let it be recollected that the God of all our mercies has infinitely higher claims than these. His declarative glory is unspeakably dear to him and

must not be given to another. Besides these considerations, it might be well to ask how much time of ours is really wasted, what inconvenience is encountered in the pursuit of worldly superfluities, what duties neglected on the score of self-gratification.

3. The answers that relate to difficulties of a supposed physical nature, are scarcely more to the purpose. On this subject we have often spoken. The simple neglect of practice will give for the time being, all the influence of weak lungs, short breath and decayed voices. And the higher talent has been cultivated, the more operative is the principle to which we here refer, On the other hand, our best physicians allow that moderate singing is actually conducive to health; and will even recommend it in confirmed cases of consumption of the lungs.

4. Perhaps the leader of the choir is not a pleasant man, or his style is not sufficiently polished, or the tunes are not altogether such as the objector would prefer. What shall be said of answers which refer to circumstances like these. Before giving a final decision, we should like to know whether the leader, such as he is, has not been regularly appointed to this office; and whether there is not on the whole, some evidence that the people are edified, notwithstanding the deficiencies of the leader and the bad quality of the tunes which he uses. The object should be to assist in the worship after the method of a divine institution. To leave the choir might seem to be no great offence to man, in such a case, but is it nothing to neglect the constituted worship of God?

5. There is so little spirituality among the members of a choir, that one cannot stay with comfort. This answer supposes that the objector himself is less deficient. He now proposes therefore, actually to diminish the tone of piety among the singers, by withdrawing his own share of influence. And is this inflicting no injury upon religion?—Because there is too little piety among the singers, is this a good reason why there should be less? Perhaps the objector has not tried to exert a proper influence upon his associates in this respect. Perhaps he has not carried the subject faithfully to the mercy-seat. Singers, we are sorry to say, are in this respect greatly in fault. To vacate a seat in the choir is regarded as one of those little matters that scarcely deserve a thought. There seems to be very little conscience employed about it. There are doubtless instances such as this objection supposes, where there is much tenderness of conscience, and real grief at the thoughtless formality of the worshippers. But in such instances there will of course

be prayer and appropriate effort. The question of duty will not be lightly regarded.

6. Persons who have entered into the marriage state are prone to desert the choir on this account. One of the parties, perhaps, does not sing, and wishes not to be separated from the other at church. Perhaps it is not pleasant, not fashionable, for such persons to sing. Such reasons as these will not answer at the judgment seat. Such persons are often greatly needed in the choir. Age and experience give solidity to the voice, and judgment and power to the style of execution. The Psalmist in his exhortations to praise the Lord, is careful to specify different classes. He says "*Old* men and maidens," as well as "*young* men and children." It is doubtless a great sin in the churches that heads of families so generally desert the public praises of the sanctuary. There is a day coming when this sin will appear as it is, heinous in the sight of God.

But finally, if any of our readers are among the class of deserters from the choir, let us beg of them to examine the motives which have influenced them to this course, as in the light of eternity. Excuses that may now seem valid, will one day be weighed in the balance and found wanting. The whole subject of the praises of God, with all the neglect, and the abuses, and the profaneness, and the solemn mockery that attaches to the exercise, will then be laid open to the eye of the universe.

THEORETICAL.

HARMONY.

CADENCES.—The necessity of cadences in all that relates to verbal communication, whether written or oral, is sufficiently understood. The most familiar conversation has its under tones and pauses, and the latter are infinitely varied. The prose writer who gives us long paragraphs, and long unbroken sentences, must have much power of sentiment to sustain us, or we shall soon grow weary of his productions. Witness the style

of Chalmers and Foster, in contrast with those of Dr. Dwight. And what would poetry be without cadences? It would cease to exist. The powers of the mind, the habits of thought and feeling, as well as the voice of the reader, require not only divisions and sub-divisions, and paragraphs and sentences, and members of sentences, all properly arranged, but pauses of momentary duration, at the end of lines and elsewhere, which are too indefinite and minute to be embraced in the system of verbal punctuation.

The same principle exists in music, to its full extent; and this for the same reasons. Music has its movements, its strains, its periods, its sections and phrases, which for the most part are of a marked character; and its momentary pauses which are not accurately defined.—Without them melody could not exist; and harmony would cease to attract our admiration. The labor of vocal execution requires frequent breathing places, besides those which are marked by visible rests. The proportions of melody are not apprehended, unless frequent leisure is afforded the mind to make easy and familiar comparisons; and the same is true of harmony. Written rests are not enough for this purpose, nor yet will the observance of momentary pauses fully suffice. It is found by long experience that something in the structure and succession of chords is also required for this and other purposes; and it is this which technically speaking, constitute what are called cadences.

It is not our design to exhibit and classify the whole catalogue of cadences. This would occupy too much time and labor. Some variety of method is observable in this respect, among theoretical writers, to whom we beg leave to refer such of our readers as may desire to obtain a more systematic view than the one we shall present.

Cadences are said to be perfect or imperfect, direct, plagal, &c.—They are formed by two or more successive chords, which when heard create a satisfaction or resting place for the mind. For the most part they strike us as familiar acquaintances, constantly occurring in every composition. They are already coined and laid up in the store house of the composer, as common-place materials.

The most perfect cadences are those in which the three fundamental chords of the scale, subdominant, dominant, and tonic, all in the direct form, succeed each other in the order here named. They embrace, as we formerly observed, every note in the scale. The old tune of Wells has such a cadence at the end of each line of the poetry. These cadences are

alternately in the keys of F and C major. This cadence in modern compositions is more frequently enriched by a suspension of the 6-4 upon the dominant base note. See the close of Barby, Irish, Burford, Swanwich, which are of this description. York, St. Anns, Bedford, &c. close like Wells without the 6-4 suspension.

A cadence used with less frequency than the former one, though in some circumstances to better purpose, is formed by simply omitting the sub-dominant in the above arrangement. It consists of two fundamental chords in the direct form, dominant and tonic, in which the latter occurs last in order. The dominant has usually the 6-4 suspension above described. See close of the tunes Sterling and Leicester, as arranged in Musica Sacra, where the suspension of 6-4 immediately succeed the tonic instead of the subdominant, and is followed by the dominant harmony and the tonic. The cadences, as thus far described, are often enriched by transient notes, and by other suspensions, the nature of which we are to describe in some future number of this work.

Another cadence is formed by simply passing from the tonic to the sub-dominant and back again without taking the dominant. The final close of Upton and of the Hallelujah chorus are examples in point. In this cadence the fundamental discords are omitted; in those above described, they are often inserted. This cadence is grand when used as a final close of a solemn anthem or Cathedral service. The old style of anthems abounds with it. It occurs simply as a final cadence, while others are used promiscuously. Cadences of the same nature sometimes allow of the second inversion of the subdominant chord, by which means, the base note remains on the tonic interval without any change of place. Witness the final coda of "The Lord will comfort Zion."

Cadences, less perfect and satisfactory than the above, are formed when the dominant is taken as the last chord. These always create expectation of something to come, and are of course, never final. See Handel's Anthem "O praise the Lord," the third measure at the word "consent." Whether the dominant is preceded immediately by the tonic, or by the subdominant, or by both in their order, it makes little difference, the effect is nearly the same.

Another class of cadences, sometimes termed imperfect or plagal, is formed by inversions of the fundamental chords of the dominant, which chord would otherwise have formed perfect cadences. See close of the first line in Brewer and in Salvation. Handel uses this species of cadences in his chorusses with great effect. The leading

subject of his Hallelujah chorus, at the words "for the Lord God omnipotent reigneth," closes with this cadence, as often as it occurs in the base staff.

Cadences also are frequently of a mixed character, embracing harmonic licences not yet described to our readers: and those cadences which we have mentioned are occasionally diversified to some extent through the invention of distinguished composers. But the foregoing detail must suffice. The reader can pursue the subject by analysing specimens at his leisure. Cadences though they occur somewhat promiscuously like the different marks of punctuation in a written language, are nevertheless to be used with taste and judgment by the composer. There is such a thing also, as different cadences answering to each other in the order of their successions, almost like rhymes in poetry. But the rules respecting them are too indefinite and uncertain, to find a place in this brief survey of the subject.

MISCELLANEOUS.

WHIMSICAL.—There is a set of musical men who have more of mysticism than of common sense. Some of the greatest composer's seem not to have been free from it. Haydn, for example, adopting the whimsical theory of a correspondence between sounds and colors, has occasionally been influenced by it, in his arrangement of instruments. In his Oratorio of the Creation too, he endeavors to represent not only the sudden bursting forth of light in the midst of darkness, but further onward the rising of the sun. In the latter case he fancifully commences at the bottom of the staff and as the strain progresses, rises higher and higher, by degrees, which gives us as exact an idea of climbing a hill with a steam-car, as it does of sunrise. Beethoven in his Mount of Olives, carries his mystical notions still further, but his works are not before our readers. The German composers, particularly Haydn and Beethoven, imagined to themselves certain romantic scenes of voyages,

travels, battles, &c. when they sat down to produce a grand symphony, and they fancied, perhaps, that their own thoughts even in this respect, could be fully committed to paper. Such geniuses please us, not on account of their whims, but in despite of them.

Handel has left us some singular examples of an earlier period. In his Oratorio of Joshua, for instance, he makes the violin protract a high sound upon the top of a staff, in an unbroken manner, for several pages together, while the other parts of the score commence and carry onward their vigorous attack in every possible manner, as if to urge the dignified son of cat-gut to remount his neglected chariot.

Such whimsical traits as these, are however, not to be confounded with the more rational ideas of the composer. Every one, for example, has heard in the country, at certain seasons of the year, during the shades of evening, certain rhythmical noises of insects. These noises are almost of necessity associated in the mind with ideas of darkness. It is so in different countries and ages of the world. And when Handel in one of his oratorios seizes upon this fact and falls to imitating the rhythm, though not voices of the insects, he cannot fail especially at an evening rehearsal of bringing darkness present to our minds. The sentiment, though at the time we see not the real cause, takes full possession of us, and when the solo afterwards commences in the same style of movement with "the people that walked in darkness," the ideas of the text come home to the imagination with power, fully preparing the mind for the sentiment "have seen a great light." Here then is nothing visionary or mystical. There are no associations of darkness with black strings of cat-gut, or horse hair, or of light, founded upon the sounds of certain instruments in the abstract. The composer simply avails himself of those associations of thought which are as certain, and as indelible as the laws of physical nature, and by so doing puts us in full possession of all his own conceptions of the subject. All this he does, apparently with the greatest ease.

Musical students should endeavor to make proper discriminations in relation to such matters. Every thing that passes for correct taste even in the greatest masters of the art, is not to be taken for substantial coin. Even the critics, particularly the Germans, in this respect, are not to be wholly followed. Musicians must learn to think and discriminate for themselves. The mental and moral philosophy of the Germans, deeply learned as the nation are, needs to be reformed, and the same

is especially true of their music. It is praise enough to acknowledge the Germans as our masters, without consenting to adopt their practical and theoretical errors.

CONCEPTION.

THIS term as applied to musical performances is one of great importance, which for the most part we fear, is but little thought of. At least the thing signified by it, is one that passes too generally unnoticed. What would a historic painter be without the power of conception?—And what would be the connoisseur in paintings without this faculty?—The same may be said of the poet, and of the eloquent writer or speaker. In dramatic action too, and in music of the dramatic kind, the speaker and the singer must personate the characters they would endeavor to represent, or they will fail in their performance as a thing of course.

But it will be said, as a reply to these statements, that in sacred music every thing like studied effect is out of place. Here the singer should not be showing off his talents, or acting a character, at least any other character than the one he really possesses. If he were to do so he would be playing the hypocrite. All this is true. The premises laid down by the objector we fully admit, but many of the inferences which are generally drawn from them are not correct. Conception among actors is of course a hollow-hearted thing, and is well understood to be so. It is as a shadow to the substance in reference to the faculty of which we speak. The devotional singer should be really a devout man. The sentiments he sings are in this case such as he fully believes, or entertains as his own, and musical conception with him is that faculty by which he conceives of such properties in the music, as enables him to sing from the overflowings of his heart in such a manner as at once to do justice to the composer's design, and to edify the mind of the listeners.

The principle for which we here would plead, was occasionally mentioned in our former articles upon musical expression. We bring it forward now for further illustration.

Let us suppose ourselves at a public concert or oratorio, where the prominent objects are display and tasteful gratification. We are in other words at a "musical festival." We hear the celebrated "hail-stone chorus," from Handel's *Israel in Egypt*. What are our emotions on this occasion? Do we admire the musician's descriptions, catch the sublime "spirit of the storm," and exult in the triumphs of the musical art, or do we go in imagination back to the true moral of the story, abhor sin, and tremble and adore in view of the righteous yet awful judgments of Heaven? The two states of mind are quite distinct from each other, and they have their influence both with the singer and with his auditors. In the one case the singer uses the language of loftiness and exultation; in the other the tremulous accents of one who is awe-stricken or filled with sentiments of the terrific. The same identical strains of music as heard from the lips of a skilful vocalist, will show the difference, so as to produce, in ordinary circumstances, corresponding impressions upon his hearers.

Or suppose we are listening to the song, "But thou didst not leave," how are our thoughts and emotions and those of the singer employed? By a special effort the pious auditor will sometimes fill his mind with the sufferings of Christ, his death, and resurrection; and under the divine blessing be filled, it may be, with heartfelt sentiments of the tenderest devotion. Yet he does so not on account of the singer's conceptions of the subject, but plainly in despite of them. The singer has predominant feelings of another kind. He may affect as much pathos as he chooses. His enunciation, while display is his main object, will but ill correspond with the genuine language of the heart.

Next suppose some male singer of varied powers to perform the celebrated "Song in Sampson." What is now the object before us? Is it really to sympathise with the ancient sufferer who lived some thousand of years ago? Nobody thinks of such a thing. The man has been too many years amid the bliss of heaven to need our pity.—Yet if the singer now fills his mind with deep-toned emotions, and infuses them into his song, we easily sympathise with *him*, and weep at the story or condition in which the sufferer is presented to us. This is the result of dramatic representation. It is stage effect. It is like the well told story of the novelist. Singer and auditors all understand the matter alike.

But again, the song "I know that my Redeemer liveth," falls from the lips of one who of all others present has the least claims to personal piety, and we are fully apprised of the fact. The singer, perchance

tries for a few moments to imagine herself an experimental christian, rejoicing in the full assurance of hope, and endeavors to work up with in herself corresponding emotions. Is she then to be regarded as religiously inclined? Not at all: when the song is ended her lips will be defiled with profaneness. Her object was display. It was with her mere stage effect, precisely as in the previous song. The professional glance of the singer's eye may be upward, and her tones may tell sufficiently of exultation, but she looks with a more earnest glance upon her auditors, to discover how they like her style of execution; and her exultation is cheered onward by personal success. In this she differs totally from the pious worshipper. The two are perfect antipodes with respect to each other. The one is seeking to gain admiration, the other to be emptied of self. The one would exalt the art and the artist, the other sinks into nothingness that Christ may be the more exalted on the throne of his heart. What if *such* a song *does* interest us? It is not genuine appropriate feeling that we entertain. It is not what in truth it ought to be. If we love the great object of this pretended adoration, we ought to abhor from our inmost souls the hollow-hearted stage effect of rendering mimic homage, instead of homage of the heart, which is due from all created intelligences. We are bound to love this adorable Being with all our "heart, and soul, and mind, and strength," instead of which a practical enemy of the cross of Christ is getting up a style of mimic adoration, that she herself may be admired, and many a christian consents for the time being to have it so, and is even sympathising with the feelings of the admired performer. And this passes for musical expression at a sacred oratorio. If this is really sacred music, then is profane swearing religious conversation and ejaculatory prayer.

But let us leave the oratorio, and go to the private rehearsal, where the pieces are of a varied character, and where the main object would seem to be consonant with the purposes of devotion. We have before us a choir of singers who understand the rudiments of the art, and who are practising for improvement, with a view to the better edification of the congregation upon the coming Sabbath. It is a solemn thing to lead in the devotions which are paid to the heart-searching God, by his worshipping people. It is an office of much responsibility, which cannot be rightly discharged without seeking in earnest to obtain the divine blessing. Do the singers think of this? Do they begin their rehearsal with seeking the benediction of Heaven, or do they wait till the close of the meeting, when it is all too late to obtain what has

been so much needed throughout the rehearsal? This is no trivial question, as we have often had occasion to show. The special Divine influence we would seek, is needed in aid of the performances of the evening, that we may be putting forth right affections in connexion with the hallowed themes which are falling from our lips; and if we have sung all the evening without putting forth holy affections, how can we ask for them, when the occasion has passed by unimproved. Our asking under such circumstances should seem to be of very little avail. Nor will the mere observance of *a form* of asking at the commencement of the exercises of the evening, amount to any thing better. We are such weak creatures, as to be easily overcome by temptation, and all our previous habits, it may be, have been against us. Now we must be in earnest, if we would obtain the Divine blessing.

The rehearsal has commenced. The song arises, interrupted at intervals that criticism may do its office. All are bent upon improvement. The chief singer on the occasion exerts himself to the utmost. He speaks in behalf of mechanical accuracy. He tells of the power of language and the claims of sentiment; and in all these things secures the full confidence of the choir. So far all is as it should be. But is the whole manner of the leader and his associates quite in keeping with the themes of song which are taken in hand? Or is he chiefly desirous of pleasing his associates, that they may the better please him in their performances? In the one case there is precisely what we understand by musical conception as applied to devotional subjects: in the other there is at least a preponderance of those kind feelings and sympathetic emotions which are appropriate to dramatic subjects, such as that of the "Song of Sampson," "Jephtha's Daughter," &c. A just conception would lead us to feel really devout, and to execute the music in strict accordance with such feelings. It is true that we necessarily entertain emotions of a mingled character at such times and occasions, but in proportion as the one class or the other are found to preponderate such will be the preponderance of musical expression in the circumstances we have supposed.

It will be said perhaps, that while the attention of the mind is bent on the improvement of style, it is impossible to be wholly or even chiefly occupied by the true devotional import of the hallowed themes of song. This objection presents before us one of those difficulties which every conscientious singer understands. He cannot be contemplating musical sounds and relations, calculating time, adjusting accents, weighing emphases, and polishing his style of musical elocution, all in a

critical manner, without having his mind, whether he will or no, drawn away imperceptibly from the more immediate spiritual claims of devotion. Whatever his theory may be, he finds continually in practice, difficulties of this nature which are insurmountable. This often troubles him. He tries again and again, but to no purpose, he still finds it impossible to think intently upon more than one thing at a time, and that one thing in the practice room is in general somewhat remote in its relation to the true spiritual import of the themes of song.

What then is to be done? How shall this difficulty be surmounted?

