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AN

ESSAY

ON

MUSICAL EXPRESSION.

By CHARLES AVISON,

Organiſt in NEWCASTLE.

With ALTERATIONS and Large ADDITIONS.

To which is added,

A LETTER to the AUTHOR,
concerning the Muſic of the ANCIENTS,
and ſome Paſſages in CLASSIC WRITERS,
relating to that Subject.

LIKEWISE,

Mr. AVISON's REPLY to the Author of
Remarks on the Eſſay on MUSICAL EXPRESSION.
In a Letter from Mr. *Aviſon*, to his Friend in *London*.

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ADVERTISEMENT.

AS there are ſeveral muſical terms, which will frequently occur in the courſe of this Eſſay, and which are not always ſufficiently attended to; it may therefore be neceſſary, for the ſake of thoſe who are not particularly converſant in Muſic, to explain them according to their moſt general acceptation.

And, firſt, the term MELODY may be defined the *means* or method of ranging *ſingle* muſical ſounds in a regular progreſſion, either aſcending or deſcending, according to the eſtabliſhed principles.

HARMONY is the method of ranging two or more *concording* muſical ſounds; or the agreeable *union* of them in ſeveral parts, when ſung or played together. As therefore a continued ſucceſſion of *ſingle* muſical ſounds produces *melody*, ſo does a continued *combination* of theſe produce *harmony*.

MODULATION is the effect of *ſingle*, or *concording* muſical ſounds, ſucceeding one another in an *arbitrary* but *agreeable* progreſſion, paſſing from one *key* to another; and therefore doth as well relate to *combined*, as to *ſingle* muſical ſounds.

BY the word *Key*, is meant, a regular ſucceſſion of any eight *natural notes*: the loweſt note, being conſidered as the *principal*, is therefore called the *key-note*; all the

the other notes in that key being ſubordinate to it.

CADENCES in Muſic, are the ſame as ſtops in ſpeaking or writing; being, in like manner, the proper terminations, either of a part, or of the whole of a compoſition.

THE term *Subject* (or *Fugue* or *Air*) is, in a muſical ſenſe, what the word *Subject* likewiſe implies in writing. The term *Air*, in ſome caſes, includes the manner of handling or carrying on the ſubject.

PASSAGES in Muſic, are alſo like *Sentences* or *Paragraphs* in writing. This laſt term hath ſometimes been uſed to denote *Graces*, or *extempore Flouriſhings* only. But in this latter ſenſe we ſhall never conſider it, the former definition being more

ſtrictly juſt, according to its original acceptation, and therefore more applicable to the intention of this Eſſay.

Music is ſaid to be in *Score*, when all the parts are diſtinctly wrote and ſet under each other, ſo as the eye, at one view, may take in all the various contrivances of the compoſer.

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AN

AN ESSAY ON MUSICAL EXPRESSION.

PART I.

SECT. I.

ON THE FORCE AND EFFECTS OF MUSIC.

AS the public inclination for Musick seems every day advancing, it may not be amiss, at this time, to offer a few observations on that delightful art; such observations, I mean, as may be chiefly applicable to the present times; such as may tend to correct any errors that have arisen, either in the composition, or the practice of musick.

If we view this art in its foundations, we ſhall find, that by the conſtitution of man it is of mighty efficacy in working both on his imagination and his paſſions. The force of *harmony*, or *melody* alone, is wonderful on the imagination. *A full chord* ſtruck, or a beautiful ſucceſſion of *ſingle ſounds* produced, is no leſs raviſhing to the ear, than juſt ſymmetry or exquiſite colours to the eye.

The capacity of receiving pleaſure from theſe muſical ſounds, is, in fact, a peculiar and internal ſenſe; but of a much more refined nature than the external ſenſes: for in the pleaſures ariſing from our internal ſenſe of harmony, there is no prior uneaſineſs neceſſary, in order to our taſting them in their full perfection; neither is the enjoyment of them attended either with languor or diſguſt. It is their peculiar and eſſential property, to diveſt the ſoul of every unquiet paſſion, to pour in upon the mind a ſilent and ſerene joy, beyond the power of words to expreſs, and to fix the heart in a rational,

rational, benevolent, and happy tranquillity.

But, though this be the natural effect of *melody* or *harmony* on the imagination, when ſimply conſidered; yet when to theſe is added the force of *Muſical Expreſſion*, the effect is greatly increaſed; for then they aſſume the power of exciting all the moſt agreeable paſſions of the ſoul. The force of ſound in alarming the paſſions is prodigious. Thus, the noiſe of thunder, the ſhouts of war, the uproar of an enraged ocean, ſtrike us with terror: ſo again, there are certain ſounds natural to joy, others to grief or deſpondency, others to tenderneſs and love; and by hearing *theſe*, we naturally ſympathize with thoſe who either *enjoy* or *ſuffer*. Thus muſic, either by imitating theſe various ſounds in due ſubordination to the laws of *air* and *harmony*, or by any other method of aſſociation, bringing the objects of our paſſions before us (eſpecially when thoſe objects are determined, and made as it were viſibly and

intimately preſent to the imagination by the help of words) does naturally raiſe a variety of paſſions in the human breaſt, ſimilar to the ſounds which are expreſſed: and thus, by the muſician's art, we are often carried into the fury of a battle or a tempeſt, we are by turns elated with joy, or ſunk in pleaſing ſorrow, rouzed to courage, or quelled by grateful terrors, melted into pity, tenderneſs, and love, or tranſported to the regions of bliſs, in an extacy of divine praiſe.

But beyond this, I think we may venture to aſſert, that it is the peculiar quality of Muſic to raiſe the *ſociable and happy paſſions*, and to *ſubdue* the *contrary ones*. I know it has been generally believed and affirmed, that its power extends alike to every affection of the mind. But I would offer it to the conſideration of the public, whether this is not a general and fundamental error. I would appeal to any man, whether ever he found himſelf urged to acts of ſelfiſhneſs, cruelty, treachery, revenge, or malevolence, by the

the power of muſical ſounds? or if he ever found jealouſy, ſuſpicion, or ingratitude engendered in his breaſt, either from HARMONY or DISCORD? I believe no inſtance of this nature can be alledged with truth. It muſt be owned, indeed, that the force of muſic may urge the *paſſions* to an exceſs, or it may fix them on falſe and improper objects, and may thus be pernicious in its effects: but ſtill the paſſions which it raiſes, though they may be *miſled* or *exceſſive*, are of the benevolent and ſocial kind, and in their intent at leaſt are diſintereſted and noble[a].

As

[a] Leſt the two paſſions above-mentioned, of *terror* and *grief*, ſhould be thought an exception to this rule, it may not be improper to remark as to the firſt, that the *terror* raiſed by *Muſical Expreſſion*, is always of that grateful kind, which ariſes from an impreſſion of ſomething terrible to the imagination, but which is immediately diſſipated, by a ſubſequent conviction that the danger is entirely imaginary: of the ſame kind is the terror raiſed in us, when we ſtand near the edge of a precipice, or in ſight of a tempeſtuous ocean, or are preſent at a tragical repreſentation on the ſtage: in all theſe caſes, as in that of muſical expreſſion, the ſenſe of our *ſecurity* mixes itſelf with the terrible impreſſions, and melts them into a very ſenſible delight. As to the ſecond inſtance, that of

 grief,

As I take this to be the truth of the caſe, ſo it ſeems to me no difficult matter to aſſign a ſufficient reaſon for it: we have already ſeen that it is the natural effect of air or harmony to throw the mind into a pleaſurable ſtate: and when it hath obtained this ſtate, it will of courſe exert thoſe powers, and be ſuſceptible of thoſe paſſions, which are the moſt natural and agreeable to it. Now theſe are altogether of the benevolent ſpecies; inaſmuch as we know that the contrary affections, ſuch as anger, revenge, jealouſy, and hatred, are always attended with anxiety and pain: whereas all the various modifications of love, whether human or divine, are but ſo many kinds of immediate happineſs. From this view of things therefore it neceſſarily follows, that every ſpecies of muſical ſound muſt tend to diſpel the malevolent paſſions, becauſe they are *painful*; and nouriſh

grief, it will be ſufficient to obſerve, that as it always has ſomething of the ſocial kind for its foundation, ſo it is often attended with a kind of ſenſation, which may with truth be called *pleaſing*.

thoſe

thoſe which are benevolent, becauſe they are *pleaſing*.