In answer to this inquiry we would say, let one thing be done at a time, in relation to style, till habits are beginning to be formed. Then two or three, and afterwards more objects can be brought together in practice. While the mind is specially engaged in reference to the sentiments contained in the words, then let all criticism be laid aside, and let the teacher direct the thoughts of his pupils in right channels, adding occasionally, a brief comment, or a word of exhortation. Let him be careful also to select such lines and stanzas as are least liable to be abused, when made the basis of criticism. These are important rules in practice. Let them be carefully followed, and under the blessing of God, the difficulty in question will in a measure be obviated.

These rules we believe are not extensively observed, even where there is religious order and decorum, and some lingering desires for the needed blessing. The consequence is that the teacher soon loses his influence over the emotions of his pupils. They either on the one hand become dull and restless, and grovelling, or on the other so lively, and animated, and delighted, that all genuine pathos disappears. Give them a piece of music that is lively and joyous, and they may chance to do it some justice, but turn their attention to a piece that is tender and delicate, and they will despoil it of all its interest. Tell them patiently of the difficulty, and then make a second or third effort. You will not succeed.—The singers are either too dull to feel, or they are too elevated to come down from the higher regions of tasteful sensibility. The piece must be laid aside for another evening when the circumstances are more favorable.

The experienced pious teacher will readily appreciate the force of these remarks. Possibly they may be of use to him. If so the object of presenting them at this time will be answered. The subject is one of great moment, and though we have occasionally glanced at it in our former numbers, we do not feel that it has been fully exhausted.

NO. 71.

HUNDRETH PSALM.

H.

TENOR.

SECOND TREBLE.

AIR. VIVACE.

ACCOMP.

Before Je - hovah's Awful throne, Ye nations

bow with sacred joy; Know that the Lord is

God a - lone, He can cre - ate and he de-

* This piece has some what the character of a Rondeau. The subject was first suggested to the mind of the Composer by a single phrase in the first line of Denmark.

stroy, He can cre - ate and he de - stroy.

This system contains the first four measures of the hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "stroy, He can cre - ate and he de - stroy."

His sovereign power with - out our

This system contains measures five through eight. The vocal melody continues, and the piano accompaniment provides harmonic support. The lyrics are: "His sovereign power with - out our"

aid, Made us of clay and form'd us men,

This system contains measures nine through twelve. The vocal melody concludes the phrase, and the piano accompaniment ends with a final chord. The lyrics are: "aid, Made us of clay and form'd us men,"

And when, &c.

And when like wan - d'ring sheep we stra -

And when like wan - d'ring sheep we

sheep we stray'd

Detailed description: This system contains four staves. The top staff is a single treble clef with a key signature of two flats (Bb, Eb). The second staff is also a single treble clef with the same key signature. The third and fourth staves are grouped by a brace on the left and represent a grand staff (treble and bass clefs) with the same key signature. The lyrics are distributed across these staves: 'And when, &c.' is under the second staff; 'And when like wan - d'ring sheep we stra -' is under the second and third staves; 'And when like wan - d'ring sheep we' is under the third and fourth staves; and 'sheep we stray'd' is under the fourth staff.

- y'd, He brought us to his fold again.

Detailed description: This system contains four staves, continuing the grand staff format from the first system. The lyrics '- y'd, He brought us to his fold again.' are distributed across the staves, with 'y'd,' under the second staff and the rest of the phrase under the third and fourth staves.

We are his people

Detailed description: This system contains four staves, continuing the grand staff format. The lyrics 'We are his people' are distributed across the staves, with 'We are his' under the third staff and 'people' under the fourth staff.

thous - - - and tongues, Shall fill thy courts with

This system contains the first four measures of the musical score. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics 'thous - - - and tongues, Shall fill thy courts with' are written below the vocal staves.

with sounding praise.

This system contains the next four measures of the musical score. The vocal melody continues with the lyrics 'with sounding praise.' The piano accompaniment provides harmonic support. The notation includes various musical symbols such as notes, rests, and bar lines.

Wide as the world is thy com - mand,

This system contains the final four measures of the musical score on this page. The vocal melody concludes with the lyrics 'Wide as the world is thy com - mand,'. The piano accompaniment ends with a final chord. The overall structure is a three-part setting of a portion of the 71st Psalm.

First system of musical notation. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats). The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The lyrics "Vast as e - ter - ni - ty thy love;" are written below the melody.

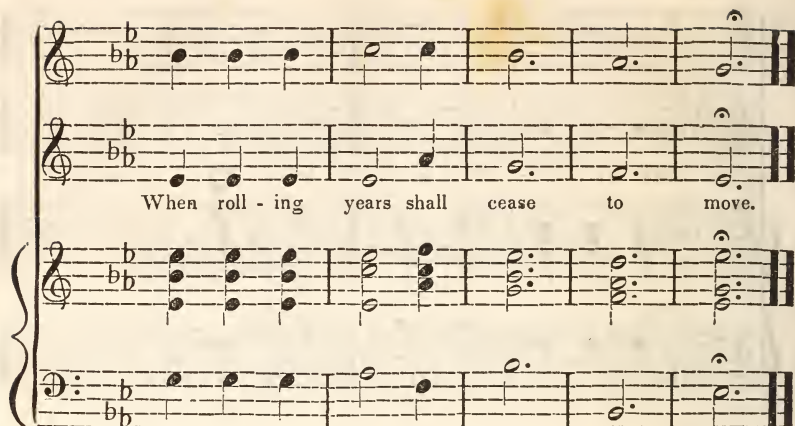
Vast as e - ter - ni - ty thy love;

Second system of musical notation. It consists of four staves. The key signature remains B-flat major. The melody continues with a half note C5, a quarter note B4, and a half note A4. The lyrics "Firm as a rock his" are written below the melody.

Firm as a rock his

Third system of musical notation. It consists of four staves. The key signature remains B-flat major. The melody continues with a half note G4, a quarter note F4, and a half note E4. The lyrics "truth must stand, When rolling years shall cease to move;" are written below the melody.

truth must stand, When rolling years shall cease to move;



Before Jehovah's awful throne,
 Ye nations bow with sacred joy ;
 Know that the Lord is God alone ;
 He can create, and he destroy.

His sovereign power without our aid,
 Made us of clay, and form'd us men ;
 And when like wand'ring sheep we stray'd,
 He brought us to his fold again.

We are his people, we his care,
 Our souls and all our mortal frame :
 What lasting honors shall we rear,
 Almighty Maker, to thy name.

We'll crowd thy gates with thankful songs,
 High as the heav'ns our voices raise :
 And earth with her ten thousand tongues,
 Shall fill thy courts with sounding praise.

Wide as the world is thy command,
 Vast as eternity thy love ;
 Firm as a rock thy truth shall stand,
 When rolling years shall cease to move.

THE MUSICAL MAGAZINE.

VOL. II.

JANUARY, 1837.

No. 9

PRACTICAL.

VOCAL EXECUTION.

THE next topic before us, is that branch of practical adaptation which consists in the application of music to sacred words. This subject is not without its difficulties; and to some extent there will be honest differences of opinion respecting it. In secular music, where fashion is every thing, and sentiment, at best, a subordinate consideration, the greatest latitude of views is entertained. So far as our *own* country is concerned, the second-rate vocalists of Europe, in the wane of their popularity at home, visit our shores as first-rate executants, who, while they take unbounded liberties with the art in paying court to an unpracticed American auditory, are yet formed for the time being, to give tone to the public taste. Their very vices of style, and their unprincipled methods of adaptation, will scarcely be questioned so long as the individuals continue in favor. The various classes of musicians who thus visit us, while they inculcate endless diversities of taste, all agree in one single thing. They labor for the greatest amount of money, and must therefore do their utmost to interest us with the appearance of special talent, whether genuine or false. And as to their influence—who among us dares to question their merits, or bring their performances to the full test of enlightened criticism? The result is, our country is filled with songs which, for the most part, have no other merit than that of having been sung by some great vocalist with “great applause.” The songs are applied, sometimes to the Italian language, sometimes to the French, sometimes to the English. But it is all the same thing: the subjects are trivial and often subversive of sound principles in refinement and morals. As to national ballads we have none. The only channels through which songs of a secular character can become extensively popular, at the present time, are the Opera, the Theatre. and the

Circus. To such persons as will not visit these places of amusement, the secular concert subserves a similar object. The selections even there, are of the same school, tending to the same result.

If from the secular, we turn to the sacred department of music, we are furnished at once with a foundation for consistent principles, which are as irresistible as the principles of our nature. In sacred music, the *themes* of song have claims which no one can presume to violate, and be innocent. Talk as much as we will of style and manner, of science, invention, refinement and cultivation, still, unless the chosen themes are really honored, illustrated or enforced, by the eloquence of song, the music to say the least, is impertinent and inappropriate. From such a decision there is no appeal. The test to be applied is absolutely infallible. Eloquence which can be felt only by the speaker is not eloquence to any moral purpose; and the powers of music which extend not beyond the musician, are equally unavailing. If a speaker's manner is such as to convey wrong impressions of his subject, and awaken irrelevant and improper emotions, he is still more censurable. Let his learning or cultivation or refinement be never so great, we shall acknowledge his eloquence, only in proportion as his manner and matter are calculated on the whole to produce required results. This rule, however severe in its application to the musician it may seem, is nevertheless to be regarded as a fundamental axiom, from which there is no just appeal. The most eloquent of men, we know when placed in circumstances which are unfavorable, will sometimes fail, and so it is with the musician. But both are equally bound to conform as far as may be to the exigencies in which they are placed. They are to aim at legitimate results, and not to rest satisfied without attaining them.

But here, some persons are ready to interpose an objection, drawn from the consideration that music is a fine art. In painting, in poetry, and architecture, they say, the artist is not bound to have the least reference to popular influence. He works for posterity, and for the benefit of the initiated few of his own times. This is the ground extensively taken by musicians at the present day. They are in the right, and all the people, a few amateurs excepted, are in the wrong. The music they produce, or select and apply to sacred themes is of a high character. The public ought to admire it: and the musician is not to conform to their stupidity.

And suppose we here grant the musician his own chosen premises? He labors only for the benefit of posterity. Very well: let his works be laid aside till posterity are ready to appreciate them. He brings out

some fine pieces for the purpose of gratifying the initiated few : then let the few only, be invited to enjoy them. Even here, so long as the themes are sacred, he is bound to calculate on results that are in strait accordance with the fundamental principle laid down. The themes must be duly honored, illustrated and enforced. He who adapts music to sacred themes for the benefit of posterity, must accommodate himself to the circumstances of posterity : and he who labors for the favored few around him, must look well to it, that he ministers to the right sources of gratification.

But are the above premises strictly correct ? Is there no *moral* difference between the claims of sacred music, and those that relate to the sister arts ? Music is a divinely constituted medium of sacred praise. It belongs as appropriately to our religious assemblies and our domestic altars as prayer itself. He who leads in prayer is bound to be at once fervent, intelligible and appropriate. And what should we think of the views of a man who would be inditing or compiling prayers, merely for the benefit of posterity ? David and Solomon and Asaph and Heman and Isaiah and Habakuk, and the beloved disciple who reclined upon the Saviour's bosom, wrote psalms and spiritual songs for posterity down to the remotest ages of time, under the guidance of infallible direction : but they failed not to adapt themselves primarily to the circumstances of their own times. They counted on immediate results as well as legitimate influences. They wrote for the many, and not chiefly for the favored few whose minds had become refined into fastidiousness. They aimed at real eloquence which should be operative on the multitude of their cotemporaries, no less than upon future generations. The same themes substantially are still in use. Music claims also to be the soul of eloquence. Its constituted purposes hang upon the true spirit of the themes. It is something superadded to the themes for the purpose of improving them ; and just in proportion to their intrinsic importance, is the necessity of adhering to the fundamental principle we are advocating.

Here, then, is an established axiom which is as important as the art itself. The sacred themes which the musician chooses as the subjects of musical adaptation, must always be treated in such a manner as is calculated to heighten their interest strictly in accordance with their religious character.

The Bible, let it be remembered, is a book that looses none of its interest by being familiar to our acquaintance. The more we study it with proper motives and feelings, the more it pleases us ; and in the

way it will gain upon us continually till the end of time. Its treasures are inexhaustible. What is true of the whole is true of its various parts. Its precepts, its promises, its examples, and illustrations and motives, all rise in importance in our apprehension as we travel onward in the heavenly road. So with the themes of sacred song. When properly treated, they interest us continually, more and more as they meet our eyes, dwell upon our lips and become the objects of devout contemplation. Here, then, we are furnished with an infallible criterion. If the themes adapted to music lose their peculiar interest by being frequently sung; if a sense of their preciousness does not actually increase, then we may know that there is something wrong either in the adaptation or performance. A man's individual case may not perhaps be a sufficient guide for others: the decision turns upon the influence with community at large. Do the texts of scripture which the great masters have set to music with so much appearance of success, after all, produce the required influences to which we allude? Do the multitude who admire music, as they catch the "honeyed accents" which fall from the lips of the professional singer, realize the same preciousness of the themes as at other times and in other circumstances? We ask not whether the imagination is set on fire, but whether the heart is touched as by the secret springs of divine influence. Through a mere heated imagination the sensible emotions will sometimes kindle, and the heart seems to melt: but we ask for impressions which are also durable. Do the themes as treated by the musician continue to grow upon us day after day, month after month and year after year? Or do they on the other hand produce the opposite influence, bringing associations of weariness and lassitude in connexion with the reading of the scripture passages in question? If we do not read those themes in the Bible which are so often rehearsed in song, with ever increasing interest, then it is clear that the song is in fault. There is either a bad adaptation or a wrong style of performance. If the music is too refined or too elaborate for the public ear, or too difficult for the talent of the performers, then there is an improper adaptation with reference to these circumstances: and if under the advantage of appropriate execution, the music does not make us who love the Bible, read the given themes in the sacred volume with increasing interest, then the application of the musical strains is fundamentally wrong, and to be regarded so, though they should have been composed by the greatest masters that ever lived.

We can think of but one circumstance which tends at all to modify

this decision. Christians so extensively neglect the praises of God in this country, that it becomes difficult to make suitable impressions upon them, even by music which is intrinsically good. In reference to this matter the churches verily are in fault. Still if a good impression can be made, then it ought to be : and that music and that style of performance which are best suited to this end, are alone to be regarded as really appropriate.

This subject is not generally understood as it should be. The principles here laid down will be found sufficiently severe in their application to the grand performances and masterly specimens of sacred music which are so extensively admired. But they are fundamental principles that must ultimately prevail. In our next we shall endeavor to illustrate them by critical examples.

PATENT NOTES.

THE question has often been asked why the lozenge shaped characters called pattend notes, are not regarded as an improvement in musical notation, so far especially, as sacred music is concerned. Most persons it is alleged, do not succeed in learning to read music, where the common characters are used, while the process is found comparatively easy, when the lozenge shapes are introduced. The shapes fix the names of the notes, and the names it is thought, bring the sounds to mind with sufficient accuracy.

Intelligent teachers of *vocal* music are agreed in discarding the latter system : but when its friends demand reasons for this united opposition, the reasons given are not often satisfactory, because they presuppose more knowledge of musical theory than falls to the lot of those who have paid but little attention to the subject

There are some reasons, however, which lie within the compass of common observation ; and these it may be well to lay before our readers.

1. The characters in question are very inconvenient for the purposes of writing. Musical copyists would be as much perplexed with the lozenge shapes, as business men would be, if required to make use of the ancient black letter characters in their writings. This to any unprejudiced mind would be regarded as an important consideration.

2. The shapes while they create embarrassment to those who copy

music, are of no manner of use, except to novices in the art of singing. Instruments would never derive the smallest advantage from them : but would only meet with varieties of shapes with any meaning. This would create embarrassment, at least to some extent. The simplicity of characters is a principle of great practical advantage.

3. The lozenge characters are not a new invention. They were tried centuries ago for purposes similar to those of the present plan, and found unsatisfactory. Experience has decided in favor of round notes. Experience is certainly better than theory.

4. All the civilized nations are agreed on adopting the round characters ; and a few uneducated men in America, will not succeed in effecting a change. This is evident both from the history and the present state of the art. Who could persuade the accomplished arithmetician to relinquish the nine digits in favor of Roman capitals ?

5. But there is another reason which to those who can duly appreciate it, must set the matter entirely at rest. Those who are instructed on the patent note system, will invariably have a bad intonation. Individual exceptions may perhaps arise, but the remark as a general one, has all the certainty of a fixed rule. The reason why this should be so is quite obvious to the scientific vocalist, however obscure it may seem to others.

The use of syllables to the pupil in vocal music, is to bring sounds to mind by the power of association. The voice in singing passes through the various portions of a given scale, either by regular degrees, as from one sound to another which stands next in the ascending or descending series, or it proceeds by skips, as from the first immediate to the third or fourth, or from the second to the sixth or seventh, &c. In the former case, the relative situation of notes gives sufficient indication of names and pitches, as in the tune *Dukestreet* (sometimes called *Newry*) where the tune commences with the entire ascending scale, with the omission of the second degree, and then proceeds nearly half way down with the descending series. Shapes applied to such a passage could not make it, on the whole, any plainer than it is without them. But in the latter case, i. e. when the music proceeds by skips, the shapes are intended to save the pupil the labor of calculation. This is the very purpose for which they are intended. They save the labor of calculation, and enable the novice at a single glance it should seem to gain any distance required. But what if the labor thus proposed to be set aside, is the very thing required to make accurate performers ? What if this special labor is indispensable to the discipline of vocal

talent? This is a consideration which in our own mind outweighs every other; and in urging it upon our readers it is needless to remind them that we speak the language of personal experience and observation, having been for these thirty years past more or less actively employed in the labor of cultivation.

It has been urged by the friends of the patent note system, that the skips may be learned by rote just as any one commits a tune to memory; and that a little practice upon the shapes and corresponding syllables will serve to bring the required skips to mind. The syllables *faw, law, sol*; *faw, law, faw*; *do, mi, sol*, &c. for instance, bring to mind in this way the intervals of the common chord, as *C, E, G*; *F, A, C*; *G, B, D*, &c. in the key of *C* major. There is some plausibility in the statement; but again we say, experience is better than theoretical speculation. The simple fact is, that almost the entire community of vocalists are in the habit of singing many of the skips quite out of tune; and the only adequate method of improvement is, to practice the intermediate sounds. For example; let it be required for an ordinary singer, to pass by skips downward from the octave, to the third and to the fourth of the scale alternately; and he will sound both of the lower intervals out of tune as a matter of course. He will be like the half-tutored school boy who guesses at a word without a consideration of all the letters contained in it. But let the same singer have time to make his regular descent by the intervals of the scale till he reaches the place of the skips required, and thus ascertain the pitch; he is then prepared to sing them in tune, precisely as a school boy may learn to pronounce a word, after he has spelled it. This habit of measuring the skips is indispensable to the vocalist who would learn to sing by mere inspection of the notes. The process is at first slow, but it quickens by degrees, till at length the intermediate sounds forming the skips come to pass through the mind with the same rapidity in which letters of the alphabet pass in the exercise of reading. At first, the voice tries every interval, as if all the degrees intervening between the skips, were actually written down upon the staff; but in process of time, the intervals come to be contemplated by the mind as the letters are which compose the words of a well-known language.

Philosophers tell us, particularly those of the modern school, that in the most rapid reading the mind actually notices every letter in every word of the language before us: and that in the quickest passages of instrumental execution, every variety in the notation and every touch of every finger of each hand, employ separate volitions of the mind;

and that the power of habit in some sense supercedes the full consciousness of the fact. However this may be, in the accomplished reader, or executant; it is true of the entire novice. He must individualize every thing in the early stages of cultivation, if he would make fair advances in practical skill. This is a fixed principle which nothing can overthrow. There is no royal road to eminence in which the traveller gets onward without the regular progressive steps. On every other principle the seeming facilities are to be regarded as ultimate hindrances. If people would acquire the art of which we speak, they must be willing to bestow some labor upon the subject. After all, the difficulties in the round note system have been unduly magnified. This we hope to exemplify in a future number.

THEORETICAL.

MODULATION.

OUR next topic is that of Modulation. Some general notion of this subject may well be presupposed in reference to the readers of the scientific portions of the Magazine: yet it seems proper to bestow a few paragraphs upon it, for the benefit of those who may need information.

Both harmony and melody, it will be recollected, are formed from the intervals of the regular scales. The first note of a scale as well as its octave, double octave, &c., is called a key note. We have seen also that a fundamental base by fifths, leading from F, C, and G natural to D natural, produces at the root last mentioned, the interval of F sharp, as the major third to D natural. Now let F natural be relinquished in this fundamental series of fifths, and the fifths C, G and D natural will give us a scale in the key of G, commencing at the distance of one-fifth higher than before, but in all respects similar (so far as the successions of tones and semi-tones affect the ear) to the original scale commencing with C natural. The new scale will stand thus: G, A, B, C, D, E, F \sharp , G. If again we strike off the lowest fifth of the fundamental series and add A natural, as a fundamental in connexion with G and D, (A carrying C sharp as its harmonic) then the fundamentals G, D, A, will give us a scale commencing with the tonic D, similar to the foregoing ones—making the degrees D, E, F \sharp G, A,

C ♯. Proceeding in this way, every new fundamental we add to the series (relinquishing the lowest one at the same moment) will require its sharp third, by which means we obtain the intervals G, ♯ D, ♯ A, ♯, &c., as the respective sevenths or leading notes of the corresponding scales. See the articles in volume first which explain the origin and nature of scales. The sharps thus added will stand respectively at the distance of fifths from each other; and the same will be true of the corresponding keys. Let the scales, as above described, be written out in full, and it will be seen that in passing from one major scale to another, which is nearest related, the fourth interval of the one scale is uniformly sharpened so as to form the seventh of the other. Thus, F natural is the fourth interval in the scale commencing with C; but F, when sharpened, becomes the seventh in that which commences with G—C natural is the fourth in the key of G, but C ♯ is the seventh in the key of D, &c. In the way here described, we may proceed till all the letters have been sharpened, and in extreme cases, till F has been sharpened the second time.

But let us now invert this process by the use of the natural. The plan is, to add a fundamental fifth below the subdominant and relinquish the highest fifth or dominant, which note no longer requires its major third. In this backward process, we simply place a natural upon the several leading notes or sevenths of the scales, which notes become fourths in the same relations, as before the corresponding sharps were added. In the signature of five sharps, for example, if we place a natural upon A, the key changes from B major to E major; if we next place a natural upon D, the key changes from E major to A major. By placing a natural upon G in like manner, we return to D major; removing C sharp, we return to G major; and removing F ♯, we return to C major, the place whence we first started in the process of modulation.

In all this backward process, as before intimated, we simply reduce the sevenths of the several scales a semitone lower, by which they become fourths in another relation.

But when we have removed F ♯, the last in the series, the natural has no further use. We continue to modulate in the same direction by the use of flats. B, it will be recollected, is the seventh note of the scale commencing with C major. Place a flat upon this seventh, and it will become the fourth of a scale commencing upon F major. The seventh of the scale of F major is E: place a flat upon E, and it will become the fourth of a scale commencing upon B flat major. In the same manner we may proceed, flattening sevenths to convert them into

fourths, till all the letters have been flatted, and in some cases even till we flat B the second time.

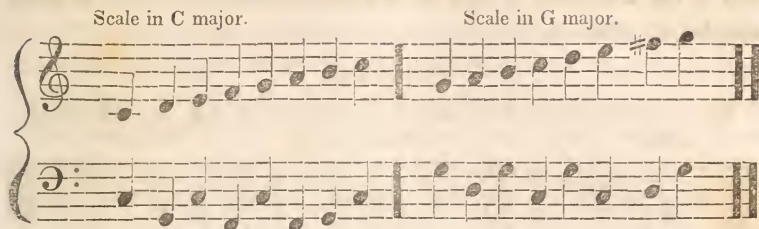
In the use then of sharps, naturals, and flats, as above described, we divide the whole octave into semitones, each of which in its turn may become a key to a major scale, whose intervals are substantially like those of C major. In the above illustration we commenced our course with sharps and returned by naturals: and proceeded still farther in the same direction by flats: but we might with equal ease have commenced our downwards course by flats and returned by naturals till the last flat was removed, and then proceeded with the series of sharps. The result would have been the same.

Hitherto we have considered only the modulations of the major scale. Each of these scales, without any change of signature, admits of a change to its relative minor two degrees lower, as from C major to A minor, from G major to E minor, from D major to B minor, &c. In the case of such changes, the sixth and seventh of the ascending minor must, of course, be elevated by appropriate accidentals, such as F and G sharp in the scale of A minor; C and D sharp in the scale of E minor, &c. These accidentals do not occur in a regular manner as fifths from each other, according to the fundamental arrangements above described; and for this reason they are made to form no part of the signature.

The above is a brief outline of the system of modulation. An air which is composed in a certain key, whether major or minor, may be written in any other key of a corresponding character. By this change of position it is simply transposed: it is only when the movement within itself occupies different scales passing from one to another, that modulation takes place.

It will also be borne in mind, that each scale is derived from three fundamental fifths, the sub-dominant, the tonic, and the dominant; and that in the process of modulation the fifths, as they pass onward, exchange characters. In the upward progression from C natural, for example, when F is relinquished below, and D added above, C, the original tonic, assumes the character of subdominant, G that of tonic, and D with its shaped third, that of dominant. Accordingly in the second step of this progression, by relinquishing C as the lowest fifth, G assumes its character as sub-dominant, D becomes tonic and A dominant. All this will be plain, if the reader, recollecting what we formerly said of the origin of scales, will take the trouble of writing out the present descriptions in their proper order, commencing with C natural, placing the fun-

damental notes in a staff beneath, as in the following examples in the keys of C and G major:

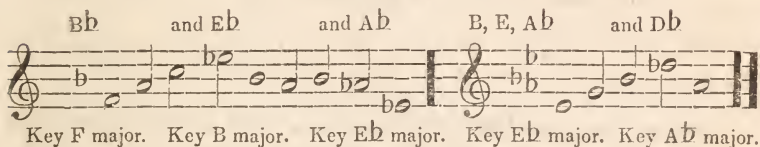


A perfect knowledge of modulation will not be acquired till the reader makes further advances in the science of harmony. A few rules and illustrations, however, may here with propriety be subjoined, and in presenting them, we shall simply repeat what we have said in another work for a similar purpose.

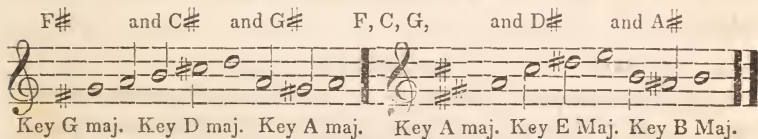
First. When accidentals occur, the first inquiry is, whether they form regular additions to the signature. When this is the case, the key may be found, as in transpositions.

EXAMPLES.*

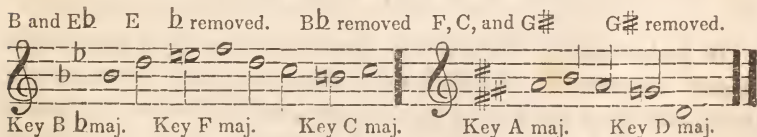
MODULATION BY FLATS.



MODULATION BY SHARPS.



MODULATION BY NATURALS.



* The Semibreves represent the keys.

Second. But if any accidental occurs which cannot be considered as belonging to the signature, it may be known that the scale is minor; and if the accidental is such as to *elevate* the voice, the key is found one degree above it.

EXAMPLES.

B \flat and C \sharp instead of E \flat B, E, and A \flat and B \sharp instead of A \flat removed. F \sharp and D \sharp instead of C \sharp

Key D minor. Key C minor. Key E minor.

Third. When two adjoining letters, such as B C, C D, A B, are elevated by accidentals, the scale is minor, and the key is situated one degree above the highest of the two letters.

EXAMPLES.

B \flat & B \sharp followed by C \sharp instead of F \sharp Irregular from the omission of G \sharp A \flat & B \flat removed while E \flat is left, which cannot form a signature.

Key D minor. Key E minor. Key C minor.

The accidentals which appear in the last two staves are required in the minor scale.

Fourth. When accidentals that cannot be added to the signature have the effect of *depressing* notes, it may then be known that the *key* remains on the same letter, while the *scale* is changed from major to minor.

EXAMPLES.

Change from G major to G minor. Change from A major to A minor.

In psalm tunes of the ordinary style, the strain in the major scale usually modulates by the addition of a single sharp upon the fourth of a scale, and afterwards returns by the application of a natural, *i. e.* this is the process in the sharp signatures. In the flat signatures a corresponding effect is produced by a natural upon the fourth, which is afterwards removed by a re-insertion of the flat. A reference to any ordinary collection of music will furnish abundant examples of this nature. In

such cases, the original dominant becomes a temporary tonic, but afterwards resumes its former character. The change most frequently takes place near the middle of the stanza.

In the minor scale, a change of a corresponding nature sometimes takes place, by means of which, the original dominant becomes a temporary tonic, resuming its character before the close of the tune. More frequently, however, we proceed in modern days from the tonic minor to its relative major tonic. See the tune Windsor, as arranged in *Musica Sacra*, and Norwich in the Handel and Haydn Collection. Changes of this kind have a pleasant effect, and are becoming prevalent. For an example of the former character, see Bangor as found in the current publications.

As a general rule it may be observed, that a piece of music begins and closes in one and the same key. Sometimes we find a tune changing from minor to major without returning to its primitive arrangement. In short pieces this is hardly a safe experiment; unless there is an organ to superadd a symphony in the minor scale at the close of the hymn. The same may, with little abatement, be said of modulations to the dominant without returning. If the "land of notions" furnishes us some recent examples of this nature, under the sanction of respectable names and institutions, we still feel bound to adhere to sound and consistent principles. The practice, on the whole, is not defensible, and it cannot extensively prevail.

Short pieces, such as we have been describing, will occasionally admit of greater varieties in modulation; the principal key must, on the whole, predominate, and occupy the largest portion of the tune. The modulations are generally very transient.

With respect to anthems, motets, collects, choruses, and hymn tunes of an extended character, we observe much greater varieties of modulation. Even whole strains and movements may pass before a given change is relinquished, and the music returns to the principal key. Digressions of this nature may also succeed each other, to the great improvement of the composition. A long piece ought to be enriched by a variety of changes; and these, if well managed, have all the interest of well chosen digressions in an extended poem.

In the higher specimens of composition, changes are often sudden and great: nor is the regular order of the flat and sharp signatures always observed. But the above remarks must suffice for our present purpose. Exact rules cannot always be relied upon, even in plainer music. The attentive student must examine specimens, and derive principles from

the result. When modulations are well conducted, however, they give to a piece that indispensable quality, which in literary compositions is called unity of design. Let this hint be continually kept in view, and the pupil will learn to make suitable discriminations.

MISCELLANEOUS.

For the Musical Magazine.

“WHERE ARE THE NINE?”

MR. EDITOR: There is, to my mind, a marked inconsistency in many professing Christians at the present day, of which they seem not to be aware. I allude to the great practical difference which is so extensively made, between the offices of prayer and praise. I have been led to believe that they are substantially the same. Both offices are instituted by the same authority; and both require expressions of the devout sentiments of the heart. The themes of prayer and of devotional song are equally solemn; except that the latter frequently imply a higher state of the affections than is usually witnessed in the former. Both, if Paul's views are correct, appertain alike to edification. Both refer to the spirit and the understanding. If prayer is the more appropriate office in affliction; praise is the special, I had almost said, the spontaneous, language of holy joy.

All this will genererally be admitted in argument: and yet the majority of Christians while they think it a great sin to neglect prayer, think nothing of treating the whole subject of devotional praise with marked indifference and neglect. That the duty in question devolves upon some few individuals of a congregation is readily admitted. *They* no doubt ought to sing; and to take pains to learn to sing with decent propriety, or with as much taste and skill as they choose: but as for others, having any part at all to act in the matter, the idea seems not to enter their minds. Singing must be supported. Enough persons must be found who will do up the work rather decently; and the rest, of course, may be excused, thought hey sing neither at the household altar or in the hours of secret worship.

The false plea of natural inability has been so long insisted upon for the last fifty years, as to lead to something not unlike a verification of

the principle involved. For those who, from any pretext whatever neglect to cherish and improve their voices will lose them for the time being. But the cases, even with this allowance, are not numerous when a person can safely bring the plea that he has no talent to improve in this way. Or, supposing the multitude had really lost the power of cultivation; their children have not lost it; and should therefore have the higher claims to instruction.

Why then is praise so extensively neglected and undervalued? Is it consistent to be always asking favors in the constituted way of asking, and at the same time to be withholding the constituted methods of thanksgiving and praise? Is there no fear of ingratitude in this matter? Ten have been cleansed, "where are the nine?" Can any one bring the whole offering that is due from the ten? Far be it from me to encourage promiscuous, uncultivated singing in our public assemblies. I mean no such inference, I simply wish to inquire how it is that ingratitude is a crime every where else except in withholding the constituted methods of praise to our Heavenly Father?

C. D. E.

NEW YORK ACADEMY OF SACRED MUSIC.

This institution gave a few evenings ago in the Bleecker street church of this city, a public rehearsal, more interesting in its character if we mistake not, than any which had preceded it. Addresses were given on the occasion, by the Rev. Drs. Spring, and Patton, Mr. Rand, and Mr. Kirk. The latter had made special preparations for the occasion, and spoke at length on the devotional claims, advantages and influences of sacred music, and pointed out some of the prevailing abuses, with corresponding remedies; and urged upon a large portion of his hearers the importance of qualifying themselves to take an active part in the office of sacred music. The plea sometimes offered, that it is not respectable to sing the praises of God in public, was treated with very little ceremony. Intrinsically, it is an honor to be allowed to sing the praises of God. "If you think it is not respectable" said the speaker, "then make it so." Such a position in a city like this, where the power of influence is easily controlled, admits of no reply. It needs not a word of comment. We are bound here, as christians, to set an example that shall descend through every part of the Union. It can be done, and we trust it will be.

ITEMS.—We perceive by the papers that Mr. Mason, of Boston has been chosen professor of music in the Theological Seminary at Andover. This is all we know relative to the subject. The appointment, however, is a judicious one, and we presume it will be accepted.

The musical professor at Oberlin Institute has been called into another field of effort ; and the professorship at the present time is left vacant. We hope it will soon be filled.

Chevalier Neucomm, we understand, has relinquished the idea of visiting this country in compliance with an invitation from the Boston Musical academy. Report says, that one of the Academy's professors is about to visit Europe.

The impression lately made upon our citizens by Mr. Russel, as a vocalist, who resides in Rochester, was of the most favorable kind. We regret that we had not the happiness of hearing him. His manner is stated as having been remarkable at once for chaste simplicity and vivid expression,—things not often combined.

BOSTON ACADEMY'S COLLECTION of Anthems, Chouses, &c. &c. A work of this description has recently made its appearance, which does credit to the institution under whose patronage it has been undertaken. It is what its title imports, full of good old pieces, and some new ones got up in good style.

FIRST AND SECOND TREBLES.

Ye tribes of A - dam join With

heav'n and earth and seas, And of - fer notes di -

vine To your cre - a - tors praise: Ye

ho - ly throng Of an - gels bright, In

worlds of light be - gin the song.

NO. 73. HAPPY THE LAND. A SERIOUS GLEE. *New Arrangement.* (H.)

TENOR. SOLO.

SECOND TREBLE.

AIR.

BASE.

Hap-py the land where lives and reigns Th'en-
TUTTL.

Happy the
TUTTL.

Happy the
TUTTL.

Happy the

2 voices.

light - en'd love of li - ber - ty,
TUTTL.

Happy the land
TUTTL.

Happy the land
TUTTL.

Happy the land

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat). The lyrics are: "Hap - py the land, Hap py the land, Hap - py the land, Hap - py the land,".

TUTTI.

Second system of the musical score, marked "TUTTI". It consists of four staves. The lyrics are: "land where lives and reigns where lives and reigns Th'enlighten'd where lives and reigns Th'enlighten'd where lives and reigns".

Third system of the musical score. It consists of four staves. The lyrics are: "Th'enlight'n'd love of li - - ber - love of lib - - - - er - love of lib - - - - er - Th'enlight'n'd love of li - - ber -".

ty, Th'en - light'ned love of li - ber -

ty, Th'en - light'ned love of li - ber -

ty, Th'en - light' - - ned love of li - ber -

ty, Th'en - light'ned love of li - ber -

ty, DIM. Where ty - - ran - - ny dis - solves her

ty, Where ty - - ran - - ny dis - solves her

ty, DIM. Where ty - - ran - - ny dis - solves her

SOLO. happy the land, CRES.

chains, Where ty - ran - ny dis - solves her

chains, Where ty - ran - ny dis - solves her

CRES.

TWO VOICES.

TUTTI.

hap - py the land, And bids th'ex - ulting, and bids th'ex -
chains And bids th'ex - ulting And bids th'ex -
chains, And bids th'ex - ulting and bids th'ex -

This musical system consists of four staves. The top two staves are for two voices, and the bottom two are for piano accompaniment. The key signature has one flat (B-flat). The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

ulting And bids th'ex - ult - - ing race be free.
ulting And bids th'ex - ult - - ing race be free.
ulting And bids th'ex - ult - - ing race be free.