The moſt general and ſtriking inſtance of the power of Muſic, perhaps, that we know of, is that related of the *Arcadians* by POLYBIUS, in the fourth book of his hiſtory; which, as it expreſsly coincides with the ſubject in queſtion, I ſhall venture to give the reader entire.

This judicious hiſtorian, ſpeaking of the cruelties exerciſed upon the *Cynæthians* by the *Ætolians*, and the little compaſſion that their neighbours had ſhewn them; after having deſcribed the calamities of this people, abhorred by all *Greece*, adds the following remarks:

"As the *Arcadians* are eſteemed by "the *Greeks*, not only for the gentleneſs "of their manners, their beneficence and "humanity towards ſtrangers, but alſo "for their piety to the gods; it may not "be amiſs to examine, in few words, "with regard to the ferocity of the *Cynæ-*"*thians*, how it is poſſible, being incon-"teſtable *Arcadians* from their origin,

" they are become ſo much diſtinguiſhed
" by their cruelty, and all manner of
" crimes, from the other *Greeks* of this
" time. I believe, it can only be imput-
" ed to their having been the firſt and
" ſole people of all the *Arcadians*, who
" were eſtranged from the laudable inſti-
" tutions of their anceſtors, founded upon
" the natural wants of all thoſe who in-
" habit *Arcadia*.

" The ſtudy of Muſic (I mean that
" which is worthy the name) has its
" utility every-where; but it is abſolute-
" ly neceſſary among the *Arcadians*. For
" we muſt not adopt the ſentiment of
" *Ephorus*, who, in the beginning of his
" writings, advances this propoſition un-
" worthy of him: *that Muſic is intro-*
" *duced amongſt men, as a kind of in-*
" *chantment, only to deceive and miſlead*
" *them*. Neither ſhould we imagine that
" it is without reaſon, that the ancient
" people of *Crete* and *Lacedæmon* have
" preferred the uſe of ſoft Muſic in war,
" to that of the trumpet; or, that the
" *Arca-*

" *Arcadians*, in eſtabliſhing their repub-
" lic, although in other reſpects extreme-
" ly auſtere in their manner of living,
" have ſhewn to Muſic ſo high a regard,
" that they not only teach this art to their
" children, but even compel their youth
" to a ſtudy of it to the age of thirty.
" Theſe facts are notoriouſly known. It
" is alſo known, that the *Arcadians* are
" almoſt the only people, among whom
" their youth, in obedience to the laws,
" habituate themſelves from their infancy,
" to ſing *hymns* and *pæans*, as is uſual
" among them, to the honour of the
" gods and heroes of their country.
" They are likewiſe taught the airs of
" *Philoxenus* and *Timotheus*; after which,
" every year, during the feaſts of *Bacchus*,
" this youth are divided into two bands,
" the one conſiſting of boys, the other of
" their young men, who, to the muſic
" of flutes, dance in their theatres with
" great emulation, celebrating thoſe games
" which take their names from each
" troop. Even in their aſſemblies and
" parties

" parties of pleaſure, the *Arcadians* divert
" themſelves leſs in converſation, or re-
" lating of ſtories, than in ſinging by
" turns, and inviting each other recipro-
" cally to this exerciſe. It is no diſgrace
" with them, to own their ignorance of
" other arts: but they cannot deny their
" ability in ſinging, becauſe, at all events,
" they are neceſſitated to acquire this ta-
" lent; nor, in confeſſing their ſkill, can
" they exempt themſelves from giving
" proofs of it, as that would be deemed
" amongſt them a particular infamy. Be-
" ſides this, at the care and expence
" of the public, their youth are trained
" in dancing and military exerciſes,
" which they perform to the muſic of
" flutes; and every year give proof of
" their abilities in the preſence of their
" fellow-citizens.

" Now it ſeems to me, that the firſt
" legiſlators, in forming ſuch kind of
" eſtabliſhments, have not had any de-
" ſign of introducing luxury and effe-
" minacy; but that they have chiefly had
" in

" in view the way of living among the
" *Arcadians*, which their manual and
" toilſome exerciſes rendered extremely
" laborious and ſevere; and the auſtere
" manners of this people, to which the
" coldneſs and ſeverity of the air in al-
" moſt every part of *Arcadia* did greatly
" contribute.

" For it is natural to partake of the
" quality of this element. Thence it is,
" that different people, in proportion to
" the diſtance which ſeparates them,
" differ from each other, not only in their
" exterior form and colour, but alſo in
" their cuſtoms and employments. The
" legiſlators, therefore, willing to ſoften
" and temper this ferocity and rugged-
" neſs of the *Arcadians*, made all thoſe
" regulations which I have here men-
" tioned; and inſtituted, beſides theſe, va-
" rious aſſemblies and ſacrifices, as well
" for the men, as for the women; and
" alſo dances for their children of both
" ſexes. In a word, they contrived all
" kinds of expedients to ſoften and aſ-
" ſwage,

" ſwage, by this culture of their man-
" ners, the natural rudeneſs and barbari-
" ty of the *Arcadians*.

" But the *Cynæthians*, who inhabit
" the moſt rude and ſavage parts of *Ar-*
" *cadia*, having neglected all thoſe helps,
" of which, on that account, they had ſo
" much the more occaſion; and being,
" on the contrary, ſubject to mutual di-
" viſions and conteſts, they are, at length,
" become ſo fierce and barbarous, that
" there is not a city in *Greece*, where
" ſuch frequent and enormous crimes are
" committed, as in that of *Cynætha*.

" An inſtance of the unhappy ſtate of
" this people, and of the averſion of all
" the *Arcadians* to their form of go-
" vernment, is the treatment that was
" ſhewn to their deputies which they ſent
" to the *Lacedemonians* after the horrible
" maſſacre in *Cynætha*. In all the towns
" of *Arcadia* which theſe deputies en-
" tered, immediate notice was given by an
" herald, that they ſhould inſtantly de-
" part. But the inhabitants of *Manti-*
" *nea*,

" *nea*, after the departure of theſe en-
" voys, went ſo far, as to purify themſelves
" by expiatory ſacrifices, and to carry the
" victims round the city and its territories,
" to purify both the one and the other.

" We have related all theſe things;
" firſt, that other cities may be prevent-
" ed from cenſuring in general the cuſ-
" toms of the *Arcadians*; or, leſt ſome
" of the people of *Arcadia* themſelves,
" upon falſe prejudices, that the ſtudy of
" Muſic is permitted them only as a ſu-
" perficial amuſement, ſhould be pre-
" vailed upon to neglect this part of their
" diſcipline: in the ſecond place, to en-
" gage the *Cynæthians*, if the gods
" ſhould permit, to humanize and ſoften
" their tempers, by an application to
" the liberal arts, and eſpecially to Muſic.
" For this is the only means, by which,
" they can ever be diſpoſſeſſed of that
" ferocity which they have contracted [b]."

Still

[b] See *Diſſertation où l'on fait voir, que les merveilleux effets, attribuez à la muſique des Anciens, ne prouvent point*

Still farther to confirm what is here advanced on the power of Muſic in raiſing the ſocial and nobler paſſions only, I will tranſcribe a paſſage from the celebrated *Baron de* MONTESQUIEU.

This learned and ſenſible writer, animadverting on the ſevere inſtitutions of the Ancients in regard to manners, having referred to ſeveral authorities among the *Greeks* on this head, particularly to the relation of POLYBIUS above quoted, proceeds thus.——"In the *Greek* republics "the magiſtrates were extremely em- "barraſſed. They would not have the "citizens apply themſelves to trade, to "agriculture, or to the arts; and yet "they would not have them idle. They "found, therefore, employment for them

point qu'elle fût auſſi parfaite que la nôtre. Par M. BURETTE. *Memoires de Literature, tirez des regiſtres de l'Academie Royale des Inſcriptions & Belles Lettres, Tom. ſeptieme*; whence the above fragment of POLYBIUS is tranſlated.