This musical system continues the piece with four staves. The top two staves are for two voices, and the bottom two are for piano accompaniment. The key signature has one flat (B-flat). The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

2. Happy the land where virtue dwells ;
With cheerful enterprise and health,
Where science all her lore reveals
And industry her stores of wealth.

3. Happy the land where from above
The rays of heavenly truth descend ;
Where Israel's God his strength shall
prove,
And still the righteous cause defend.

Re - joice in the Lord Be - lieve in his

This system contains the first four measures of the piece. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are 'Re - joice in the Lord Be - lieve in his'.

word Con - fide in his mer - cy and grace,

This system contains measures 5 through 8. The vocal melody continues with the lyrics 'word Con - fide in his mer - cy and grace,'. The piano accompaniment provides harmonic support.

His throne shall en - dure, His prom - ise is

This system contains measures 9 through 12, which conclude the piece on this page. The lyrics are 'His throne shall en - dure, His prom - ise is'. The musical notation includes various note values and rests, with the piano accompaniment following the vocal line.



REJOICE in the Lord,
 Believe in his word,
 Confide in his mercy and grace ;
 His throne shall endure,
 His promise is sure,
 In him shall the righteous have peace.

Thrice happy are they,
 Who his precepts obey,
 Who delight in the law of their God ;
 Their joys shall increase,
 And their trials shall cease,
 As they enter the heav'nly abode.

What scenes will arise,
 As they pass through the skies,
 What rapture their bosoms will fill,
 As their harps they employ,
 In the fulness of joy,
 On the height of some heavenly hill !

Rejoice in the Lord,
 Believe in his word,
 Confide in his mercy and grace,
 His throne shall endure
 His promise is sure,
 In him shall the righteous have peace.—*S. Songs.*

The Sab - bath school I love, I love the sa - cred
Its moments I im - - prove To learn the heav'nly

day, way, The way the truth, the life I see, Are

all in Christ who died for me.

THE MUSICAL MAGAZINE.

VOL. II.

FEBRUARY, 1837.

No. 10.

PRACTICAL.

ADAPTATION.

IN our last number, we laid down under this head,* the fundamental principles which relate to the subject of Adaptation. At the present time, we are to adduce some examples in illustration. In doing so, we shall have more regard to truth than to popular opinions and feelings. It is high time for some one to speak out with boldness and decision. The truth in regard to the matter before us ought to be known; and it may as well be told without disguise or apology.

The first question is, What is the religious influence of the higher specimens of what is termed sacred music? This question relates both to composition and execution. We do not intend to lead our readers into the deep mazes of musical criticism. This is not necessary—common sense views will here suffice.

1. What is the religious influence of Handel's Messiah, as performed in this country? No one doubts the masterly style of the composition. We should as soon think of calling in question the merits of Homer, or Shakspeare, or Milton, as to say aught against the professional merits of this production. But the question before us is of a higher and more important character. The composer has taken in hand quite a number of passages from the blessed Bible—passages preeminent for their sublimity, dignity, pathos, beauty, spirituality. How has he illustrated them? Has he honored them, and heightened their devotional interest? Or has he, on the other hand, plumed himself with appropriating their hallowed associations to his own ingenious and tasteful minstrelsy? These questions must be variously answered in reference to the different strains and movements of the composer.

* By a mistake, the article was headed "*Vocal Execution*," like those in the previous numbers.

The opening passage, "Comfort ye my people," if well executed, has, we think, a fair devotional tendency. But the accompaniment is of a light character, and derives all its appropriate interest from the theme of the song. It speaks not of itself, the language of *Christian* comfort; and let the vocalist fail to superinduce upon the few simple notes which the composer has confided somewhat to his discretion, then the passage will speak very little to the purpose. The solo "he was despised and rejected of men," is, to use the language of the critics, one of the finest in the English tongue. But who can execute it? The notes, it is true, are perfectly plain; but the effect can be fully brought out only by a singer of the tenderest spirit and the highest powers. It is especially intended for the highest class of professional talent. The best vocalists we have in this country do not succeed with it. It falls powerless from their lips, and the sacred text is, for the time being, despoiled of its precious influences.

The song, "I know that my Redeemer liveth," belongs also to the highest class of English melodies, but is less difficult of execution, so far as expression is concerned. Still as it purports to breathe forth the hallowed language of Christian assurance, it requires much susceptibility in the singer, as well as a delicate conception of the various gradations of emotion which are embraced in the strain. To the unpractised eye, the music appears full of needless repetitions, and so it seems in the hands of an ordinary vocalist. Nothing short of first rate talent will here suffice. And where do we find it? In the theatre? In the opera? In the gardens and glee clubs? Strange places to seek for hallowed eloquence and delicate susceptibility to themes which are so highly spiritual. And if our *prima-donas* had all the gifts of a Mara or a Billington, it would still be very difficult for persons who move exactly in their sphere, to make suitable impressions upon a spiritually minded audience who should know them. As a general rule it would not be done. It could not be. The incongruity of characteristics would be too flagrant. Before we can even admire the music, we must forget the unchristian habits of the executant, and the precious interest of the texts which she utters. And when imagination rises so high as to overcome these difficulties, and we seem to melt under the influence of the song; it is after all, a very questionable kind of *assurance* with which we are so tastefully inspired. It is very probably of a mere sympathetic nature. It arises more from the admiration of talent, than from those special considerations of a spiritual nature, which lead to genuine assurance of hope.

The celebrated movement, "The people that walked in darkness," has been deservedly admired. The subject is prophetic, and the language is descriptive. Here the imagination is very properly addressed. The darkness induced by the musician is of a species that can be felt; and if the professional singer in the midst of a gratified applauding auditory, calls forth no feeling of emotion in behalf of the "great light," which is so glorious in the eye of the prophet, he has at least one advantage. We can without difficulty set him down in our apprehension, as one of the benighted people whom he so powerfully brings to mind. But is the prophecy fully illustrated? Certainly not. The people that walked in darkness saw a "great light." The musician has made darkness visible, but light is the thing which the holy seer held most in contemplation—the glorious light of the Sun of Righteousness. This is but faintly represented. The composer who could swear profanely in five different languages successively, prefers darkness to light; and the executant, whoever he may chance to be, will, of necessity, give us corresponding views of his subject. Critics may overlook this matter, because the music is captivating. They may consider the deficiency of which we speak, a thing of little moment; but not so with the spiritually minded intelligent Christian. He will feel that there is a deficiency. At least he will feel very differently on this occasion, from what he does while reading the same passages in the Bible in a contemplative, devout frame of mind. The one is chiefly an intellectual, the other a spiritual exercise. And the reason for this difference is sufficiently obvious. However, this is a distinction of which the critics of course make no account. It is enough for them that the imagination is so filled with physical darkness, as to be agreeably *surprised* with the sudden bursting forth of physical light. It is useless to multiply words on such a subject. The only question to be put here, is that which turns on the nature of genuine Christian edification; and this has already been answered.

The words "and with his stripes we are healed," are, as found in the Bible, truly affecting. The musician has made them the basis of a chromatic fugue deeply learned and scientific. The choirs or voices that can do it justice, and the audience that can really understand its merits, are scarcely to be found in a country like ours, at the present day. The music as given at our grand performances, is of course a failure; but it is meritorious to undertake great things, and the common lot of humanity sometimes to fail. The composition is sufficiently learned, but not intended for popular apprehension. Its effect on the scientific au-

ditor is often devotional, but the composer is the only being here to be worshipped.

Another chorus of the Messiah represents the blasphemous Jews as in the act of reviling the blessed Victim upon the cross. The effect is very striking when the performers enter into the spirit of the words. To the sensitive mind, the blasphemies appear awful. The harsh murmurings, "let him deliver him if he delight in him," fall appropriately enough from the lips of a gay, thoughtless, impenitent choir, accompanied by a band of theatrical performers. How fares it with the devout listener? Different individuals would of course give different answers to this question. Most devout persons would feel on such an occasion, much as they would if listening to one of the devil's speeches in Milton's *Paradise Lost*, pronounced by a first rate stage actor. At least they would feel thus, if their minds were wholly unsophisticated, and open to the full influence of legitimate impressions. Yet this is a piece of "sacred music," which has been greatly admired; and the composer himself was known to be fond of playing it on all occasions, as an exhibition of his powers as an artist.

The passage, "the trumpet shall sound and the dead shall be raised," is sublime and impressive. We see not why such descriptive strains might not under favorable circumstance subserve well the purpose of Christian edification. Do these circumstances often occur? Mere transient emotions of terror or sublimity are not sufficient. The text as found in the Bible, leads to the most momentous considerations.

The Grand Hallelujah chorus is acknowledged, on all hands, to be a production of surpassing excellence. It is intended as a descriptive illustration of the hallelujahs of Heaven. Certainly it has great power as a musical composition. We can conceive of occasions, when an instructed auditory would derive legitimate impressions from it. Perhaps these occasions have actually occurred, and may occur again. But whether a mere musical festival, which calls out the talent and taste and fashion and splendor of the earthly minded community, is to be regarded as such an occasion, we leave to the decision of our conscientious, discriminating readers. But this is not all; the hurried, noisy, boisterous style of execution, which prevails in the present oratorical school, is quite adverse to the peculiar claims of this piece. The solemn words, "for the Lord God Omnipotent reigneth," which fill all heaven with rapture as they fall from the lips of the celestial choir, are here uttered in such a hurried and vehement manner, as rather to indicate feelings of irreverence, than of heart-felt adoration—a small mistake for the

thoughtless executant, but a fundamental one in regard to Christian edification.

But we need not multiply examples. Christian edification is not the object of oratorical singers. It forms no part of their calculations. They neither desire it, nor expect it. They do not pretend even to pray for it. Preparatory rehearsals have not had the slightest reference to devotional results. The chief singers, for the most part, are drawn from the circles of worldly influence, and not from the bosom of the church. Without a miracle, therefore, it will, in the present state of things, be impossible to realize results from our grand oratorical entertainments, which are devotional in the proper sense of the word. The sacred texts which form the basis of the particular oratorio which we have now examined are, on these occasions, neither illustrated nor enforced. Whatever is to be said of the composition, it is enough, and more than enough to say, that spiritual edification forms no part of the arrangements, so far as the performers are concerned.

We are prepared then to settle the question as to the religious influence of Handel's *Messiah*, as generally performed in this country. It is evidently wrong. If the pieces were to be taken in hand and managed by Christian executants in a Christian way, then it would fail through the want of talent—and certainly, while it is got up by other hands, and performed in the style of the opera and the theatre, without the least reference to influences of a strictly devotional character, it will be in vain to look for those influences. The effect of such musical performances will not be religious. The sacred texts by being thus treated in our hearing, will gain no additional preciousness; but the tendency will be in the opposite direction. The "*Messiah*" stands first on the list of sacred oratorios—but its influence thus far, we are sorry to say, is far from being favorable in this country, to the promotion of spiritual edification.

STYLE.

AMONG the cultivators of psalmody in this country, there is in general a great deficiency in point of appropriate style. Where there is mechanical accuracy, it often happens that there is nothing more; the performance is heavy and languid,

"Correctly cold, and regularly low,"—

Or if there is something superadded to the mere standard of cold mechanism, it is something not much to the purpose, something that perhaps deteriorates the influence which ought above all things to be heightened and perpetuated. We shall best illustrate this subject by a few examples drawn from real life. We withhold the names of persons and places and occasionally speak of past scenes, in the present tense: in other respects the details before us may be regarded as genuine, and not fictitious.

A. In the town of A——, the clergyman has no ear for music. He always reads didactic poetry instead of lyric; and prefers that which has the strongest resemblance to his sermon. As to metres, he never thinks of the inconvenience he occasions, by reading six of the same kind in succession. He neglects the whole subject. The elders and most of the active christians, in that place, strongly sympathize with their pastor; and leave the management of the praises of the sanctuary to the impenitent portion of the congregation.

B. In the town of B——, the minister and the elders would be glad to have this part of the worship well maintained, but what can they do? The only person in the place who is capable of leading the choir, is an intemperate man and a Universalist. No one else is willing to qualify himself, and the society is not in the habit of hiring a leader. So this person, like Sambalet of old, is admitted into the temple, instead of an Asaph, a Heman, a Jeduthan, a Kenaniah.

C. In the town of C——, the trustees, who are "good society men," but for the most part non-professors of religion, claim the right to manage the singing as they choose. This has always been the practice, and there is great tenacity in maintaining ancient precedent. The whole interest is conducted as a pleasant amusement out of church, and as a display of vulgar uncultivated taste within.

D. In the town of D——, the same notion of right prevails as at C.; but there is here more taste and less religious principle. The singing often savors more of profaneness than of devotion. It is felt by the church to be the bane of spirituality. It is one of the greatest obstacles to a religious revival. The style is too secular for patient endurance. The minister and deacons interfere. The other party remonstrate, and prepare for forcible resistance. This intimidates the first party, and hostilities are delayed a year or two longer; when at length the crisis must come. The one party insist that the church alone ought to give character and direction to the praises of God; the other take offence, and vacate every seat in the choir. The good old gentlemen and ladies

with spirit now assume the direction, and fill at once the vacated seats. But how miserably they sing! No one among them has had the advantage of special practice; no one is qualified to lead; and the former choir to a man refuse to lend their aid on any terms. A few Sabbaths pass on; the congregation are dissatisfied; the church recede from their position; and after a good deal of "talk and persuasion," things revert to their former state. Reform is now more difficult than ever.

E., F., G., and H. Four towns in the neighborhood of D., were anxious spectators of the scenes which there occurred. Ministers and deacons are all in trouble. A reform is needed, but nothing can be done. Singers are such difficult folks to manage, that all effort will be hopeless. Society must govern. The church can have no influence. She has wholly neglected cultivation, and now the school is an unsuitable place for her children to be instructed. Probably the present generation will pass away before a reform takes place.

I. and J., are two places not far distant, in which the singing has never been much improved. The old fuguig style still prevails; and the society are willing that the church should please themselves with it, *ad libitum*. The latter have heard of the troubles above mentioned, and suppose them all to be inseperable from the "new style" of music. Cultivation, therefore, is to be considered as an evil. The old style is surely the best, and ought by all means to be perpetuated.

Now, in reference to all the above places, it is easy to perceive that the style as well as the spirit of the exercise is wrong. Dullness and love of display are the two extremes. True expressions and genuine edification are, to say the least, matters of secondary import. The singing may be rude, or decent, or even skilful, to some extent; but it will seldom be impressive. But to proceed:

K. In the town of K——, there are two leading singers, both professors of religion, neither of whom has any respect for the acquirements of the other, while neither is wanting in self-complacency. This circumstance leads to continual feuds and divisions. Each of the two leaders has his adherents, and the parties seem to think it a christian duty to oppose each other. Each in its turn gains the ascendancy, and is equally sure to be at length superceded by the other. There are no open ruptures; no outbreakings that seem to call for the discipline of the church; but every thing lies at sixes and sevens. The style is fluctuating between two extremes, never settled, and never efficient in its influences.

L. In the town of L—, the pastor is fond of music, and for two winters, he instructed the singers in the style then prevailing. The increasing labors of his charge made it necessary at length to confide this interest to other hands. Pious teachers were scarce, and almost to a man unqualified for their employment. The teachers now procured, were men of skill and taste, and good moral character. But as they were unacquainted with the claims of experimental religion, they introduced a style which was at once too difficult for the talent of the singers, and too labored and refined for the taste and apprehension of the congregation. The music was of course to be commended, for it was the product of the greatest composers; and as first rate teachers had been employed at considerable expense, the fault, if there was any, must have been in the physical structure of the ears of the congregation. The dullness of the latter was the subject of constant complaint among the singers; but this was not all. The singing would by turns be censured and commended. But it was powerless, and now, since the lapse of some twenty years, it remains substantially the same. It is scientific, but not devotional.

M. In the town of M—, circumstances for a while remained as in L. But the introduction of an organ created a schism which has never yet been healed. The only man that could play the instrument, was one of a nervous, fidgetty, jealous temperament, and no choir could long endure his management. So the music became instrumental, rather than vocal. What will be the final result, time alone can determine.

At K., L., and M., therefore, the reasons for an inappropriate style are obvious. Bad management in various ways, leads to similar consequences. But again:

N. At N—, the music for these twenty years past, has been the pride of the congregation. The best teachers, far and near, have been employed without particular reference to their religious principles. Indeed, if I mistake not, all of the former teachers were non-professors of religion. The whole interest, time immemorial, has been conducted on the general principles of secular cultivation. The object is to cultivate music as a fine art, for the benefit of the church and society, leaving the claims of edification at loose ends, to be secured by the tastefulness of execution. Prayer and religious influence are well enough in their appropriate place, but not in connection with music any more than in reference to painting and architecture. No expense is spared. A fine organ with a good player and a large choir, furnished with supplies of music of every description, giving public rehearsals, concerts and ora-

torios! This is something grand and imposing—but is the music after all devotional in its results? This question is never agitated in N. The music is of a high classical character; it interests the people, makes them wonder and admire, and sometimes kindles into sympathetic emotions of tasteful sentimentality. This passes for religious influence, without farther thought of responsibility or discrimination.

O. But the people in the village of O—, have of late been better instructed as to the nature of religious edification, in connection with sacred music. A skilful, pious teacher is employed, and a leader of a corresponding character has volunteered his services. So far every thing bids fair for entire success. But, no—the whole interest drags heavily. People begin to treat the singing school as they do the monthly concert. A small number attend, and drag out a listless evening. Of the rest, one goes to his farm, and another to his merchandise.

But why proceed farther with these illustrations? The difficulties are endless and incurable, till Christians are willing to act as they ought, with laborious, constant, prayerful, intelligent perseverance.

THEORETICAL.

HARMONY.

CHORD OF THE SEVENTH.—We have spoken of the seventh as a dominant chord, and pointed out its uses. It is called also the *minor seventh*, to distinguish it from two other sevenths, the major, and the diminished. The major seventh consists of a major third added to a perfect fifth. In the key of C major for instance, the notes of C, E, G, and B, when struck together, form a major seventh. Or commencing with the subdominant of the same key, the notes F, A, C, E, will constitute a chord of the same character. Yet if we commence with the dominant note, the supertonic, or any other note of the scale, we shall find the result to be a minor, and not a major seventh. These minor sevenths, however, differ in their internal structure from the dominant seventh, i. e. the third and fifth are not both major. The minor seventh upon the supertonic or mediant *e, g*, carries a minor third instead of a major, while that upon the leading note carries both a minor third and minor fifth. Here is the proper point of discrimination; the dominant chord carries with its minor seventh the major third and perfect fifth. Minor sevenths not embracing these intervals, are not properly regarded

as fundamental. Yet they are much used, and, as will hereafter appear, they may temporarily assume some of the offices of the dominant.

The diminished seventh is formed by the addition of a minor third to a minor fifth. Write down the dominant seventh G, B, D, F, in the key of C major, *e g*, and the seventh will be minor; but place a sharp against the lowest interval G, and the seventh will be diminished, inasmuch as it will contain a semitone less than before. Or commencing with the leading note B, as the lowest interval, and the notes B, D, F, $\text{A}\flat$, will form a diminished seventh:



All the forms of the seventh are used, both direct and inverted. The diminished seventh is one of the richest discords in modern music. The Germans abound in the use of it. Its effects are often truly wonderful. The well known chorus in the Creation, "The heavens are telling," embraces a continued succession of such sevenths towards the close. Such passages require the nicest execution to produce their proper effect—an advantage with which they are rarely furnished in a country like ours. The generality of our oratorial performances make nothing better of such passages than perfect jargon. The passages are not even understood in most cases; and many a director cannot ascertain how the intonation is to be secured, or at any time whether it is right or wrong.

We have said that all the sevenths with their inversions are much used; but the remark is not equally true with respect to every species of music. Devotional music, for instance, must be easy of execution. Here the diminished seventh is seldom used; the major seventh, but sparingly, as a transient chord, and the minor seventh, though it often occurs as a dominant and otherwise, is carefully arranged in connection with concords which serve to secure a good intonation. This leads us to speak in the next place of the preparation and resolution of discords.

Mean while, for examples of the major seventh, see No. 42 of the Miscellany, at the fifth note of the tune, and No. 44 at the phrase "these courts." No. 10 contains several examples of this seventh, which by a common license, differs in its internal structure, by the entire omission of the third and the semitonic elevation of the fifth. For examples of the diminished seventh, see No. 51, first brace of the second page at the word "*disquieted*,"—also No. 50, fourth brace, at the words,

it trembles, heaven." In both these examples, the seventh appears in its third inversion, the proper root being the highest note in the treble staff.

ENHARMONIC.

HAVING spoken of the diminished seventh, it seems proper to offer a few hints relative to enharmonic modulation. The ordinary ear notices in the scales only the distinction of tones and semitones. Yet there is a farther distinction: the tones, as also the semitones, differ among themselves. There are major tones and minor tones—major semitones and minor semitones. The difference amounts to about one eighth or one ninth of a tone. Keyed instruments for the most part being fixed in their intonation, do not provide for this distinction. In other cases it should be observed; and this is the foundation of such changes as are called enharmonic. In the course of modulations, the tones or semitones, so far as they affect the eye, appear the same; yet they are sustaining various different relations which require corresponding minute changes of pitch. In ordinary cases, the ear of performers readily complies with these demands without a full consciousness of the fact. But in abrupt modulations, where these differences by accumulation amount to nearly the fourth, instead of the eighth or ninth of a tone, the changes of pitch are so great as to require a special effort, sometimes also a specific method of notation.

Let the pupil go to an organ or piano-forte that is put in the finest tune, and form the diminished seventh, in the various flat and sharp signatures, and he will perceive that the chord is continually undergoing changes or modifications, which, in some cases are very trying to the ear. These strongest cases call for a remedy not within the power of the instrument.

MISCELLANEOUS.

For the Musical Magazine.

MR. EDITOR. As your pages have sometimes been agreeably diversified by the admission of dialogues, permit me to solicit a place for the following, with the hope that it may be useful to some classes of readers.

Yours,

KENANIAH.

DIALOGUE

BETWEEN MEMBERS OF A CHOIR OF SINGERS.

Constant—Why, my dear sir, were you absent from the school last evening? We missed you very much.

Inconstant—Some little thing prevented. I might have gone, to be sure, but it was not exactly convenient.

C—But we have to regret your absence very often.

I—True, I cannot always be there.

C—Will you not try to come oftener?

I—I do not see the necessity of so much drilling—we sing very well now, i. e. well, compared with other churches. When I go to such places as a singing school, I go to enjoy the evening, and not to be criticised.

C—Do I rightly understand you? Do we, as a choir, know well enough how to sing the praises of God? A professed friend of the Great Head of the Church should be sufficiently jealous for the honor of his Master, not to rest satisfied with ordinary attainments, especially where churches are so generally deficient in this matter, as at the present day.

I—Our singing is every where well spoken of; and I wish to enjoy it peaceably, and not be interrupted half a dozen times in the midst of a tune.

C—Do not quote the speeches of other people. Judge for yourself. Ought not this branch of our education to bear some comparison with other branches?

I—Certainly. And it does so.

C—You understand theoretically what is required. Are we sufficiently disciplined as to the tones of voice?

I—Not exactly.

C—Is our intonation good?

I—No. It never will be.

C—Our time ?

I—The time will always drag.

C—What say you as to articulation, accents, emphasis ?

I—We are not perfect singers, and never shall be.

C—Do we sing with suitable expression, so that our performances are a means of edification ?

I—I have not pretended that we are perfect, or ever shall be in this world. A great many things are well enough in theory, that we never see reduced to practice.

C—The points to which I here refer are fundamental.

I—Show me the choir that excels ours in these particulars. I have never yet heard the words distinctly uttered by any choir ; and if ours continue to sing in an unknown tongue, there is no help in the case.—They have been sufficiently admonished as to this matter.

C—Have they been sufficiently instructed ? That is the question.

I—We have an excellent teacher.

C—But suppose the pupils follow your example, and absent themselves.

I—I, I—

C—Do not be unreasonable, my dear sir. Listen a moment longer.

I—I say then, that many things are better in theory, than in practice.

C—Do you mean to assert that a distinct impressive enunciation of a psalm or hymn by a choir of singers, is a practical impossibility ?

I—Show me the choir that has ever done it. Examples are worth more than theories.

C—Have you ever listened to the choir at A. ?

I—No.

C—The choir at S. ?

I—No.

C—The choir at Y. ?

I—Never.

C—You have surely been at Z., and heard the singing there ?

I—No But I have heard about it. They tell me that it is rather coarse ; more like reading than singing. The pronunciation is sometimes vulgar. I know people can read instead of singing—but to make good music while speaking through the song, is a far more difficult matter. The pronunciation gives a roughness to the music which is insufferable. I know this by experience, for I have often tried it myself.

C—But, my friend, have you ever submitted to a course of instructions on this subject, long enough to make a fair and full experiment ?

I—I have told you that I hate drilling. I never could submit to that. There is no music in it. I get out of all manner of patience.

C—And yet when you attend to other sciences, you like it well. You are always calling for more. You are greedy of information. You can even solicit criticism as a favor.

I—I know it. But, somehow——

C—Just acknowledge the plain truth, my dear friend. You are not willing to task yourself at all in reference to a science which is to qualify you to sing the praises of God to greater edification. Other sciences you pursue with eagerness. Business of any branch you could transact with self-denial and perseverance. I trust, also, that you sincerely love the cause of Christ, and are in truth an experimental believer. You do not forsake the seasons of prayer. You would here be fervent in spirit, as well as careful to speak to mutual edification. It is only the office of praise that you undervalue. You can ask favors of Heaven in the constituted way, but as to returns of gratitude and praise, you have few scruples about the constituted method, or contemplated result. Expressions in prayer must be fervent, devout, sincere, distinct, and impressive. Expressions in praise you are willing should remain languid, indistinct, and unintelligible. You get out of patience with an “excellent teacher,” for his faithfulness in this respect; and if your example were to be followed, all his labors would prove unavailing.

As to the question of practicability, I have also a word to say. You are pleased to allow me some share of taste and discernment in musical matters. I have frequently listened to the performances of the choirs in the places above referred to, and can abundantly testify to the point at issue. Occasionally the articulation, at those places, is very distinct, and the style of music, at the same time, beautiful and impressive. If this object has been achieved in one place, it can be in another. I here take you upon your own ground. You have called for examples, and here they are. To set up the plea of impracticability will no longer answer. Tell me, then, my dear sir, are you, as a friend of the Redeemer, pursuing a reasonable and proper course?

I—I suppose I must, to be candid, allow that you have the advantage of the argument. You were always more enthusiastic in music than I can pretend to be. You have thought more of this matter than most persons, I suppose.

C—As to enthusiasm, I would have enough of it (or something better,) to lead to the discharge of duty. I only ask that the ends of music be properly answered.

I—I never could enjoy the great performances which are so gratifying to many.

C—I am not pleading for those. In the present state of things, you may do well to dislike or neglect them. When the music is not devotional, the words are abused of course.

I—Very well. Now let me turn the tables against you. When the music is not devotional, the words, you say, are abused. How is it with the drilling exercises? Is the music at such times devotional, in a proper sense?

C—We are not then making music, but learning to make it. We are not giving performances, but learning the art. If we use the words soberly, and for the specific purpose in hand, we do not necessarily abuse them. In teaching your child to read, for instance, you do not wait till he becomes entirely fluent, before you introduce him to the Bible. And while he is reading to you for improvement, and even for devotional purposes, you think it important to prompt him. The clergyman, also, while *writing* his sermon, manages very differently than he does afterwards while he delivers it. The two exercises are quite distinct, and yet in reference to both, he seeks with equal care and earnestness to obtain the divine blessing.

I—So you think there is no danger of abusing sacred words during the exercises of drilling in the schools.

C—I have intimated no such thing. There is the greatest danger. We need to be very watchful; to be patient with our teacher; and above all, to be seeking the divine blessing on the exercises of the evening.

I—Schools are not apt to do this.

C—It is high time they were.

I—I confess I have never yet been edified at such places.

C—And did you ever go there with a prayerful spirit, seeking for edification?

I—Why, you seem inquisitive.

C—Be candid. This is a serious matter. A divine institution has some meaning, and implies some share of responsibility.

I—Well, then, to be candid, singing schools are the last places I should think of attending for the specific purpose of religious edification. I have never thought of such a thing. Who ever heard of it?

C—This is a precious acknowledgment, my friend. You have yet to learn a most important lesson. Permit me to say, you are, as thousands before you have been, fundamentally wrong. I say this with the kind-

est intentions. Music schools have, in former times, been sadly abused. In some places they still are, but better principles and feelings are beginning to prevail; and we are witnessing better management and better results. "Come thou with us, and we will do thee good." I can speak for one. As a constant attendant, I find it delightful to seek and obtain the divine blessing in connection with this interest. I speak not of enthusiasm. Let us strive to do our duty faithfully as Christians, and leave the question of enjoyment at the disposal of our Heavenly Father, who is ever willing and ready to bless us.

PRUSSIAN EDUCATION.

A TOURIST, recently returned from Europe, speaks in the highest terms of the Prussian system of education. The total population of the realm are, at least, to be partially educated. Funds are provided, and schools instituted for the poor. Parents are required to send their children to be instructed. If they neglect this duty they are to be fined; and if this does not produce compliance, their children are taken from them and elsewhere provided for. It will be interesting to the readers of this Magazine, to know that music is one of the prescribed branches. The entire population, it seems, are not only to be taught to read and write, but they are all to learn to sing. The Bible, also, is to be a school book; and the great fundamental truths of Christianity, we may suppose, will be inculcated. This is a grand experiment, and an experiment as novel as it is grand. Who would have looked for such an example among the arbitrary governments of Europe! What can there be effected by the arm of power, must be brought to pass in a different way in our own country. Here, public sentiment governs the community, and every one may assist in erecting and wielding it. What influence the Prussian experiment will ultimately have, upon the government of that nation, it is easy, in some measure, to foresee. Knowledge is power. An educated people will be likely, in an age of the world like the present, to covet the boon of civil liberty. So let it be. But what an influence would be felt in our own country, if education were to become universal?

The first system of the musical score is in G major (one sharp) and 3/4 time. It consists of four staves: two for the vocal melody and two for the piano accompaniment. The vocal melody begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

The hour of my de - parture come I hear the

The second system continues the melody and accompaniment. It includes the instruction "CRES." above the vocal staff. The vocal melody continues with quarter notes G4, A4, B4, C5, D5, E5, and F#5. The piano accompaniment maintains its harmonic support.

voice that calls me home, Now, O my God, let

The third system concludes the piece. It includes the instruction "DIM." above the piano staff. The vocal melody ends with a half note G4. The piano accompaniment concludes with a final chord. The system ends with a double bar line.

trou - ble cease, And let thy ser - vant die in peace.

Oh, where shall rest be found? Rest for the weary soul,

ACCOMP.

This system contains the first line of the song. It features two vocal staves at the top and a piano accompaniment consisting of a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are written below the vocal staves.

'Twere vain the ocean depths to sound Or pierce to

This system continues the song. It follows the same musical layout as the first system, with two vocal staves and a piano accompaniment. The lyrics continue below the vocal staves.

ei - ther pole. Or pierce to ei - ther pole.

This system concludes the song. It maintains the same musical layout with two vocal staves and a piano accompaniment. The lyrics conclude below the vocal staves.

My soul be on thy guard, Ten thousand foes are nigh,

This system contains the first four measures of the hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "My soul be on thy guard, Ten thousand foes are nigh,"

The hosts of hell are press - ing hard to

This system contains measures 5 through 8. The vocal melody continues with the lyrics: "The hosts of hell are press - ing hard to". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

draw thee from the sky. To draw thee from the sky

This system contains measures 9 through 12, concluding the hymn. The lyrics are: "draw thee from the sky. To draw thee from the sky". The music ends with a final cadence in both the vocal and piano parts.

First system of the musical score. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics "Come gracious Lord de - scend and dwell, By" are written below the vocal staves.

Second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics "Faith and love in every heart, That we may" are written below the vocal staves.

Third system of the musical score. It concludes the phrase on this page. The lyrics "know and taste and feel The joys thy pre - sence can im-" are written below the vocal staves.

part, The joys thy pres - ence can im - part.

NO. 80.

SIDON. C. M.

S. Mather.

Mighty Re - deemer set me free From all the bonds of sin,

O make my soul a - live to thee And cleanse my heart with - in.

Why that look of sad - ness? Why that downcaast eye?

This system contains the first four staves of the musical score. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

Can no thought of gladness lift thy soul on high?

This system contains the next four staves of the musical score. The key signature and time signature remain the same as the first system. The lyrics are written below the vocal staves.

O thou heir of hea - ven, Think of Je - sus, love,

This system contains the final four staves of the musical score. The key signature and time signature remain the same. The lyrics are written below the vocal staves.

While to thee is giv - en All his grace to prove.

The musical score consists of four staves. The first two staves are for the vocal parts, both in treble clef with a key signature of one flat (B-flat). The third staff is for the right hand of the piano accompaniment, in treble clef with a key signature of one flat. The fourth staff is for the left hand of the piano accompaniment, in bass clef with a key signature of one flat. The lyrics 'While to thee is giv - en All his grace to prove.' are written below the vocal staves.

1 Why that look of sadness?
 Why that downcast eye?
 Can no thought of gladness
 Lift thy soul on high?
 O thou heir of heaven,
 Think of Jesus' love,
 While to thee is given,
 All his grace to prove.

2 Is thy burden'd spirit
 Agoniz'd for sin
 Think of Jesus' merit;
 He can make thee clean:
 Think of Calv'ry's mountain
 Where his blood was spilt;
 In that precious fountain,
 Wash away thy guilt.

3 Is thy spirit drooping?
 Is the tempter near?
 Still in Jesus hoping,
 What hast thou to fear?
 Set the prize before thee,
 Gird thy armour on:
 Heir of grace and glory,
 Struggle for thy crown.—S. Songs.

Earth's stormy night will soon be o'er, The raging

This system contains the first five measures of the hymn. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "Earth's stormy night will soon be o'er, The raging".

wind shall cease, The Christian's bark will reach the shore

This system contains measures 6 through 10. The vocal melody continues with the lyrics: "wind shall cease, The Christian's bark will reach the shore". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Of heav'n's e - ter - nal peace, Of heav'n's e - ter - nal peace.

This system contains the final five measures of the hymn, ending with a double bar line. The lyrics are: "Of heav'n's e - ter - nal peace, Of heav'n's e - ter - nal peace." The music concludes with a final chord in the piano part.

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PRACTICAL. ADAPTATION.

HAYDN'S ORATORIO of the Creation, has been extensively performed and admired. Its reputation as a *musical* composition stands unrivaled by any other production of a similar class. True, it has its faults. It has many crudities in its harmonies; it has some strange fancies, and questionable traits of description; and here and there may be recognised an abortive effort, of an imitative character. But what human work is perfect! Haydn's music is too enchanting to have any thing to fear from criticism. Many of the movements in his Creation, when well executed, have an irresistible influence upon the mind of the listeners. Any one who has taste cannot turn a deaf ear to such powers of minstrelsy; and to listen is to be delighted—often to be enraptured. Such a one says within himself, what delightful music! Was there ever any thing so beautiful! How enchanting! I could sit here till morning without weariness. And when the oratorio is over, he says, "after all, I must think that Haydn is the prince of musicians."—What towering genius! what brilliancy of imagination! what exquisite taste! what endless invention! And the music, as the critics would say, richly merits all the commendations that can be bestowed upon it. Thus far, all is well. "Honor to whom honor is due;" "tribute to whom tribute." The musician has claims which are not to be questioned; and the man who would fail to acknowledge them, must be filled with prejudice, or be wanting in musical susceptibility.

But how stands the question of religious edification? Is the composer the only person to be worshipped and adored in view of the vast wonders of creation! Is it enough that the memory of Haydn is held in sublime veneration? Such a question, to the ear of some, would strongly savor of impertinence. "We did not come here for the purpose of worship; we came to attend the oratorio, to enjoy a musical

treat. This does not pretend to be a religious meeting. No one ever thinks of such a thing. Music is a fine art; and we ought to admire and patronize it as such far more than we are accustomed to do." "But," says the other, "you do not regard this piece then as a *sacred* oratorio?" "Certainly," is the reply. "Do you not perceive that the words are all sacred?—and as to the music, nothing can be finer." "But is the music truly of a devotional character?" This is a question too far for the enraptured amateur. He is out of all patience at the impertinence of the objector. The latter is set down for a narrow-minded, sour religionist.

The courteous readers of the Magazine will, however, be more patient with us, while we deal with a question which, after all, must be regarded as fundamental. Take up the production of this celebrated author, and examine it with candor. The *words* truly are *sacred*; many of them are Scripture texts; the *music* is as decidedly *secular* in its character; adapted to the drawing room, the opera house, or even the theatre, rather than a religious assembly. The words purport to show forth the praises of God in view of creating wisdom; the music makes the words an excuse for displaying the charms of minstrelsy, and idolizing the composer; and for the time being leads us to think more of a mere worm of the dust, than of the great Author of the Universe.

Let it not be said that this is a mere accident of an earthly minded composer. It is no such thing. It enters into the very design of an oratorio. The composer proposes to honor himself and his professional coadjutors. He writes not for the Christian community as such, but chiefly for men of secular tastes, habits, and principles. If he would honor his Creator at all, it is, as one might naturally conjecture, for the mere purpose of effect. The celebrated orator, though at heart an infidel, will seek to do the same thing. While addressing a popular assembly on some grave subject, he is always ready to add dignity to his manner and matter, by scripture quotations more or less ingeniously misapplied. The quotation honors his subject, but receives nothing in return perhaps, but rhetorical profaneness. This circumstance surely does not make his address any more like a *sacred* appeal, than if the quotations had not been made. The difference is quite the reverse.