In the fifth, ſeventh, and eleventh vols. of the *Holland* edition of this collection, the reader will find ſeveral entertaining and curious tracts on the ſubject of Muſic.

"in

"in gymnaſtic and military exerciſes; "and none elſe were allowed by their in- "ſtitution. Hence the *Greeks* muſt be "conſidered as a ſociety of wreſtlers and "boxers. Now theſe exerciſes having a "natural tendency to render people har- "dy and fierce, there was a neceſſity for "tempering them with others that might "ſoften their manners. For this pur- "poſe, Muſic, which influences the mind "by means of corporeal organs, was ex- "tremely proper. It is a kind of me- "dium between the bodily exerciſes that "render men fierce and hardy, and ſpe- "culative ſciences that render them un- "ſociable and ſour. It cannot be ſaid "that Muſic inſpired virtue, for this "would be inconceivable: but it pre- "vented the effects of a ſavage inſtitu- "tion, and inabled the ſoul to have ſuch "a ſhare in the education, as it could "never have had without the aſſiſtance "of harmony.

"Let us ſuppoſe among ourſelves a "ſociety of men, ſo paſſionately fond of

"hunting,

" hunting, as to make it their ſole em-
" ployment; theſe people would doubt-
" leſs contract a kind of ruſticity and
" fierceneſs. But if they happened to
" receive a taſte for Muſic, we ſhould
" quickly perceive a ſenſible difference in
" their cuſtoms and manners. In ſhort,
" the exerciſes uſed by the *Greeks* excited
" only one kind of paſſions, *viz.* fierce-
" neſs, anger, and cruelty. But Muſic
" excites them all; it is able to inſpire
" the ſoul with a ſenſe of pity, lenity,
" tenderneſs, and love. Our moral
" writers, who declaim ſo vehemently
" againſt the ſtage, ſufficiently demon-
" ſtrate the power of Muſic over the
" ſoul.

" If the ſociety above-mentioned were
" to have no other Muſic than that of
" drums and the ſound of the trumpet,
" would it not be more difficult to accom-
" pliſh this end, than by the more melt-
" ing tones of ſofter harmony? The
" Antients were therefore in the right,
" when under particular circumſtances
" they

" they preferred one mode to another in
" regard to manners.

" But ſome will aſk, why ſhould
" Muſic be pitched upon preferable to
" any other entertainment? It is, becauſe
" of all ſenſible pleaſures there is none
" that leſs corrupts the ſoul [c]."

The fact the baron ſpeaks of, ſeems to confirm what is here ſaid on the power of Muſic: for we ſee that Muſic was applied by the *Greeks* to awaken the nobler paſſions only, ſuch as pity, lenity, tenderneſs, and love. But ſhould a ſtate apply Muſic to give a roughneſs of manners, or inſpire the contrary paſſions of hard-heartedneſs, anger, and cruelty, it would certainly miſs its aim; notwithſtanding that the baron ſeems to ſuppoſe the contrary. For he hath not alledged any inſtance, or any kind of proof in ſupport of his ſuppoſition. It is true, as he obſerves in the ſecond paragraph, that the ſound of drums or trumpets would have a different effect from the more

[c] Spirit of Laws, vol. I. p. 56.

melting tones of ſofter harmony: yet ſtill, the paſſions raiſed by theſe martial ſounds are of the *ſocial* kind: they may excite courage and contempt of death, but never hatred or cruelty.

SECT. II.

On the Analogies between Music and Painting.

FROM this ſhort theory we ſhould now proceed to offer a few obſervations relating to compoſition.

But as muſical compoſition is known to very few beſides the profeſſors and compoſers of Muſic themſelves; and as there are ſeveral reſemblances, or analogies between this art and that of *painting*, which is an art much more obvious in its principles, and therefore more generally known; it may not be amiſs to draw out ſome of the moſt ſtriking of theſe analogies; and by this means, in ſome

ſome degree at leaſt, give the common reader an idea of muſical compoſition.

The chief analogies or reſemblances that I have obſerved between theſe two noble arts are as follow:

1*ſt*, They are both founded in geometry, and have proportion for their ſubject. And though the undulations of air, which are the immediate cauſe of ſound, be of ſo ſubtile a nature, as to eſcape our examination; yet the vibrations of muſical *ſtrings or chords*, from whence theſe undulations proceed, are as capable of menſuration, as any of thoſe viſible objects about which painting is converſant.

2*dly*, As the excellence of a picture depends on three circumſtances, *deſign*, *colouring*, and *expreſſion*; ſo in Muſic, the perfection of compoſition ariſes from *melody*, *harmony*, and *expreſſion*. Melody, or air, is the work of invention, and therefore the foundation of the other two, and directly analagous to *deſign* in painting. Harmony gives beauty and ſtrength to the eſtabliſhed melodies, in

the ſame manner as colouring adds life to a juſt deſign. And, in both caſes, the expreſſion ariſes from a combination of the other two, and is no more than a ſtrong and proper application of them to the intended ſubject [d].

3dly, As the proper mixture of light and ſhade (called by the *Italians Chiaro-Oſcuro)* has a noble effect in painting, and is, indeed, eſſential to the compoſition of a good picture; ſo the judicious mix-

[d] *Melody* thus diſtinguiſhed as the foundation of a muſical compoſition, and compared to *deſign* in Painting, hath been thought by ſome a vague and indeterminate analogy; becauſe *harmony*, rather than *melody*, ought to be eſteemed the higheſt excellence of every muſical work: yet, though this be admitted, it may ſtill juſtly be ſaid, that *melody* is, in reality, the *ground-work*, as it is the *firſt principle* which engages the compoſer's attention.

Thus, to ſtrike out a *muſical ſubject*, and to carry it into *various melodies*, may be compared to the *firſt ſketches*, or *out-lines* in a picture; *(this, I conceive, is what the painters call deſign)*; and thence theſe *leading principles* may be called the *foundation* of every finiſhed piece in either of the arts.

Therefore, wherever I ſpeak of harmony, in the courſe of this Eſſay, I do not conſider it as the firſt, but moſt important circumſtance, which adorns, and ſupports the whole performance.

ture

ture of concords and diſcords is equally eſſential to a muſical compoſition: as ſhades are neceſſary to relieve the eye, which is ſoon tired and diſguſted with a level glare of light; ſo diſcords are neceſſary to relieve the ear, which is otherwiſe immediately ſatiated with a continued and unvaried ſtrain of harmony. We may add (for the ſake of thoſe who are in any degree acquainted with the theory of Muſic) that the *preparations* and *reſolutions* of diſcords, reſemble the ſoft gradations from light to ſhade, or from ſhade to light, in Painting.

4thly, As in Painting there are three various degrees of diſtances eſtabliſhed, *viz.* the *fore-ground*, the *intermediate part*, and the *off-ſkip*; ſo in Muſic there are three different parts ſtrictly ſimilar to theſe, *viz.* the baſs (or fore-ground), the tenor (or intermediate), and the treble (or off-ſkip). In conſequence of this, a muſical compoſition without its baſs, is like a landſcape without its fore-ground; without its tenor, it reſembles

a landſcape deprived of its intermediate part; without its treble, it is analagous to a landſcape deprived of its diſtance, or off-ſkip. We know how imperfect a picture is, when deprived of any of theſe parts; and hence we may form a judgement of thoſe who determine on the excellence of any muſical compoſition, without ſeeing or hearing it in all its parts, and underſtanding their relation to each other.

5thly, As in Painting, eſpecially in the nobler branches of it, and particularly in hiſtory-painting, there is a principal figure, which is moſt remarkable and conſpicuous, and to which all the other figures are referred and ſubordinate; ſo, in the greater kinds of muſical compoſition, there is a principal or leading *ſubject*, or ſucceſſion of notes, which ought to prevail, and be heard through the whole compoſition; and to which, both the air and harmony of the other parts ought to be in like manner referred and ſubordinate.

6thly,

6thly, So again, as in painting a groupe of figures, care is to be had, that there be no deficiency in it; but that a certain fulneſs or roundneſs be preſerved, ſuch as *Titian* beautifully compared to a bunch of grapes; ſo, in the nobler kinds of muſical compoſition, there are ſeveral inferior ſubjects, which depend on the principal: and here the ſeveral ſubjects (as in painting the figures do) are, as it were, to *ſuſtain* and *ſupport* each other: and it is certain, that if any one of theſe be taken away from a ſkillful compoſition, there will be found a deficiency highly diſagreeable to an experienced ear. Yet this does not hinder but there may be perfect compoſition in two, three, four, or more parts, in the ſame manner as a groupe may be perfect, though conſiſting of a ſmaller or greater number of figures. In both caſes, the painter or muſician varies his diſpoſition according to the number of parts, or figures, which he includes in his plan.

7thly, As in viewing a picture, you ought to be removed to a certain diſtance, called the point of ſight, at which all its parts are ſeen in their juſt proportions; ſo, in a concert, there is a certain diſtance, at which the ſounds are melted into each other, and the various parts ſtrike the ear in their proper ſtrength and ſymmetry. To ſtand cloſe by a baſſoon, or double-baſs, when you hear a concert, is juſt as if you ſhould plant your eye cloſe to the fore-ground when you view a picture; or as if, in ſurveying a ſpacious edifice, you ſhould place yourſelf at the foot of a pillar that ſupports it.

Laſtly, The various *ſtyles* in Painting —the grand—the terrible—the graceful—the tender—the paſſionate—the joyous—have all their reſpective analogies in Muſic.—And we may add, in conſequence of this, that as the manner of handling differs in Painting, according as the ſubject varies; ſo, in Muſic, there are various inſtruments ſuited to the different kinds of muſical compoſitions, and particularly adapted

adapted to, and expreſſive of, its ſeveral varieties. Thus, as the rough handling is proper for battles, ſieges, and whatever is great or terrible; and, on the contrary, the ſofter handling, and more finiſhed touches, are expreſſive of love, tenderneſs, or beauty: ſo, in Muſic, the trumpet, horn, or kettle-drum, are moſt properly employed on the firſt of theſe ſubjects, the lute or harp on the laſt. There is a ſhort ſtory in the TATLER [c], which illuſtrates this analogy very prettily. Several eminent painters are there repreſented in picture as muſicians, with thoſe inſtruments in their hands which moſt aptly repreſent their reſpective manner in Painting.

[c] N° 153.

PART II.

On MUSICAL COMPOSITION.

SECT. I.

ON THE TOO CLOSE ATTACHMENT TO AIR, AND NEGLECT OF HARMONY.

THESE obſervations being premiſed, for the ſake of thoſe who are not particularly converſant in the theory of Muſic; let us now proceed to conſider this art with regard to its compoſition.

We have already obſerved, that there are, properly ſpeaking, but three circumſtances, on which the worth of any muſical compoſition can depend. Theſe are *melody*, *harmony*, and *expreſſion*. When theſe three are united in their full excellence, the compoſition is then perfect: if any of theſe are wanting or imperfect, the compoſition is proportionably defective. The chief endeavour, therefore, of the ſkillful compoſer, muſt be "to unite all "theſe various ſources of beauty in every "piece;

"piece; and never ſo far regard or "idolize any one of them, as to deſpiſe "and omit the other two."

Several examples will hereafter be given of conſiderable maſters, who, through an exceſſive fondneſs for one of theſe, have ſacrificed the reſt, and have thus fallen ſhort of that perfection and variety, which a correct ear demands.

The firſt error we ſhall note is, where the harmony, and conſequently the expreſſion, is neglected for the ſake of air, or rather an extravagant modulation.

The preſent faſhionable extreme of running all our muſic into one ſingle part, to the utter neglect of all true harmony, is a defect much more eſſential than the neglect of modulation only; inaſmuch as harmony is the very cement of all muſical compoſition.

As in the work of harmony chiefly, the various contrivances of a good compoſition are laid out and diſtinguiſhed, which, with a full and perfect execution in all the parts, produce thoſe noble effects we often

often find in grand performances: ſo we may conſider the improvement of *air*, as the buſineſs of invention and taſte.

But, if we may judge from the general turn of our modern Muſic (I ſpeak not of the *Engliſh* only), this due regard, as well to a natural ſucceſſion of melodies, as to their harmonious accompanyments, ſeems generally neglected or forgotten. Hence that deluge of unbounded *extravaganzi*, which the unſkillful call invention, and which are merely calculated to ſhew an execution, without either propriety or grace.

In theſe vague and unmeaning pieces, we often find the bewildered compoſer, either ſtruggling with the difficulties of an extraneous modulation, or tiring the moſt conſummate patience with a tedious repetition of ſome jejune thought, imagining he can never do enough, till he has run through every *key* that can be crowded into one *movement*; till, at length, all his force being exhauſted, he drops into a dull *cloſe*; where his languid piece ſeems rather

rather to expire and yield its laſt, than conclude with a ſpirited and well-timed *cadence*.

Theſe kinds of compoſitions are greatly defective alſo in point of harmony, and chiefly in the baſs, which is often impertinently airy, or, at beſt, incapable of giving either ſpirit or fullneſs to the treble; in both caſes the compoſer not allotting to the baſs, the only part which it ought to bear in the whole conſtruction, *viz.* the foundation of all the reſt.

A muſical compoſition, in this light, may not unaptly be compared to the elevation of a building, where it is eaſy to diſcern what are the proportions and ornaments ſuitable to each degree, or aſcent, in the elevation: and where the moſt common obſerver would laugh at ſeeing their order inverted, and the heavy and plain *Tuſcan*, cruſhing down the light and delicate *Ionic*.

Thus they ſtrive, rather to ſurprize, than pleaſe the hearer: and, as it is eaſier to diſcern what is excellent in the *per-*

formance, than *compoſition* of Muſic; ſo we may account, why many have been more induſtrious to improve and diſtinguiſh themſelves in the *practice*, than the *ſtudy* of this ſcience.

To this ſilly vanity we may attribute that ſtrange attachment to certain unmeaning compoſitions, which many of our fluent performers have profeſſed; their chief ambition being to diſcover a *ſwift*, rather than a *judicious* or *graceful* hand. That performers of this taſte have ſo much in their power, is, at once, the misfortune and diſgrace of Muſic: for, whatever merit a compoſition may have in other reſpects, yet if, from a due regard to the conſtruction of the harmony and fugues, all the parts be put upon a level, and, by that means, their ſupreme pride and pleaſure of a *tedious ſolo* be not admitted, it is with them a ſufficient reaſon of condemning the whole.

The generality of our muſical virtuoſi are too eaſily led by the opinions of ſuch maſters; and, where there is no real diſcernment,

cernment, prejudice and affectation will ſoon aſſume the place of reaſon. Thus, through the inordinate vanity of a few leading performers, a diſproportionate fame hath been the lot of ſome very indifferent compoſers, while others, with real merit, have been almoſt totally unknown.

It may be worth conſidering, from whence this falſe taſte hath had its riſe. And 1*ſt*, it may, perhaps, be affirmed with truth, that the falſe taſte, or rather the total want of taſte, in thoſe who hear, and who always aſſume to themſelves the privilege of *judging*, hath often produced this low ſpecies of Muſic: for it muſt be owned, that this kind of compoſition is apt, above all others, at firſt hearing, to ſtrike an unſkillful ear; and hence the maſters have often ſacrificed their art to the groſs judgement of an indelicate audience.