Take a stronger case for illustration. Byron and Southey have written poetic "visions" of the last judgment. They are men of genius, and their poetry has high merit. They possess (at least one of them) high powers of description. They take rank among the master spirits of the age. Each is furnished with a religious subject, and awfully mo-

mentous in its character. Now, let a band of professed play actors, undertake by the powers of elocution and scenic representation, to give us an oratorical feast. Suppose they do this thing decently, and call these poems by the dignified title of religious dramas. Are they not rightly named? Do not the titles and arguments of the poems fix their character; and do not the fine descriptions and expressions, so tastefully presented, constitute poems what they ought to be, as connected with sacred subjects? We answer, no; and the reason is perfectly obvious. The *design* of the poems is fundamentally wrong. The visions are not intended to draw sinners to repentance by disclosing the awful realities of the future; but merely as *satires* upon fellow worms of the dust. This circumstance fixes their character. The subjects are improperly treated; they are not illustrated, but profaned. Actors, however honest in their intentions, could never redeem their character. They themselves, would be guilty of solemn mockery. The multitude might still admire; and were there as much deficiency in information about poetry, as there is about music, many a good man might be imposed upon. But the poems would still remain the same.

This is a strong case for illustration, but not too strong for the object in hand. Haydn's *Creation*, we are bold to say, is a production of a secular character. The movement, style, manner, and spirit are strikingly secular. The charms of expression are earthborn, and reach not upwards toward heavenly contemplations. The words have but a secondary influence, and this of a tasteful, rather than of a devotional nature. A Christian community of musical professors, could not so execute the oratorio as to render it strictly subservient to purposes of religious edification; much less could this be done by theatrical performers, such as are now found indispensable to bring out the spiritual character of the piece. It is an abuse of language, therefore, to call Haydn's *Creation*, a religious oratorio; it is no such thing; and should not be so regarded.

But here the admirer of historic paintings perhaps, interposes an objection. He is pleased with fine paintings, and can enjoy them when the subject is religious; and be truly edified, without the slightest care for the artist or thought of his principles or character. This may be true; but the cases as thus stated are by no means parallel. Painting as a mimetic art, must make its presentations true to nature. The artist's conceptions of his subject must seem to be right, or we do not enjoy the painting. What if West, while presenting the Saviour as healing the sick, had presumed to sit himself for the picture, so that his own

traits of countenance might be chiefly prominent? Or suppose he had given to his principal personage an undignified or jovial aspect, or an air of pride or ostentation? The picture might be well in other respects, as it doubtless would be, coming from the hands of such an artist. But it would then have lost all its religious interest, and intelligent Christians would turn from it with disgust.

It is this same class of feelings which arise in the mind of the unsophisticated Christian auditor, while listening to many a strain in the Creation. Others may accuse him of a want of taste, and make him feel his deficiencies, and perhaps with too much reason. But in one thing at least, he is right, and they are wrong. He is jealous for the honor of his divine Master; while they are wholly absorbed with the claims of the music.

We might extend these remarks to other productions of a similar nature, but this is not necessary. Oratorios, founded upon sacred words, are all liable, more or less, to the same objections. They are designed not for true religious worship, but chiefly for the display of musical talent; they are so elaborate in their structure as to render professional talent indispensable to a right execution; and yet, when executed in the best manner, and under the most favorable circumstances, they are never found, as entire compositions, to be truly devotional. The words selected, are often such as would lead the mind upward, in sweet and hallowed contemplations of things unseen; but the music in connection is as frequently found to lead us in the opposite direction. Music is the constituted vehicle of religious thanksgiving and praise. Thus applied, it is as the soul of eloquence. It should be the eloquence of the heart, and not merely that which begins and terminates in stage effect. The time cannot be far distant, when this subject will be better understood by the friends of devotional song. When Christians begin to do their duty in earnest, relative to the office of sacred praise, they will begin to make proper theoretical distinctions, through the necessity of the case.

A question here arises, whether oratorical extracts are liable to the same objections as oratorios themselves. We would in general reply to such a question by saying no. Music, in this respect, follows the principles which prevail in other departments of literature. We never will consent to see Shakspeare, entire for example, used as a reading book for schools, nor will we allow ourselves to go to the Theatre where his tragedies are represented. Nothing could tempt us to do so. Others might do as they chose, but we should regard the thing as morally wrong.

But this would not prevent us from admiring the beauties of Shakspeare, or from consulting him as an author. On some points we would derive important lessons from him. We would adopt many of his conceptions and illustrations as inimitable. Many of his maxims are invaluable. We would make quotations from him, even in a sermon, perhaps to some little extent, if called to write one. A literary man especially, must avail himself of materials from many a source, where only extracts, gleanings, trains of thought, modes of expression, and forms of illustration, can be safely taken. This principle is perfectly settled and well understood.

For the character and influence of what is thus derived, however, we must always consider ourselves as responsible ; inasmuch as by making use of it we give it our decided approval. If we were to quote the blemishes and vices of Shakspeare, without expressions of decided disapprobation, we should make those blemishes and vices our own. If we quote as authority, his wrong maxims, we make those maxims our own ; and in every moral point of view, we become responsible for their influence. If we were able to make extended extracts from such an author for the purpose of furnishing reading and speaking exercises for children and youth, we should still regard ourselves as in circumstances of great responsibility. The extracts would have to be made with a careful, discriminating hand.

The same principles should guide us in reference to musical studies, selections, and performances ; and this precisely for the same reasons. In this respect, English musicians have too generally failed. And it is no doubt, partly owing to this circumstance, that England up to the present day, has been destitute of a national style. She has her own poetry, and that which is truly national, adapted to her own wants and circumstances ; but as to music, she seeks to feast herself chiefly upon dainties of an exotic growth.

Our own country inclines thus far to follow this example. How we shall ultimately succeed in this course, remains to be seen. Certainly there has been much want of discrimination, both as to publications and performances. And it sometimes seems to us, that our most worthy and enterprising musicians and publishers, have yet every thing to learn. Sure we are, that in the most favored sections of the Union, there is much that needs reformation. "All is not gold that glitters." All is not to be commended or approved that becomes popular under the sanction of author's names. All that purports to be of a high character for refinement or for discrimination, will by no means bear the test of

sound common sense principles ; and it is high time this thing were known, while yet there is hope that a remedy may be applied.

LYRIC POETRY.

DURING the fourteen years which have elapsed since the Editor of this Magazine first published his dissertation on musical taste, his views in relation to the lyrical requisites of sacred poetry, have been subject to some modification. The principles then presented to the public, were the result of much reflection, experience, and observation. They were adapted to the state of church music then existing, as well as to its previous history ; but circumstances have somewhat changed. Writers of hymns, have refused to confine themselves to the old models of versification ; and composers of devotional music, have, in some measure, kept pace with them. Whether poetry has lost or gained on the whole by these changes, it is perhaps unnecessary to say ; but great and important improvements have arisen in the style of church music. The tunes are more varied in their character than formerly, and the style of execution is more flexible and more efficient. Vocal enunciation is gradually approaching nearer to the style of oratory. To some extent, a good choir are now able to sing descriptive and didactic stanzas with good effect ; and we are now furnished with speaking melodies that answer well the purposes of spirited narration. It is now found, that almost any hymns that are truly poetical, can be sung with effect by a well trained choir ; though there is still a great preference to be given to those hymns, which, other circumstances being equal, are found to possess the highest lyrical requisites. Poor poetry is still to be rejected, and doggerels are as offensive as ever. But the last few years have furnished increasing varieties both of verse and of song. A multitude of new metres are brought into use, which, in relation to some subjects and occasions, are found to have much sweetness and power ; and the same is equally true of corresponding strains of music. We are far from regarding every modern innovation as a real improvement. Much that now seems interesting will soon cease to please. A multitude of novelties which now attract the public attention, and receive the sanction of musical men, will ere long, be laid aside in disgust. But this consideration should not lead us to overlook the real improvements which are in progress. These are

invaluable ; and as we have said, they are of such a character as to allow of greater latitude in reference to the lyrical claims of devotional poetry.

We are the more ready to offer this statement at the present time, because some of our cotemporaries accuse us of departing from our own principles in these respects, while engaged in compiling the "Christian Psalmist." If we have somewhat departed from the strictness of our former positions, the reasons for so doing, we think must appear both obvious and satisfactory. The change referred to, is, strictly speaking, not in us, but in the art which we are endeavoring to pursue. We would not countenance every innovation that is offered, nor tolerate every novelty. At the same time, we would be quick to discover improvements which are valuable ; and not be backward in assisting to bring them into use.

AN INSTRUCTIVE FACT.

MANY a Christian as he makes advances in the divine life, is found to regret, all too late, as he fancies his long, habitual neglect of the praises of God. The same regret is often expressed towards the close of life, when the natural powers of the body have decayed beyond the possibility of revival. A knowledge of this fact should convey an important lesson to the young disciple who has not attended to this subject. If he will by and by have reason to regret his present neglect, he had better at once take the subject in hand. And certainly if he hopes to spend a boundless eternity in showing forth the praises of God, it is obvious that he ought to spend some portion of the time here allotted to him, in the special work of preparation. How far the music of earth may resemble that of heaven, we have no means of knowing. It is enough for us to recollect, that while on earth, it is both a duty and a privilege, to cultivate the praises of God.

NUMBERS AND VARIETIES OF HYMNS.

It is becoming very customary at the present day, to get up a new original hymn for every important public occasion. Most of the hymns thus produced, are, to say the least, no better than they should be, and after going the rounds of the newspapers, are laid aside and forgotten. But this is not the worst of the case. Extraneous circumstances are sometimes found in this way to give special interest to the well meant doggerels, by which means they are brought into circulation, and dignified with the name of poetry; after their interest ceases it is not always easy to cast them aside. They will be put into our collections, and perchance be set to music; in which case they may annoy us for half a century. He who furnishes the church with a real good hymn, deserves many thanks; but it is far otherwise with him who afflicts her with doggerels. A hint of this kind may, perhaps, be needed at the present time. Some of our new collections of music contain examples of miserable poetry set to powerful music. This thing ought not for a moment to be tolerated.

THEORETICAL.

HARMONY.

Preparation and resolution of discords. Whenever the same interval which forms a discord is found also in the next preceding chord, and that chord itself is a common chord either direct or inverted, the discord is said to be prepared. Thus in the key of C major, F which is the seventh in the fundamental chord of the dominant, is also the root of the subdominant. When therefore, the fundamental seventh is immediately preceded by the chord of the subdominant, the chord of the seventh is said to be prepared. Whether the first of the two chords is direct or inverted is quite immaterial. The only question is whether the F which forms the seventh in the dominant, is used in the preceding chord; if it is, that settles the question; the discord is regularly prepared. Nor is it material whether the last of the two chords is direct or inverted. If only the F in question is found in both chords, we need inquire no further. If however, the F in the first instance, as the root of the subdominant is omitted, and that chord is rendered incom-

plete, then there is no regular preparation. The two chords are still intimately related, and may be thus used in connection with good effect ; but the one in this case cannot be considered as fully prepared by the other. Relation is one thing ; preparation is another. Discords are variously prepared, but it is not necessary to give specific examples.—The pupil has only to ascertain whether the specific note which characterises the discord is heard in the chord next preceding, and whether the first of the two is a concord. This settles the question.

When a discord is immediately followed by a concord, which is so intimately related that the various intervals of the discord can proceed in their easy and most natural upward or downward motion, as the case may require, the discord is said to be resolved. Thus when the dominant in the key of C major, is immediately followed by the tonic, so that F in the one chord descends to E in the other, B in the one rises to C in the other, while G remains stationary in both ; then the dominant seventh is said to be resolved upon the tonic. The question whether the chords are direct or inverted, is not taken into the account. The following example will illustrate our meaning :



At the reference *a*, in the above example, the first of the chords is the subdominant direct used as a common chord. This prepares the seventh sound in the second chord which is the dominant. The third chord contains the resolution of the second, inasmuch as it is a common chord permitting the seventh of the dominant to descend one semitone to E, the third in the last chord ; and allowing its major third to ascend one semitone into the tonic octave, while G undergoes no change. At the reference *b*, the same preparation and resolution occurs as at *a*, with only this difference, that the first two chords are inverted. The reader may easily write down the remaining inversions and positions at his leisure ; remembering not to cause forbidden successions of fifths or octaves. It is not always necessary that the chords be taken complete, if only the characteristic intervals are properly treated. The G, for instance, might have been omitted in the above examples, without

interfering with the arrangement. In the act of resolving, the seventh generally descends half a tone, and the major third moves the same distance upward. In some cases, however, the seventh resolves upwards, and the major third descends two full tones.



Here at (a,) the seventh resolves upward, because E, the proper note of resolution, is found in the base—and at (b) the major third descends because another note or part in the score has descended upon C. As a general rule, however, the minor intervals should resolve by the downward motion, and the major by the upward. Discords are resolved in various ways, which the student may discover for himself, by analyzing the current specimens of harmony in the music books.

Discords when regularly prepared and resolved, appear sometimes almost to lose their characteristic qualities. They add great richness and variety to harmony, which otherwise would soon weary us by its monotonous influence. It must not be inferred however, that discords need always be prepared, or in every given instance, resolved. They may also for a time, immediately follow in unbroken successions or sequences; and this is true of the diminished, as well as of the minor seventh. In such cases the chords are made to sustain important relations to each other, by containing certain intervals in common. The pupil, however, is not yet prepared for examples of this nature. Let him first be conversant with the preceding hints and illustrations.

The proper treatment of discords embraces nine-tenths of the whole science of harmony. It is in these that the genius of the composer or especially his learning is distinctly to be seen. The management of common chords is no very difficult matter. A little study and observation will here suffice.

MISCELLANEOUS.

EXTRACT.

“ Let knowledge lead the song ;
 Nor mock him with a solemn sound
 Upon a thoughtless tongue.”

THE churches have been singing this sentiment of Watts' for a whole century. The passage has been quite a favorite one. How often has it been addressed to us both from the pulpit and from the choir. After all, perhaps the fulness of its meaning has not been taken. Watts' views a full century ago, were quite up to the present standard of reform. He wrote on the subject at considerable length. He exposed the impropriety of ignorance, and plead the importance of knowledge. But if he had said, “let ignorance lead the song,” he would have accurately anticipated the state of things which was for a long time to prevail. Even now, there is a great want of correct information among leaders and choirs generally throughout this country, and if not through Christendom at large. Ignorance instead of knowledge, is too often permitted to lead the song. True, we are beginning to witness an improvement in this respect in the churches of our own land. Yet it is so small and so gradual as scarcely to be perceived. It requires the lapse of time to mark any visible progress. The churches, and the “angels of the churches,” for the most part, do not awake to the importance of the subject; and when even there is wakefulness and energy, there is much inexperience and misdirection. Abuses are but partially removed, and obstacles almost without number remain to be surmounted. At the present rate of progress, the churches may yet for another century be admonishing themselves and their members to let knowledge lead the song, before ignorance will be permitted to resign its long established commission. So much for consistency.

But the remaining part of this quotation, one might suppose, is better understood and regarded. Let us not be too hasty in this decision. What is the definition of solemn mockery? Sounds as well as other things it seems, may appear solemn while the mind is vacant or otherwise employed. Vague impressions of solemnity may sometimes be of use, but if these of themselves constitute acceptable worship, then even the very heathen are acceptable worshippers. The imposing ceremonies of the Catholics too, often give impressions of the deepest solemnity

does this entitle them to the character of acceptable worship? While the mind wonders, and the pious affections of the soul are not enlisted, the whole is but solemn mockery.

Now take this principle and apply it to the evangelical churches, in reference to the office of sacred praise. Do not the thoughts wander from the subject of song? The people cannot generally understand the words while listening to the singers; and one half, at least, of the congregation do not fix their attention upon the lines. A multitude are gazing at the singers or elsewhere; the sexton is busily at work, and even the clergyman himself, is engaged in some other occupation. O, what mockery! This passes in our assemblies for the praises of God. How is it estimated in the high court of Heaven, where seraphs, though perfect in holiness, veil their faces, and prostrate themselves while they strike the golden notes of praise? Is not the very act of exhorting one another in the words above quoted, an act itself of solemn mockery?

But it will be said that a portion of the worshippers are sincere. Surely we should hope so—it would be very uncharitable to surmise any thing to the contrary. The singers, however, are too often thoughtless, and their leaders irreligious; or, at best, the difficulties of execution so much engross the attention, as often to leave little leisure for the spiritual claims of the exercise. They seldom give special tokens of being mutually edified. They are pleased and interested; but as a general rule, there seems to be little that is devotional. And what must we say of that portion of the congregation who read attentively the words which fall from the lips of the singers? It is not our province to search the heart; but the fact that there is so little singing in families, so little cultivation, so little feeling of responsibility, gives melancholy proof that few persons seem properly edified.

ENGLISH MUSICAL FESTIVALS.

WE have always been sparing in our notices of the trans-Atlantic "festivals of sacred music," which are annually held in the theatres, cathedrals and churches, during the period of Lent. Our reasons for this course, will not, we trust, be misinterpreted. Crowds without number attend upon such occasions, from the highest to the lowest ranks, that can pay for a ticket; the first talent of the nation is enlisted; the

richest specimens of the musical art are "brought out;" and no expenses are spared to "get up" the pieces, and present them in an imposing manner. Where then, is the fault? Why should not the influences of such musical feasting, be made to gladden the hearts of all Christendom? Let another answer, while we remain silent. The ashes of the worthy dead will doubtless be respected, though the spirit which so lately animated them, once spoke in language which would tingle in the ears of many who call themselves Christians.

Extract from the life of Rev. Legh Richmond, author of the "DAIRY-MAN'S DAUGHTER, YOUNG COTTAGER," &c :

"The following letters express his sentiments on the subject of Oratorios, on which he seems to have held a most decided opinion. No man was ever more truly fond of music than himself, and especially in its application to devotional purposes. The worldly associations connected with what is otherwise a source of high gratification to a scientific and devotional mind, constituted, in his estimation, an insuperable objection to these festivals. As a difference of opinion is known to exist in the religious world on this subject, we feel happy in exhibiting Mr. Richmond's sentiments, in the following letter to his wife:—

"My very dear Mary,

"The approaching grand musical festival, to be held at Edinburgh, about the same week with that at Northampton, occasions almost daily discussion in every party where we are visiting; and there is but one feeling among all our Christian friends—that no serious and consistent Christian will go. Mary, of course, hears nothing from either her father's lips, or from those of all his estimable friends on this side of the Tweed, but determined objections to the whole plan, its accompaniments, its gayety, its dissipation, its ensnaring character, and its inconsistency with every principle of nonconformity to the world. Neither she nor I could appear again in Scotland, in a religious, and much less a missionary character, if we were to be present at these amusements. How, then, can I do otherwise, which from my heart I sincerely, seriously, and deliberately must, than condemn the same thing, as it concerns dear F——.

"I have never had but one opinion on the subject of these prostitutions of religion and music, at these theatrical, and, as I think, unwarrantable medleys. I wish you had the good sentiments of dear John Newton, on the public oratorio of 'Messiah,' at hand. I deeply lament that any, who, in other respects, so justly deserve the name of consistent Christians, should so little fathom the corruptions of their own heart, and be so insensible to the dangerous tendency of public amusements which unite all the levity of the world with the professed sanctity of religious performances. Think not that I blame any one but myself, for not long since making my sentiments on this ensnaring subject known to those so near and dear to me. It is somewhat singular, that I should, with many Christian friends of all ranks in Edinburgh and Scotland, be making a firm stand against the principle and the practice of a musical festival held here, at the very time that I must also make as firm a stand

against the same thing in the South. It is contrary to every feeling I can entertain on the subject. *We* have forsworn all these things on principle; and what is religious character and credit worth, if consistency is to be sacrificed? Numerous as my faults and errors may be, I hope to be preserved from ever deliberately consenting that my children, of whatever age, should enter into societies, intimacies, or what I deem forbidden amusements, so as to wound my conscience.

"I write with the most affectionate feelings of a husband, a father, and a Christian; and at this distance, we must not encounter the chance of reciprocal uneasiness, from any dubious discussion. I will only add, that I have not the least objection to dear Mrs. M. knowing my whole mind on the subject, which is, and has been for many years, perfectly decided. God will ever bless those who sacrifice worldly interest to pure conscientious motives; I have no fears on *that* head.

"Your affectionate

"L. RICHMOND."

The same subject is again thus resumed, in a letter addressed to an active friend of the Tract Society:—

"I can truly, deliberately, and conscientiously add to the testimony of my friend Pellatt, the writer of this tract, that I do consider the ordinary musical festivals, conducted as they are, amid a strange medley of wanton confusion and most impure mixtures, as highly delusive, fascinating, and dangerous to youth. I consider the oratorio performances in churches, as a solemn mockery of God, and forbidden by the clear principles of the Gospel. The making the most sacred and solemn subjects which heaven ever revealed to man, and even to the passion of Christ himself on the cross, a matter for the gay, critical, undevout recreation of individuals, who avowedly assemble for any purpose but that of worship; and who, if they did, could hardly pretend that it were very practicable in such company, and on such an occasion, I do from my heart believe to be highly offensive to God. Playhouse actors and singers (frequently persons of exceptionable character,) are hired, supported, applauded, and almost idolized, in these exhibitions, and encouraged to persevere in their immoral and dangerous profession. Vice rides very triumphantly in such proceedings. I am happy to say, that in the case of the festival at Edinburgh, none of the serious people, either ministers or laymen, have countenanced it with their presence; except two clergymen, one of whom left the oratorio in the midst of the performance, shocked and confounded at the abuse of holy things, and ashamed of being found there; the other is deemed by all his brethren to have acted very wrongly, and to have countenanced much evil. The spirit of the world, the pride of life, the lust of the eye, all enter into these public gayeties; and their false pretensions to partial sacredness, only render them more objectionable. If young people do not learn this lesson early, they will greatly suffer in all hope of their spirituality. The less they may now, in the infancy of their Christian state, see and feel this, the more dangerous it is to yield to their ignorance and inexperience. What is morally and religiously wrong, can never become right through the error of youth. And it would be a strange departure from every moral and religious principle, to say, 'I

know an act to be wrong in itself, but my child has not grace enough to see it as I do ; therefore, I may lawfully permit him to do what I know to be wrong.' Would not this open a door to every species of sin and error ?

"As to examples of good people : sin does not cease to be sin, because some good people unhappily fall into the snares which the great enemy of souls spreads for their delusion. It is, and it shall be for a lamentation, that good men err so deplorably, and thereby countenance what eventually, their principles condemn, and what they may some day have deep cause to regret.

"No man in England loves music—sacred music—better than I do ; therefore my sacrifice to principle and conscience, is far greater than that of many others. I ought to have the greater credit for my self-denial ; but I dare not countenance sin and danger, because it is clothed in the bewitching garb of good music and pretended sanctity. 'Let not my soul come into their assembly !' Tender and affectionate husband and father, as I hope I am, however I sometimes may be misapprehended, and consequently sorry to interfere with the comfort of those most near and dear to me ; yet I rejoice from my heart, in having prevented the sanctioning any part of so promiscuous and unjustifiable a medley, by the attendance of the members of my dear family ; and they will one day thank me. When the object is avowedly an act of worship, all is right, let who will sing and play : but when it is avowedly an act of amusement, religion, rightly felt and understood, forbids the profane performance of singing men and singing women, trifling with the things that belong to our everlasting peace, and turning them into mockery."

RECENT PUBLICATIONS.

AMONG the recent publications of sacred music which have come to hand from Europe, are Sacred Minstrelsy, Cruse's Psalms, and the Millennial Star. The first of these has appeared in monthly numbers of the folio size, twenty four in all, embracing short oratorical extracts, anthems, solos, &c., many of which are already familiar to the public.—The greatest interest of this work, is the beautiful style in which it is got up. It seems to contain the ends and scraps of things edited by nobody in particular.

Cruse's Psalms display more originality than correctness or merit : and yet they seem not very original. The volume is got up in the highest style of execution, and accompanied with high recommendations from bishops, &c., who, we must suppose, are not very discriminating judges.

The Millennial Star is a smaller work, containing original pieces by

the author, John King, who is also the publisher of some other works, of perhaps about equal note. This man has some genius and taste. His education as a musician, is deficient; but there is one thing that must be said to his praise—he aims to be simple and effective. Some of his pieces will be useful.

Among works of a less recent date, we might mention two remarkable volumes, rather small in size, containing the current psalms and hymns, as arranged by Vincent Novello, a man of Italian extraction. This book exhibits a singular want of common sense, in connection with musical science. Every old thing is made new; but as to its character, we see little to commend. The proper idioms of this kind of music seem to be wholly disregarded; and the arrangement of the harmonies is such as will of course never be adopted. The few original pieces contributed by other hands to this work, give it its chief interest—yet these are not remarkably attractive.

Some works of smaller note have also come to hand, but they have too little interest to occupy a place in these pages. The right thing is not yet doing in England as to this department of book-making.

In our own country, various collections of psalms and hymns are in a train of publication, some of which may be noticed in due time.—Among those which have recently appeared, are Evangelical Music, and a second volume of Kingsley's Social Choir. The latter we have not yet examined. The former, edited by Hitchcock & Fleming, is not remarkable except for two things—the one is to present a work that bears the general aspect of the modern improved style of psalmody; the other, a great deficiency as to correct harmony. This is unpardonable in a book of such pretensions. Grammatical accuracy, at least, should have been attained.

I'll praise my Ma - ker with my breath, And when my

voice is lost in death Praise shall em - ploy my nobler powers,

My days of praise shall ne'er be past, While life and

thought and being last Or im - mor - tal - i - ty en -

dures, Or im - mor - tal - i - ty en - dures.

NO. 84.

HOSANNA. C. M. D.—*Response and Chorus.*

ADULTS.

Ho - sannas were by children sung When Jesus was on

ADULTS. Ho - sannas were by children sung When Jesus was on

earth,
CHILDREN.

Then surely we are not too young To sound his praises.
CHILDREN.

on earth,

CHORUS TUTTI.

forth, The Lord is great, the Lord is good, He feeds us from his
CHORUS TUTTI.

store, With earth - ly and with heav'nly food, We'll praise him

CODA

evermore, Ho - san - nas to his name, Ho - sannas to his name.

2 And when to him young children came,
 He took them in his arms ;
 He bless'd them in his Father's name,
 And spoke with heav'nly charms :
 We thank him for his gracious word,
 We thank him for his love,
 We'll sing the praises of our Lord,
 Who reigns in heav'n above.

3 Before he left this world of woe,
 On Calvary he died ;
 His blood for us did freely flow,
 Forth from his wounded side ;
 O, then we'll magnify his name,
 Who groan'd and died for us ;
 We'll worship the atoning Lamb,
 And kneel before his cross.

4 He rose again and walk'd abroad,
 And many saw his face ;
 They call'd him the Incarnate God,
 Redeemer of our race :
 He rose and he ascended high ;
 We'll bow to his command ;
 His glories fill the earth and sky,
 He sits at God's right hand.

My soul re - peat his praise, Whose mercies

The image shows a page from a music book with a four-staff musical score. The top two staves are for a vocal melody, and the bottom two are for piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics 'are so great, Whose an ger is so' are written below the vocal staves. The piano accompaniment features a simple harmonic support with chords and single notes.

are so great, Whose an ger is so

slow to rise, So ready to a - - bate.

Lord let my pray'r like in - cense rise, And

This system contains the first three staves of the musical score. The top two staves are vocal parts in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The lyrics 'Lord let my pray'r like in - cense rise, And' are written below the vocal staves.

when I lift my hands to thee, As in the evening

This system contains the next three staves of the musical score. The vocal parts continue with the lyrics 'when I lift my hands to thee, As in the evening'. The piano accompaniment features chords and single notes in the bass line.

sa - cri - fice, Look down from heav'n well pleas'd on me.

This system contains the final three staves of the musical score. The vocal parts conclude with the lyrics 'sa - cri - fice, Look down from heav'n well pleas'd on me.' The piano accompaniment provides harmonic support throughout the system.

Bright Source of ever - - lasting love! To thee our

This system contains the first four measures of the piece. It features a vocal melody in treble clef and a piano accompaniment in bass clef, both in 3/4 time with a key signature of two sharps (F# and C#). The lyrics 'Bright Source of ever - - lasting love! To thee our' are written below the vocal line.

souls we raise; And to thy sovereign bounty rear A mon - u -

This system contains measures 5 through 8. The vocal melody continues with the lyrics 'souls we raise; And to thy sovereign bounty rear A mon - u -'. The piano accompaniment provides harmonic support.

- ment of praise, A mon - ument of praise.

This system contains the final four measures (9-12) of the piece. The vocal melody concludes with the lyrics '- ment of praise, A mon - ument of praise.' The piano accompaniment ends with a final chord.

How firm a foun - da - tion ye saints of the Lord, Is laid for your

This system contains the first four staves of the musical score. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clef. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics 'How firm a foun - da - tion ye saints of the Lord, Is laid for your' are written below the vocal staves.

faith in his excellent word; What more could his mercy and

This system contains the next four staves of the musical score. The lyrics 'faith in his excellent word; What more could his mercy and' are written below the vocal staves.

goodness have said, 'To those who for refuge to Jesus have fled.

This system contains the final four staves of the musical score. The lyrics 'goodness have said, 'To those who for refuge to Jesus have fled.' are written below the vocal staves.

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EDITED BY

THOMAS HASTINGS,

AUTHOR OF DISSERTATION ON MUSICAL TASTE, ONE OF THE EDITORS OF
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No. 12.

PRACTICAL.

ADAPTATION.

WE have contended that the oratorical style of expression is of a high imaginative character. The composers and the performers do not themselves appear before us as worshippers or require us to be more than spectators or tasteful admirers of what might be called the mere poetry of religion. And this remark applies to extracts as well as to entire oratorios. To some extent also, the remark applies to Masses, Motets, &c. of the German and Italian schools. If the subject of song is spirited narration, or prophetic description, then the composers are in their proper element. They can imagine, for example, some persons at a distance (as to times or places,) to be suddenly filled with the highest rapture of enthusiasm; and can therefore give us a grand triumphal chorus which is overwhelming in its effects without seeming in the least to overstep the modesty of nature. Yet, if only the words are so changed, as to require of us immediately to feel and to exercise the same raptures any more than sympathetically, then the case is entirely different. We must at once take fire without kindling, and rise into the highest conceivable raptures of devotion, before we have time to look about us with the eye of contemplation. This thing is not to be done. Human beings are incapable of such sudden and powerful influences of a devotional nature. "Wake the song of Jubilee," as found in the Boston Academy's Collection of Church Music may be mentioned as an instance in point. The chorus bursts forth on a sudden with all the effect of a grand military triumph, and continues for a whole page to call upon us to waken into the highest raptures of exultation, before any conceivable or intelligent motive is placed before us: and when at length we are informed that the Millenium has come, the style of the music which conveys this intelligence is so softened and subdued as to show us that we had been too hasty, too wild, too inconsiderate in our raptures. We should have taken time to look around us, and know

what we were doing. Such a piece of music, we are sorry to say, is not devotional. In the original mass of Haydn's, where the music forms a climax to the preceding strains, it is less exceptionable: but as the commencement of a musical exercise in the midst of a religious service its influence would be most undesirable. Yet the music is Haydn's. It is of a high character. It is also found in a fine collection of church music set to an interesting hymn, by a distinguished compiler without note or comment. What chorister then would hesitate to use it as a religious anthem?

The above is not a solitary example. Many more of a similar character might easily be adduced, in illustration of the position before us. All this shows the necessity of discrimination even while compiling or selecting for rehearsal the highest specimens of the art. If there is any department of literary effort which requires practical skill, good sense, sound experience and consistent principles and feelings, it is such an employment as this. Compilers of music books and teachers and choristers, have in this respect, it is to be feared, too little sense of their responsibility.

But we pass to another department of our subject, the application of music to the metrical psalms and hymns contained in our manuals of devotion. Most persons entertain very superficial views of this matter, and the remark with some honored exceptions, applies to composers, compilers, teachers and choristers. The language appropriate to devotional exercises is greatly varied in its character. That music alone which recognises these changing varieties can be truly regarded as appropriate to the purposes of religious worship.

What would be thought of the pulpit orator, who should deliver every sentiment in the same uniform unvaried style of enunciation?—who should speak of the love of Christ or against the love of the world—should utter the invitations of the gospel and the denunciations of the Law,—should speak of the joys of heaven and the torments of hell, all in the same kind of manner, without any perceivable changes of tone, as to pitch or intensity, or variations of time, as to slowness or rapidity of utterance! But music professes to be the very life and soul of eloquence. Its language is as varied as are the kinds and degrees of emotion in the human mind. As applied to the topics embraced in the metrical psalms and hymns, therefore, there is great liability to mistakes, and to misdirection.

Let us notice some of the varieties to which we have alluded. This will best be done in a particular way; for systematic principles that are duly acknowledged, are not always easily reduced to practice.

1. There are two distinct scales in music, major and minor, which are in the general, specifically appropriate to cheerful and to plaintive subjects. Yet in either scale there are great varieties of sentiment embraced; and therefore the simple question whether a hymn is of a joyous or plaintive character, does not alone suffice for the purposes of adaptation. Very considerable degrees of pathos are embraced in the major scale: and the minor, is equally susceptible of emotions of tender joy and subdued cheerfulness. To persons of ordinary taste, for example, the tunes, Seasons, and Quito of the major scale, are quite as susceptible of plaintive emotions as are those of Kingsbridge and Armley of the minor. Much in either case depends upon the style of performance, far more perhaps than upon the scale in which the music is composed. The same is true in tunes of a more modern structure. The man who looks not beyond the broad distinction of major and minor scales, is but ill qualified for the work of adaptation.

2. The distinction of slowness and rapidity of movement are not so readily appreciated as many seem to suppose. They relate not simply to emotions of mind, whether joyous or plaintive, but to trains of thought and states of mind. The tunes Old Hundred, Luther's Hymn, St. Anns, Dundee, Dunchurch, Barby, for example are all of a plain simple character, and perhaps about equally slow as to movement. How different are these from the tunes Sterling, Uxbridge Park-street, Van-hall's? Meditative trains of thought require slow enunciation; and this whether they are of a joyous or plaintive nature; while on the other hand, didactic narrative and descriptive details require a movement sufficiently rapid to preserve the connexion of ideas in their vivid and unbroken relations. Old Hundred, for example, is admirably adapted to such stanzas as,

"This life's a dream—an empty show,"

or the following one:—

"My flesh shall slumber in the ground,"

or this,

"There is a stream whose gentle flow,
Supplies the city of our God."

But when such stanzas as,

"Sweet is the work my God my King."

or

"O render thanks to God above,"

or

"Hark how the choral song of heaven"

or

"Awake our souls away our fears."

are given as the subject of musical adaptation, *Old Hundred* would be of a movement quite too slow and too heavy. It would seem to be declaring that there was no delight in the works of praise or of thanksgiving, nothing animating in the choral songs of heaven, or nothing to inspire our courage to run the Christian race. For such stanzas we need tunes like *Sterling*, *Vanhall's* and *Park-street*, which have a vivacious, energetic movement. The trains of thought simply passing in the mind, indicate these varieties of movement; and the musician who should wholly disregard them, would violate one of the important fundamental principles of the art.

3. The two classes of tunes just named, embrace other distinctions which are equally important with the one just mentioned. In those of the slower movement for example, *Old Hundred* is adapted to emotions of a subdued, calm and quiet nature; *Luther's Hymn*, on the contrary, is more appropriate to strong emotions of grandeur, sublimity or alarm. The words

"He reigns the Lord, the Saviour reigns,"

or

"In robes of judgment, lo he comes,"

are here exactly in character. A similar comparison might be drawn between *Dundee* and *St. Ann's*: the one is indicative of gentle pathos, the other of elevated emotion.

There is a marked difference between *Dunchurch* and *Barby*. The one is susceptible of gentle emotions without much variation; the other has much flexibility of character in this respect. If, we compare *Dundee* and *Dunchurch* together, we find them indicating different degrees of tenderness and of flexibility: or if we bring *St. Ann's* and *Barby* into comparison, we find differences that are equally manifest. These differences do not always strike us at the first glance, but they are sufficiently apparent in practice to the careful observer. Not one of the six tunes of this class which might seem to embrace so much of general resemblance, is found in practice to be destitute of an exclusive specific character. And the remark might have been equally true, had we enlarged the list of tunes three times the number.

So much for the class of slow tunes. Those of the opposite class contain equal varieties of character. *Sterling* is best suited to plain details of an important nature which imply some earnestness of manner. *Uxbridge* kindles as we proceed, into soft and gentle emotions. *Parkstreet* is adapted to lively description or spirited narration. *Vanhall's*, is also of a spirit-stirring character; but it has a greater mingling of pathos.