But 2*dly*, It hath often had its riſe from the compoſer's beſtowing his labour and attention on ſome trifling and unfruit-

unfruitful ſubject, which can never allow of an eaſy and natural harmony to ſupport it. For, however pleaſing it may ſeem in its air, yet if it is not capable of admitting alſo a pleaſing accompanyment, it were much better laid aſide, than carried into execution. On this account it is, that many fugues are unſufferably tedious: their barren ſubjects affording no variety in themſelves, are therefore often repeated entire; or tranſpoſed, or turned topſey-turvey, inſomuch that little elſe is heard throughout the whole piece [f].

[f] I know it is a received opinion among the *connoiſſeurs* in Muſic, that the beſt *ſubjects* for *fugues*, or *airs*, are pretty much exhauſted; and, perhaps, their obſervation may be right: nevertheleſs, the ſkillful compoſer will ſo artfully vary and conduct them, that they will ſeem not only natural, but alſo new.

This may be ſeen by certain particular favourite paſſages, that are to be found in almoſt all the compoſitions of our greateſt maſters.

I would not be underſtood to mean here, thoſe ſlaviſh imitations of whole movements together, eſpecially of many of CORELLI's, which ſhew their compoſers ſo deſtitute of all invention, or contrivance, as not to ſtrike out one thought or device, that can juſtly be called original.

3*dly*,

3*dly*, Another ſource, and, perhaps, the moſt general, is that low idea of compoſition, wherein the ſubject, or air, is no ſooner led off, than it is immediately deſerted, for the ſake of ſome ſtrange unexpected flights, which have neither connection with each other, nor the leaſt tendency to any deſign whatever. This kind of random work is admirably calculated for thoſe who *compoſe* without *abilities*, or *hear* without *diſcernment*; and therefore we need not wonder, that ſo large a ſhare of the Muſic that hath of late appeared, ſhould fall under this denomination.

How different from the conduct of theſe ſuperficial adventurers in Muſic, is that of the able and experienced compoſer; who, when he hath exerted his fancy on any favourite ſubject, will reſerve his ſketch, till at his leiſure, and when his judgement is free, he can again and again correct, diminiſh, or enlarge his plan; ſo that the whole may appear,

though ſeverely ſtudied, eaſy and natural, as if it flowed from his firſt attempt [g].

Many extempore thoughts, thrown out in the fire and ſtrength of imagination, have ſtood this critical review, and filled the happy author with uncommon tranſport. It is then he gains freſh vigour, and renews his toil, to range and harmonize the various melodies of his piece [h].

It may be proper now to mention, by way of example on this head, the moſt noted compoſers who have erred in the extreme of an unnatural modulation; leaving thoſe of ſtill inferior genius, to

[g] —— ut ſibi quivis
Speret idem; ſudet multùm, fruſtraque laboret,
Auſus idem: tantum ſeries junctúraque pollet.
—— Such fiction would I raiſe,
As all might hope to imitate with eaſe;
Yet while they ſtrive the ſame ſucceſs to gain;
Should find their labour, and their hopes are vain:
Such grace can order and connection give.
HOR. *Art. Poet.* ver. 240. FRANCIS.

[h] CORELLI employed the greateſt part of his life in reviſing and correcting his works, which the many grand and beautiful contrivances in his harmony may ſufficiently evince.

that

that oblivion to which they are deſervedly deſtined.

Of the firſt and loweſt claſs are, VIVALDI, TESSARINI, ALBERTI, and LOCCATELLI, whoſe compoſitions, being equally defective in various harmony, and true invention, are only a fit amuſement for children; nor indeed for theſe, if ever they are intended to be led to a juſt taſte in Muſic.

Under the ſecond claſs, and riſing above theſe laſt mentioned in dignity, as they pay ſomewhat more of regard to the principles of harmony, may be ranked ſeveral of our modern compoſers for the *Opera*. Such are HASSE, PORPORA, TERRADELLAS, and LAMPUGNIANI. Though I muſt take the liberty to ſay, that beſides their too little regard to the principles of true harmony, they are often defective in one ſenſe, even with regard to air; I mean, by an endleſs repetition of their *ſubject*, by wearing it to rags, and tiring the hearer's patience.

Of the third and higheſt claſs of compoſers, who have run into this extreme of modulation, are VINCI, BONONCINI, ASTORGO, and PERGOLESE. The frequent Delicacy of whoſe airs, is ſo ſtriking, that we almoſt forget the defect of harmony, under which they often labour. Their faults are loſt amidſt their excellencies; and the critic of taſte is almoſt tempted to blame his own ſeverity, in cenſuring compoſitions, in which he finds charms ſo powerful and commanding.

However, for the ſake of truth, it muſt be added, that this taſte, even in its moſt pardonable degree, ought to be diſcouraged, becauſe it ſeems naturally to lead to the ruin of a noble art. We need only compare the preſent with paſt ages, and we ſhall ſee a like cataſtrophe in the art of painting. "For (as an ingenious "writer very juſtly remarks) while the "maſters in this fine art confined the "pencil to the genuine forms of grace "and greatneſs, and only ſuperadded to "theſe, the temperate embelliſhments of a chaſ-

"a chaſtiſed and modeſt colouring, the "art grew towards its perfection: but "no ſooner was their attention turned "from *truth*, *ſimplicity*, and *deſign*, than "their credit declined with their art; "and the experienced eye, which con-"templates the old pictures with admira-"tion, ſurveys the *modern* with indif-"ference or contempt [i]." [k]

[i] *Browne's* Eſſays on the Characteriſtics, p. 390.

[k] Painting was arrived at the ſummit of perfection, when Muſic was far behind, and but ſlowly advancing, though greatly encouraged and admired. The works of PALESTINA in that infant-ſtate of Muſic, may be conſidered as the firſt lights of harmony: while thoſe of RAPHAEL, his contemporary and fellow-citizen, not only excelled the ſeveral eminent maſters that went before him, but to this day remain unequalled. Painting, ſince that period, hath undergone various changes, and is now far ſhort of the pre-eminence, which, perhaps, it once had above its ſiſter-arts. In regard to Muſic, *that* alſo, from the time of PALESTINA to the preſent, hath been ſubject to a ſeries of alterations, both in its ſtile and method of compoſition; but if we except the interruption it hath found from a national bad taſte in ſome parts of *Europe*, it ſeems, upon the whole, rather to have gradually improved.

SECT. II.

On the too close attachment to Harmony, and neglect of Air.

HAVING noted the reigning defect of the modern compoſers, ariſing from their ſuperficial uſe of modulation, to the utter neglect of all true harmony; the next thing that offers itſelf, is the very reverſe of this. I mean, the too ſevere attachment of the Ancients [1] to harmony, and the neglect of modulation. The old maſters, in general, diſcover a great depth of knowledge in the conſtruction of their harmony. Their ſubjects are invented, and carried on with wonderful art; to which they often add a conſiderable energy and force of expreſſion: yet, we muſt own, that with regard to *air* or modulation, they are often defective. Our old cathedral muſic

[1] By the Ancients are meant, thoſe who lived from the time of Palestina to the introduction of modern operas.

ſic is a ſufficient proof of this: here we generally find the more ſtriking beauties of air or modulation, give way to a dry rule of counterpoint: many an elaborate piece, by this means, inſtead of being ſolemn, becomes formal; and while our thoughts, by a *natural* and pleaſing melody, ſhould be elevated to the proper objects of our devotion, we are only ſtruck with an idea of ſome *artificial* contrivances in the harmony.

Thus the old Muſic was often contrived to diſcover the compoſer's *art*, as the modern is generally calculated to diſplay the performer's *dexterity*.

The learned *contrapuntiſt* may exerciſe his talent in many wonderful contrivances, as in *fugues* and *canons* of various *ſubjects* and *parts*, &c. But, where the maſter is thus ſeverely intent in ſhewing his art, he may, indeed, amuſe the *underſtanding*, and amaze the *eye*, but can never touch the *heart*, or delight the *ear*.

I have often thought that the ſtate of Muſic, at different times, might, very

appoſitely, be compared to the ſeries of alterations in the art of building. We cannot, indeed, with the ſame certainty and preciſion, determine what may have been the perfection of Muſic, in its original ſtate, among the Ancients: yet, the ſhort analogy which follows, may ſerve to evince, that both theſe arts have varied according to the taſte of particular ages.

It is well known, that in old *Greece* and *Rome* architecture was in its higheſt perfection; and that, after their ſeveral empires were overthrown, theſe glorious monuments of their taſte and genius were almoſt entirely deſtroyed. To theſe ſucceeded a ſtrange mixture of the *antique* and *barbarous* Guſto, which has ſince been diſtinguiſhed by the name of Gothic. In theſe latter ages this art has gradually returned to its former ſtate; and the ancient reliſh of the grand, the ſimple, and convenient is revived.

And thus we may diſtinguiſh the three great *æras* of Muſic.

Amongſt

Amongſt the Ancients, the true ſimplicity of *melody*, with, perhaps, ſome mixture of plain unperplexed *harmony*, ſeems to have been that *magic ſpell*, which ſo powerfully inchanted every hearer.

At the revival of this art in the time of Pope GREGORY, a new ſyſtem, and new laws of harmony were invented, and afterwards enlarged by GUIDO ARETINO: but this ſerved only to lead the plodding geniuſes of thoſe times (and ſince, their rigid followers) to incumber the art with a *confuſion of parts*, which, like the numerous and trifling ornaments in the *Gothic architecture*, was productive of no other pleaſure, than that of wondering at the patience and minuteneſs of the artiſt, and which, like *that* too, by men of taſte, hath long been exploded [m].

At preſent our taſte is greatly more diverſified, more ſubjected to the genius

[m] In the reign of queen *Elizabeth*, and *James* I, the muſicians were famous for compoſing leſſons, *&c.* in forty parts. See *Faſti Oxon.* under the articles *Bird* and *Bull*.

and

and language of particular countries, and leſs confined by thoſe rigorous laws; the leaſt deviation from which, was formerly thought an unpardonable offence; as if thoſe laws were intended to fix the boundaries of genius, and prevent the advancement of ſcience.

But, as we have ſaid, the art (though ſtill fluctuating) has now gained much freedom and enlargement, from theſe minute and ſevere laws, and is returning nearer to its ancient ſimplicity. The moſt eminent compoſers of late years, have not ſhewn any great fondneſs for a multiplicity of parts, which rather deſtroy than aſſiſt the force and efficacy of Muſic: neither have they deprived the charms of *melody* of their peculiar province, by ſtunning the ear with an *harmony* too intricate and multifarious. And, I believe, upon a general ſurvey of the particular genius of different maſters, we ſhall find, that thoſe who have the leaſt of *nature* in their compoſitions, have generally endeavoured to ſupply the want

want of it, by the ſeverer application of *art*.

Yet, I would by no means be thought to include all the old maſters in this cenſure: ſome of them have carried muſical compoſition to that height of excellence, that we need think it no diſgrace to form our taſte of *counterpoint* on the valuable plans they have left us. Numbers of theſe indeed have fallen, and deſervedly, into oblivion; ſuch, I mean, who had only the cold aſſiſtance of art, and were deſtitute of genius. But there are others of this claſs, who, although the early period in which they wrote, naturally expoſed them to the defect here noted; yet the force of their genius, and the wonderful conſtruction of their fugues and harmony, hath excited the admiration of all ſucceeding ages. And here we ſhall find, that the compoſers of this claſs will naturally fall into three different ranks, in the ſame manner as thoſe we have already ventured to characterize in the preceding ſection.

 Among

Among theſe, PALESTINA, the firſt, not only in point of time [n], but of genius too, deſerves the high title of *father of harmony*. And the ſtyle of our great old maſter TALLIS [o], evidently ſhews he had ſtudied the works of this great compoſer, who lived to ſee his own ſyſtem of harmony take root, and flouriſh in many parts of *Europe*; but more eſpecially in *Italy*, where he was immediately ſucceeded by ſeveral eminent maſters, among whom, perhaps, ALLEGRI may be eſteemed the chief; whoſe compoſitions, with thoſe of PALESTINA, are ſtill performed in the Pope's chapel, and other choirs abroad: in all theſe maſters we ſee the ſame grand conſtruction of parts, and a parallel *defect* of *modulation*.

After theſe we may rank CARISSIMI, STRADELLA [p], and STEFFANI: authors of

[n] PALESTINA lived at *Rome*, in the time of LEO the Tenth; the period at which all arts revived.

[o] TALLIS was chapel-maſter in *Henry* the Eighth's time.

[p] STRADELLA is ſuppoſed to have been one of the firſt compoſers who introduced the recitative into vocal

of a much later date, indeed, and who lived alſo at different times: yet their works, though, in general, of the ſame character with thoſe of PALESTINA, are not, perhaps, of ſo high a claſs in one reſpect, nor ſo low in another. I mean, that although their character is that of *excellence in harmony* and *defect in air*; yet they are not ſo excellent in the former, nor ſo defective in the latter, as the venerable PALESTINA.

From the time of theſe maſters to the preſent, there has been a ſucceſſion of

vocal compoſitions. PURCEL, not long after him, aimed at ſomething like that ſpecies of muſic, not then known in *England*: but whether he had any connection with the *Italian* is doubtful. It is certain, however, this excellent maſter was poſſeſſed of all thoſe qualities that are requiſite to form a great compoſer; and, we may venture to ſay, had the genius of PURCEL been aſſiſted with ſuch an intercourſe, as we have had ſince his time, with the beſt maſters abroad, he might have ſtood eminent, perhaps, among the greateſt.

In his airs there is a mixture of harmony and fancy, that ſets him far above the reſt of his countrymen. In fine, what COWLEY and WALLER united, may be eſteemed among the poets; ſuch may PURCEL be thought among the muſicians.

many

many excellent compoſers, who ſeeing the defects of thoſe who preceded them, in the too great neglect of *air*, have adorned the nobleſt harmonies by a ſuitable *modulation*: yet ſtill, ſo far retaining the ſtyle of the more ancient compoſitions, as to make the *harmonic conſtruction* the leading character of their works; while the circumſtance of modulation remains only as a *ſecondary* quality. Such are the chaſte and faultleſs CORELLI; the bold and inventive SCARLATTI [q]; the ſublime CALDARA; the graceful and ſpirited RAMEAU [r].

To

[q] DOMENICO SCARLATTI, author of ſome excellent *leſſons* for the *harpſichord*, and ſon to the SCARLATTI here mentioned, may juſtly be ranked among the great maſters of this age. The invention of his *ſubjects* or *airs*, and the beautiful chain of *modulation* in all theſe *pieces*, are peculiarly his own: and though in many places, the fineſt *paſſages* are greatly diſguiſed with capricious *diviſions*, yet, upon the whole, they are original and maſterly.

[r] We cannot form an adequate idea of the genius of this maſter from his *concertos* for the harpſich rd alone, though excellent in their kind; but from his *operas* chiefly, which as yet, I believe, are but little known in *England*.

As

To theſe we may juſtly add our illuſtrious HANDEL; in whoſe manly ſtyle we often find the nobleſt harmonies; and theſe enlivened with ſuch a variety of modulation, as could hardly have been expected from one who hath ſupplied the town with muſical entertainments of every kind, for thirty years together [s].

Theſe

As in this ſpecies of compoſition, the undertaking is great and extenſive, ſo the compoſer's ſkill or inability will, in proportion, be diſtinguiſhed.

Hence it is we are inſtantly charmed with the happy talent of RAMEAU. His *choruſes*, *airs*, and *duetts*, are finely adapted to the various ſubjects they are intended to expreſs. In the firſt, he is noble and ſtriking: in the latter, chearful, eaſy, and flowing; and, when he would ſooth, moſt expreſſively tender. Beſides, among theſe are interſperſed a variety of *dances*, and other *inſtrumental pieces*, which agreeably relieve the ear from too ſevere an attention to the *vocal*, and, therefore, render theſe *operas* of RAMEAU more complete and entertaining, than many others of character that may excel them only in ſome particular circumſtance.