4. If from tunes which embrace such seeming resemblances, we pass to those which are of a more strongly marked character, we shall find equal occasion for careful discrimination. The well known hymn

“He dies, the friend of sinners dies”

for example, does not in all circumstances convey equal degrees of emotion. The clergyman from the desk does not read it on all occasions with uniform fervor: nor can the singers always sing it with the same amount of expression. If the choir have but one tune for this hymn, and that is a tune of the deepest pathos, then in the multitude of cases, they will do injustice to the tune, and give an inexpressive performance. How to manage in a case precisely like this, involves a question of some difficulty. The congregation first hearing the tune under the influence of deep feeling, will conceive that no other tune is so appropriate, and if the circumstances, and the state of feeling, are all out of keeping with the sentiment of the tune, they will desire to have it, and if disappointed in the effect, will cast the blame upon the singers. We see here, no remedy, but in the selection of hymns; let pastors be reminded of the dilemma and it may generally be avoided.

But finally we can only add under this head that practical experience is indispensable to enable any one to make right discriminations. We have alluded to a few only which are of the most obvious kind; and to these chiefly for the purposes of illustration. The subject has other important bearings; but for reasons which will appear in a subsequent page, we must here bring it to a close.

THEORETICAL.

HARMONY.

Thus far we have prosecuted the subject of harmony, almost without interruption. The view we have taken, has been somewhat limited; but enough has been said to supply the industrious student, with that kind of information which he most needs in his earlier course of studies. The subject is by no means exhausted. Several topics which belong to it, have not yet been noticed, or even enumerated. But for reasons which will appear under the miscellaneous head to-day, we must here bring the subject suddenly to a close. Those readers who desire

farther information, are referred to Callcott's Grammar, Kollmann's Essay, and Burrough's Thorough base Primer, works which have undergone an American edition, and may therefore be easily obtained.

We cannot fully dismiss the subject, however, without a few additional remarks.

1. A simple knowledge of chords and their inversions, successions, preparations, resolutions &c. will not suffice any one who thinks to become a composer. He may even master the entire grammar without gaining all the information required. In music as in literature generally, the works of eminent authors must be thoroughly studied. What should we say of the tyro, who having mastered the leading principles in Murray's Grammar, should think of becoming at once an Addison, a Shakspeare or a Milton? The case might find many a parallel among musicians.

2. The principles generally contained in grammars and treatises, do not embrace all the details with which the student ought to be acquainted. There are many principles of a practical nature, which so far as we know, have never been embodied in any treatise or dissertation. A work which should fully embrace these principles, would be to the art of music, what rhetoric is in the science of language. In the absence of such a work, the careful and systematic study of the best models of the art becomes the more indispensable. Some of the principles to which we refer however, may be gleaned from the critical writers, such as Burney, Avison, Gardener, &c. See also, lives of Haydn and Mozart. Such reading requires judgment and discrimination; for much of it is to be set aside as of questionable authority.

3. Many persons who are but partially acquainted with the rules of harmony, will sometimes invent simple melodies that are pleasant and useful: but in most cases melodies thus invented, will want the proper idiom or the required symmetry. And these defects will generally bear some proportion to the inventor's ignorance of harmony.

4. Persons may excel in one department of musical composition and fail in another. The same principle prevails in the whole circle of literature and the arts. One man is a tragic and another a comic writer. A celebrated German poet excelled in the familiar ballad style; but made a total failure in his efforts to produce a larger and more serious poem. Milton on the contrary, wrought wonders in the epic department; but in his translations of the Psalms of David, fell below mediocrity.

In painting, too, one person will excel in miniatures, another in por-

traits, a third in sketches, a fourth in coloring or shading, a fifth in landscapes, while not one in a thousand will be successful in the historic. A man, to excel in *any* thing belonging to the art, must acquire a sufficient degree of self-knowledge, to admit of his selecting that department which may be best suited to his particular genius.

Thus among musical composers one is found to excel' in simple songs, another in symphonies, a third in operas, but not more than one in a thousand in Masses and Oratorios. In church music, some persons will invent an interesting psalm or hymn tune; and others perhaps an anthem. The history of the art shows that few persons excel in both of these species of composition.

5. The best composers are not always the best performers: nor as a general rule, do we find the best performers manifest much genius in composition. The two branches are distinct from each other, each of which requires a great length of practice, if one would attain the highest excellence.

6. The speculative department in music, is quite distinct from the practical. A man who is always regarding intervals mathematically, seldom excels, either as a composer, or a performer. His researches are of great use to others, in many respects, but they will not suffice to constitute him a practical musician.

But finally, it will be inferred from the preceding remarks, that music both as a science and an art, is very extensive. No one excels in every department. That branch of musical literature which embraces devotional song, is of all others perhaps, the least understood, and the most neglected and undervalued. Its importance, when viewed in the light of eternity, should seem to predominate above every other branch.

MISCELLANEOUS.

The present number of the Magazine closes the second volume: and here our labors must cease. An experiment of two years convinces us that it is easier to obtain kind wishes and hearty commendations, than personal efforts and sacrifices in behalf of such an undertaking. The

latter we have been willing to make for a time, and our labors we trust have not been wholly in vain. A small number of our friends also have made active exertions: but on the whole, we think it advisable to seek other methods of coming before the public which may be more extensively operative.

In the mean time, the two volumes of the Magazine will be found to contain articles chiefly in reference to topics of permanent interest. The articles we hope will continue to be perused as in the case of a regular treatise. Not a few of them relate to subjects of no trivial nature which have not elsewhere been discussed in the publications of our own country. Should not this circumstance claim for them a patient hearing? The two volumes entire, may now be had at the publishers.

THE MISCELLANY.

By bringing the Magazine to a close, we of course, finish the Miscellany. The two volumes of this music now bound in one, furnish a book of convenient size for the use of choirs and private circles. They embrace great diversities of style which will be found we trust of much practical utility. Yet as we are interested judges, and of course partial in reference to our own labors, we must leave the music, like the Magazine to speak for itself in the ear of an indulgent community.

Our musical labors, notwithstanding, are continued with unabated ardor: and in due time, by the blessing of Providence, we hope to appear again in some form, through the medium of the New York press.

To sum up the whole matter that has come before us in relation to devotional singing. We need sound principles rightly reduced to practice. Correct modes of thinking should lead us to corresponding habits of feeling and action. On either hand, the one will be of little avail without the other. A Christian, while the subject is intelligently presented to his mind, is easily made to see and acknowledge the principles of obligation. He can readily understand the important parallel which is drawn between prayer and praise. But when he looks around him for corresponding practical results, what does he perceive? Where

shall he go to find a choir of singers that are as apparently solemn and devout in the office of praise, as in that of prayer? And looking in vain for such an example, must he conclude, that every body is wrong? that all our efforts of praise are only solemn mockery? It requires in such circumstances, no little independence of mind, to retain one's honest convictions of duty especially, as long established personal habits are all of an unfavorable tendency. Hence the progress of reform even in the most favored places, is very slow and unsatisfactory. Christians who sing the praises of God, should feel this, and be more circumspect. High examples of spirituality will do more for the cause than every thing else combined. Let singers do their own duty before they condemn others.

THE SERAPHIN.

A highly respected correspondent for whose entire communication we are unable to find room, writes us in reference to the improvement which Mr. Chadwick of Auburn Cayuga county, has been making upon his instruments. The two grand difficulties in the Seraphin have been its reediness of tone, and the comparative feebleness of the treble octaves. Both of these difficulties, it seems, have been finally surmounted: and the instrument, as our correspondent thinks, is now without a parallel for excellence. It may be so. Mr. C. is a man of ingenuity; and his instruments in their former state, were by no means to be despised. However, the testimony of our correspondent would on the whole have been more satisfactory, if he had taken a previous opportunity of examining some of the fine instruments which are found in this city. We cannot of course speak of comparative merits, till the articles themselves are placed side by side for examination.

The advantages of the seraphin over the organ and the pianoforte, so far as private devotional music is concerned are quite manifest. The unwieldiness of the house organ, its uniform tones and its destitution of accent render it, rather unsuited to general use; and as to the piano-forte, its "tinkling wires," are chiefly adapted to secular music. It cannot properly represent or sustain the solemn notes of devotional song. It has its specific uses: But it is seldom employed with success, as an accompanying instrument in a solemn hour of devotion. In the multitude of cases the constant thrumming of its notes in a pious family, has a

tendency decidedly unfavorable to the minstrelsy of a more hallowed character. This circumstance is deeply to be regretted: yet since it has a real existence, we are unwilling to pass it over in silence. Is the piano-forte then, insusceptible of being applied with success to such hallowed purposes? This we are not prepared to say. Experiment in such matters is better than theory.

But the improved Seraphin, as a parlor instrument it should seem, has many special advantages. Its fixed intonation, its richness of tone, its indefinite prolongation of sound, its fine swell and diminish, are qualities peculiarly favorable to devotional purposes. The cheapness of the instrument and its portable size are also in its favor. It will not indeed answer all the purposes which a musical student could desire, with the compositions of the German and Italian masters before him: for these are adapted chiefly to the brilliancy and rapid execution of the piano-forte. With this abatement, we are disposed to favor the strong preference which is felt by many for the seraphin. Of course, it will not operate to the *exclusion* of the other species of instruments here mentioned except in particular cases. Masters in the art will control every thing.

For the Musical Magazine.

A DIFFICULTY.

What can be said to persuade theological students to do their duty in regard to sacred music? The bible reveals that duty very clearly, and specifically: but the traditions of good men have provided against the right interpretation. The examples as well as the precepts contained in that book, all speak a language that is definite and intelligible: but a multitude of excuses, the offspring of neglect, and indifference are brought forward to outweigh the examples. The bible presents motives the most urgent: these are set off against personal experience which *seems* to speak a different language. The bible tells us that praise is pleasant and comely, and that it is a good thing to sing praises, and that our music ought to be skilful: but these friends of the bible, understand the matter differently. They perceive no special comeliness in the service, derive very little pleasure from it, of a devotional nature: they see so little that is good arising from the practise, that they would dispense with it in public worship altogether, if it were not for a divine command; and as to skill, the less they see of it, the better they will

be pleased. The Apostles enjoin it upon the churches as a means of edification, admonition and growth in grace: but instead of this, we are often told that it is a direct hindrance to the work of the Spirit on the hearts of men, that the cultivation of the art enfeebles the mind, and leads to a neglect of the understanding and the heart. And thus it is, that the precepts, the examples, the motives and the representations of the bible are laid aside, and the opinions of men substituted in their place.

What can be done in circumstances like these, to make right impressions of duty upon the public mind, and especial[y on those who are preparing to become teachers amid the commonwealth of Israel? When examples, motives and precepts all seem to be powerless, or nearly so, what remains to be done?

Yours,

A TEACHER.

ANSWER. Practical illustrations must be more extensively given. Let our choirs of singers be more faithful, self-denied, and spiritual. Illustrations of this kind have been too unfrequent and too feeble. Here is the place for a reform to commence. Such efforts will not fail in due time to influence the public mind.

BIOGRAPHICAL.

LUDWIG VAN BEETHOVEN,

Was born at Bonn, in the electorate of Cologne, December 17, 1770, where his father was principal vocal tenor, and his grandfather, Kapellmeister, in the Chapel of the Elector. His first master was Neefe, Court Organist, but he finished his studies at Vienna, under Haydn and Albrechtsberger. After completing his term with the latter, he returned to Bonn, where he remained only a short time; for the capitol of the Austrian empire had more attractions, and there he finally settled, scarcely ever quitting the city or its environs, during the whole remaining period of his life. In 1809, he was on the point of accepting an engagement, as *Maestro di Capella*, at the court of Jerome Buonaparte, but the Archduke Rudolph obtained for him a pension of 720 florins,* on condition of his not quitting the imperial dominions without consent. Anxious, however, to accept an invitation from the Philharmonic So-

ciety of London, to visit that metropolis, in 1826, he obtained permission for the purpose, but his infirmity, deafness, had increased to a degree which debarred him from every kind of conversation, except by means of writing; and finding his spirits, under so afflicting a privation, unequal to the fatigue of a long journey and the excitement of new society, he reluctantly abandoned his design of reaching those shores. In the December of the same year, he was seized with an inflammation of the lungs, and this malady was immediately succeeded by dropsy, which terminated his life on the 26th of March, 1827. His remains were deposited with much ceremony at Friedhofe, near Vienna, where a handsome monument is erected to his memory, He died without issue, never having been married.

Beethoven's compositions are chiefly instrumental, though his genius was by no means confined to this class. His opera, *Fidelio*, has, it is true, been over-rated here, but his oratorio, the *Mount of Olives*, his Grand Mass, and a few other works, show what might have proceeded from his fertile mind had its great powers more frequently been directed to vocal music, especially of the sacred kind.

Let Zion's watchmen all a - wake, And feel th'a -

The first system of the musical score for 'ARABIA.' It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics 'Let Zion's watchmen all a - wake, And feel th'a -' are written below the vocal staves.

- larm they give; Oh let them from the mouth of

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics '- larm they give; Oh let them from the mouth of' are written below the vocal staves.

Their solemn charge re - ceive,

God, Oh let them from the

The third system of the musical score. It continues the melody and accompaniment. The lyrics 'Their solemn charge re - ceive,' and 'God, Oh let them from the' are written below the vocal staves.

Their solemn charge re - ceive.

mouth of God, their so - lemn charge re - ceive.

This musical score is for the song 'ARABIA'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: 'mouth of God, their so - lemn charge re - ceive.'

NO. 90.

ATLANTIC. C. M. D.

K—ff.

When o'er the mighty deep we rode, By winds and storms assail'd, We

This musical score is for the song 'ATLANTIC'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are: 'When o'er the mighty deep we rode, By winds and storms assail'd, We'.

call'd up - on the ocean's God, Whose mer - cies ne - ver fail'd,

This block contains the continuation of the musical score for 'ATLANTIC'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are: 'call'd up - on the ocean's God, Whose mer - cies ne - ver fail'd,'.

The winds o - bey'd thy will,
 The winds o - bey'd thy will; The
 The raging tempest heard thy voice.

This musical system consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is written in a key with one sharp (F#) and a common time signature. The lyrics are placed below the staves, with some words appearing on multiple staves.

el - e - ments with - held their noise, And all the floods were still.

This musical system also consists of four staves, with the same instrumentation and key signature as the first system. The lyrics continue across the staves.

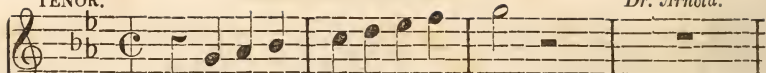
With joy we hail'd the distant shore,
 And safe the vessel moor'd:
 With grateful hearts, that happy hour,
 We prais'd the ocean's Lord.

Thus, while o'er floods and seas we roam,
 Thy goodness still we see;
 Though distant from our native home.
 We are not far from thee.

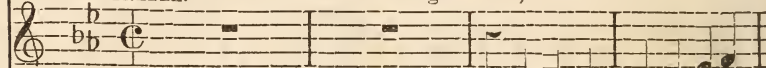
And when life's voyages are past,
 And we are call'd to die;
 Oh may we see thy face at last,
 In realms beyond the sky.

Then as we join th' ethereal bands
 Beyond the swelling wave;
 We'll praise thee with uplifted hands,
 And sing thy pow'r to save.

TENOR.



SECOND TREBLE. One chorus let all beings raise,



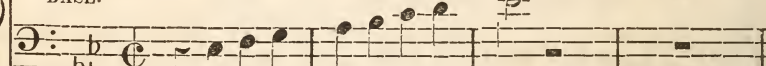
AIR.

All nature's in - cense

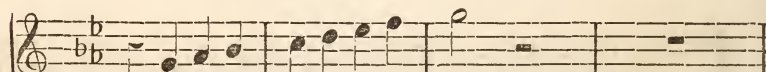


All nature's in - cense

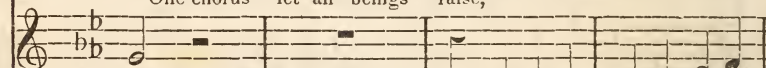
BASE.



One chorus let all beings raise,

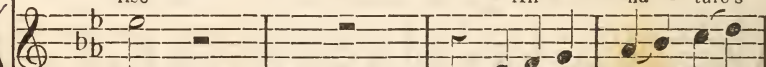


One chorus let all beings raise,



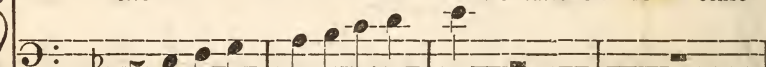
rise

All na - ture's

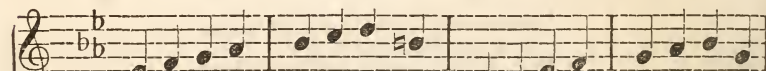


rise

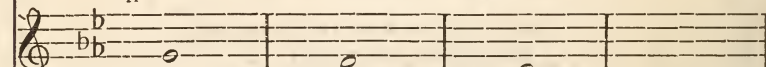
All nature's in - cense



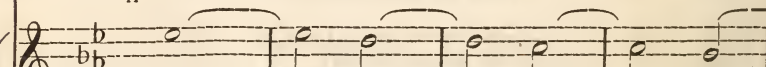
One chorus let all beings raise,



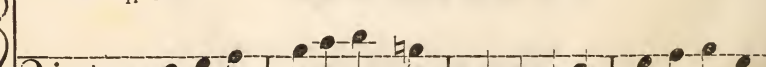
ri -



ri -



ri -



ri -

se To

se All nature's incense rise, All nature's incense rise, To

se All nature's incense rise, All nature's incense rise, To

se, To

thee whose tem - ple is all space, Whose al - tar

thee whose tem - ple is all space, Whose al - tar

thee whose tem - ple is all space, Whose al - tar

thee whose tem - ple is all space, Whose al - tar

earth, seas, skies, All be - ings raise, all nature's

earth, seas, skies, One chorus let all be - ings raise, All nature's

earth and skies, earth and ski - - - - - es,

in - cense rise. One chorus let all beings raise,

in - cense rise. One chorus let all beings raise,

All nature's

earth and skies. All nature's

One chorus let all beings raise,

One chorus let all beings raise,

in - cense rise, All nature's

in - cense rise, All nature's

in - cense ri - - - - -
in - cense rise. To thee whose temple is all space, Whose altar

se. One cho - rus let all
earth, seas, skies One cho - rus let all

be - ings raise One cho - rus let all be - ings raise.
be - ings raise. One cho - rns let all be - ings raise.
be - ings raise One cho - rus let all be - ings raise.

One cho - rus let all be -

One cho - rus let all be -

One cho - rus let all be -

One cho - rus let all be -

- ings rai - se, All na - ture's

- ings rai - se, All na - ture's

- ings rai - se, All na - ture's

- ings rai - se, All na - ture's

in - cense ri - - - se.

in - cense ri - - - se.

in - cense ri - - - se.

in - cense ri - - - se.

This is a fair specimen of the style which prevailed in England 40 years ago. It may serve as a good exercise for singers who have long breath, and great compass of voice.