[s] The celebrated LULLI of *France*, and the old SCARLATTI at *Rome*, may be conſidered in the ſame light with HANDEL. They were both voluminous compoſers, and were not always equally happy in commanding their genius. Yet, upon the whole, they have been of infinite ſervice in the progreſs of Muſic: and if we take away from their

numerous

Theſe ſeem to be the principal authors, worthy the attention of a muſical enquirer, who have regarded the *harmonic ſyſtem* and the conſtruction of fugues as the principal object of their care; while at the ſame time, they have regarded the circumſtance of modulation ſo far as to deſerve a very high degree of praiſe on this account, though not the higheſt.

numerous works, all that is indifferent, there will ſtill enough remain that is excellent, to give them a diſtinguiſhed rank.

It is pretty remarkable, that the three maſters here mentioned, have, perhaps, enjoyed the higheſt local reputation, having all been the reigning favourites among the people, in the ſeveral countries where they reſided: and thence have been regarded as ſtanding models of perfection to many ſucceeding compoſers.

The *Italians* ſeem particularly indebted to the variety and invention of SCARLATTI; and *France* has produced a RAMEAU, equal, if not ſuperior to LULLI. The *Engliſh*, as yet, indeed, have not been ſo ſucceſsful: but whether this may be owing to any inferiority in the original they have choſe to imitate, or to a want of genius in thoſe that are his imitators (in diſtinguiſhing, perhaps, not the moſt excellent of his works) it is not neceſſary here to determine.

SECT. III.

ON MUSICAL EXPRESSION, SO FAR AS IT RELATES TO THE COMPOSER.

SO much concerning the two branches of muſic, *air* and *harmony*: let us now conſider the third circumſtance, which is *expreſſion*. This, as hath been already obſerved, "ariſes from a combination of "the other two; and is no other than a "ſtrong and proper application of them "to the intended ſubject."

From this definition it will plainly appear, that air and harmony are never to be deſerted for the ſake of expreſſion: becauſe expreſſion is founded on them. And if we ſhould attempt any thing in defiance of theſe, it would ceaſe to be *Muſical Expreſſion*. Still leſs can the horrid diſſonance of cat-calls deſerve this appellation, though the expreſſion or imitation be ever ſo ſtrong and natural.

And, as diſſonance and ſhocking ſounds cannot be called Muſical Expreſſion;

ſo neither do I think, can mere imitation of ſeveral other things be entitled to this name, which, however, among the generality of mankind, hath often obtained it. Thus the gradual riſing or falling of the notes in a long ſucceſſion, is often uſed to denote aſcent or deſcent; broken intervals, to denote an interrupted motion; a number of quick diviſions, to deſcribe ſwiftneſs or flying; ſounds reſembling laughter, to deſcribe laughter; with a number of other contrivances of a parallel kind, which it is needleſs here to mention. Now all theſe I ſhould chuſe to ſtyle imitation, rather than expreſſion; becauſe it ſeems to me, that their tendency is rather to fix the hearer's attention on the ſimilitude between the ſounds and the things which they deſcribe, and thereby to excite a reflex act of the underſtanding, than to affect the heart and raiſe the paſſions of the ſoul.

Here then we ſee a defect or impropriety, ſimilar to thoſe which have been above obſerved to ariſe from a too particular

cular attachment either to the *modulation* or *harmony*. For as, in the firſt caſe, the maſter often attaches himſelf ſo ſtrongly to the beauty of *air* or modulation, as to neglect the *harmony*; and in the ſecond caſe, purſues his harmony or fugues ſo as to deſtroy the beauty of modulation; ſo in this third caſe, for the ſake of a forced, and (if I may ſo ſpeak) an unmeaning imitation, he neglects both air and harmony, on which alone true muſical expreſſion can be founded.

This diſtinction ſeems more worthy our notice at preſent, becauſe ſome very eminent compoſers have attached themſelves chiefly to the method here mentioned; and ſeem to think they have exhauſted all the depths of expreſſion, by a dextrous imitation of the meaning of a few particular words, that occur in the hymns or ſongs which they ſet to muſic. Thus, were one of theſe gentlemen to expreſs the following words of *Milton*,

—— Their ſongs
Divide the night, and *lift* our thoughts to heav'n:

It is highly probable, that upon the word *divide*, he would run a *diviſion* of half a dozen bars; and on the ſubſequent part of the ſentence, he would not think he had done the poet juſtice, or *riſen* to that *height* of ſublimity which he ought to expreſs, till he had climbed up to the very top of his inſtrument, or at leaſt as far as a human voice could follow him. And this would paſs with a great part of mankind for muſical expreſſion; inſtead of that noble mixture of ſolemn airs and various harmony, which *indeed* elevates our thoughts, and gives that exquiſite pleaſure, which none but true lovers of harmony can feel.

Were it neceſſary, I might eaſily prove, upon general principles, that what I now advance concerning muſical imitation is ſtrictly juſt; both, becauſe Muſic as an imitative art has *very confined powers*, and becauſe, when it is an ally to poetry

poetry (which it ought always to be when it exerts its mimetic faculty) it obtains its end *by raiſing correſpondent affections* in the ſoul with thoſe which ought to reſult from the genius of the poem. But this has been already ſhewn, by a judicious writer[t], with that preciſion and accuracy which diſtinguiſhes his writings. To his excellent treatiſe I ſhall, therefore, refer my reader, and content myſelf, in this place, with adding two or three practical obſervations by way of corollary to his theory.

1*ſt*, As *Muſic* paſſing to the mind through the organ of the ear, can imitate only *by*[u] *ſounds and motions*, it ſeems reaſonable, that when *ſounds* only are the objects of imitation, the compoſer ought to throw the mimetic part entirely amongſt the accompanying *inſtruments*; becauſe it is probable, that the imitation will be too powerful in the *voice* which ought to

[t] Vide three treatiſes of *J. H.* the ſecond concerning poetry, painting, and muſic.
[u] Vide page 57 in the above treatiſe.

be engaged in *expreſſion* alone; or, in other words, in raiſing correſpondent affections with the part [x]. Indeed, in ſome caſes, expreſſion will coincide with imitation, and may then be admitted univerſally: as in ſuch *chromatic ſtrains* as are mimetic of the grief and anguiſh of the human voice [y]. But to the imitation of ſounds in the *natural* or *inanimate* world [z],

[x] I cannot bring a finer illuſtration of my meaning, than from the old ſong in *Acis* and *Galatea*.

Huſh, ye pretty warbling Quire;
Your thrilling ſtrains
Awake my pains,
And kindle ſoft deſire, &c.

Here the great compoſer has very judiciouſly employed the vocal part in the nobler office of expreſſing, with pathos, the plaintive turn of the words, while the ſymphony and accompanyment very chearfully imitate the ſinging of *the warbling quire*. But had Mr. HANDEL admitted this *imitation of ſound* into the vocal part, and made it imitate the *thrilling ſtrains of the birds* by *warbling diviſions*, it is manifeſt the expreſſion would have been much injured; whereas, according to his management of it, the *imitation* greatly aſſiſts the expreſſion.

[y] As, to take Mr *H's* own example, the chorus of Baal's Prieſts in Deborah. *Doleful tidings, how ye wound!*

[z] Such as the noiſe of animals, the roar of thunder, ocean, &c. The murmur of ſtreams.

this,

this, I believe, may be applied as a general rule.

2dly, When Muſic imitates *motions*, the rythm, and caſt of the air, will generally require, that both the vocal and inſtrumental parts coincide in their imitation. But then, be it obſerved, that the compoſer ought always to be more cautious and reſerved when he applies this faculty of Muſic to *motion*, than when he applies it to ſound: and the reaſon is obvious; the intervals in Muſic are not ſo ſtrictly ſimilar to animate or inanimate motions, as its tones are to animate or inanimate ſounds. Notes aſcending or deſcending by large intervals, are not ſo like the ſtalking of a Giant [a], as a flow of even notes are

[a] Mr *H.* has himſelf quoted a paſſage in *Acis* and *Galatea*, "*See what ample ſtrides he takes*," as imitative of the *walk* of *Polypheme*; but, I apprehend, the majeſty of that air rather affected him by an *aſſociation of ideas*, than any great ſimilarity in the imitation.

An aſſociation of this kind, ſeems to have ſtruck the author of the *Parallele des Italiens et des François en ce qui regarde la muſique*: "Pour la conformité "(ſays he) de l'air, avec le ſens des paroles, je n'ay "jamais rien entendu, en matiére de ſymphonies,

are to the murmuring of a ſtream [b]; and little jiggiſh ſlurrs are leſs like the nod of

" de comparable à celle qui fut exécutée à Rome, à " l'oratoire de S. Jerôme de la charité, le jour de " la Saint Martin de l'année 1697, ſur ces deux " mots, *mille ſaette, mille fléches:* c'etoit un air dont " les notes etoient pointées à la maniére des gigues; " le caractére de cet air imprimoit ſi vivement dans " l'ame l'idée de fleche: et la force de cette idée " ſeduiſoit tellement l'imagination, que chaque " violon paroiſſoit être un arc; & tous les archets, " autant de fléches décochées, dont les pointes ſem- " bloient darder la ſymphonie de toutes parts; on " ne ſauroit entendre rien de plus ingenieux & de " plus heureuſemeut exprimé."

We may learn from this, how far *muſical imitation*, ſimply conſidered, may amuſe the fancy of many who are leſs ſuſceptible of the more delicate and refined beauties of *expreſſion*.—The particular felicity of the *Frenchman*, in the muſical performance here deſcribed, ſeems to have depended on this ſimilitude, *viz.* that every *violin* appeared as a *bow*, and all the *bows*, like ſo many *arrows ſhot off*, the *points* of which, ſeemed to *dart* the ſymphony through all its parts. Perhaps, ſo far as *imitation* was neceſſary, his obſervation might be juſt. But were this an argument, that the buſineſs of *imitation* was ſuperior to every other in muſical compoſition, it would reduce the nobleſt ſpecies of it, ſtill lower than the *extravaganzi* of the inſtrumental performances which we have noted in the chapter on modulation.

[b] Here let me quote with pleaſure, the air which Mr HANDEL has adapted to thoſe charming words of MILTON;

Hide

of *Alexander* [c], than certain ſhakes and trills

Hide me from day's gariſh eye,
While the bee, with honied thigh,
At her flow'ry work does ſing,
And the waters murmuring;
With ſuch concert as they keep,
Entice the dewy-feather'd ſleep.
And let ſome ſtrange myſterious dream,
Wave at his wings in airy ſtream
Of lively portraiture diſplay'd,
Softly on my eyelids laid.
Then, as I wake, ſweet muſic breathe,
Above, about, and underneath;
Sent by ſome ſpirit, to mortals good,
Or th' unſeen genius of the wood.

Here the air and the ſymphony delightfully imitate the humming of the bees, the murmuring of the waters, and expreſs the ideas of quiet and ſlumber; but what, above all, demands this eulogium, is the maſter-ſtroke of accompanying the voice with trebles and tenors, only till he comes to theſe words,

" Then, as I wake, ſweet muſic, breathe,"

where *the baſs begins* with an effect that can be felt only, and not expreſſed.

I have choſen to give all my illuſtrations on this matter from the works of Mr HANDEL, becauſe no one has exerciſed this talent more univerſally, and becauſe theſe inſtances muſt alſo be moſt univerſally underſtood.

[c] With raviſh'd ears,
The monarch hears,
Aſſumes the god,
Affects to nod,
And ſeems to ſhake the ſpheres.

In

trills are to the voice of the nightingale [d].

3dly, As Muſic can only imitate motions and ſounds, and the *motions* only imperfectly; it will follow, that muſical imitation ought never to be employed in repreſenting objects, of which motion or ſound are not the principal conſtituents. Thus, to light, or lightning, we annex the property of celerity of motion; yet it will not follow from thence, that an extremely ſwift progreſſion of notes will raiſe the idea of either one or the other; becauſe, as we ſaid, the imitation muſt be, in theſe caſes, very partial [e]. Again, it is one property of froſt to make perſons ſhake and tremble; yet, a tremulous

In which air I am ſorry to obſerve, that the *affectation* of imitating this nod, has reduced the muſic as much below the dignity of the words, as *Alexander's* nod was beneath that of *Homer's Jupiter*.

[d] Vide il Penſeroſo.

Sweet bird, that ſhuns the noiſe of folly,
Moſt muſical, moſt melancholy.

[e] What ſhall we ſay to excuſe this ſame great compoſer, who, in his Oratorio of *Joſhua*, condeſcended to amuſe the vulgar part of his audience, by letting them *hear the ſun ſtand ſtill?*

movement of ſemitones, will never give the true idea of froſt: though, perhaps, they may of a trembling perſon.

4thly, As the aim of Muſic is to affect the paſſions in a pleaſing manner, and as it uſes melody and harmony to obtain that end, its imitation muſt never be employed on *ungraceful motions*, or *diſagreeable ſounds*: becauſe, in the one caſe, it muſt injure the *melody* of the air; and in the other, the *harmony* of the accompanyment; and, in both caſes, muſt loſe its intent of affecting the paſſions *pleaſingly*.

5thly, As imitation is only ſo far of uſe in Muſic, as when it aids the expreſſion; as it is only analogous to poetic imitation, *when poetry imitates* through mere natural media [f], ſo it ſhould only be employed in the ſame manner. To make the ſound echo to the ſenſe in deſcriptive lyric, and, perhaps, in the cooler parts of epic poetry, is often a great beauty; but, ſhould the tragic poet labour at ſhewing this art

[f] *H's* Treatiſes, p. 70.

in his moſt diſtreſsful ſpeeches; I ſuppoſe he would rather flatten than inſpirit his drama: in like manner, the muſical compoſer, who catches at every particular [g] epithet or metaphor that the part affords him, to ſhew his imitative power, will never fail to hurt the true aim of his compoſition, and will always prove the more deficient in proportion as his author is more pathetic or ſublime.

What then is the compoſer, who would aim at true muſical expreſſion, to perform? I anſwer, he is to blend ſuch an happy mixture of air and harmony, as will affect us moſt ſtrongly with the paſſions or affections which the poet intends to raiſe: and that, on this account, he is not principally to dwell on particular words in the way of imitation, but to comprehend the poet's general drift or intention, and on this to form his airs and harmony,

[g] To give but one inſtance, how many compoſers hath the ſingle epithet, WARBLING, miſled from the true road of expreſſion, like an *ignis fatuus*, and bemired them in a *pun*?

either

either by imitation (ſo far as imitation may be proper to this end) or by any other means. But this I muſt ſtill add, that if he attempts to raiſe the paſſions by imitation, it muſt be ſuch a temperate and chaſtiſed imitation as rather brings the object before the hearer, than ſuch a one as induces him to form a compariſon between the object and the ſound: for, in this laſt caſe, his attention will be turned entirely on the compoſer's art, which muſt effectually check the paſſion. The power of Muſic is, in this reſpect, parallel to the power of Eloquence: if it works at all, it muſt work in a ſecret and unſuſpected manner. In either caſe, a pompous diſplay of art will deſtroy its own intentions: on which account, one of the beſt general rules, perhaps, that can be given for muſical expreſſion, is that which gives riſe to the pathetic in every other art, *an unaffected ſtrain of nature and ſimplicity* [h].

There

[h] Whatever the ſtate of muſic may have been among the ancient *Greeks*, &c. or whether it was actually

There is no doubt but many rules may be deduced, both from the compoſitions of

actually capable of producing thoſe wonderful effects related of it, we cannot abſolutely determine; ſeeing all the uſes of their *enharmonic ſcale* are totally loſt; and of their muſical characters, which ſhould have conveyed to us their art, ſlender traces any where to be found. From the ſtructure of their inſtruments, we cannot form any vaſt ideas of their powers: * they ſeem to have been far inferior to thoſe in uſe at preſent: but which, indeed, being capable of as much execution as expreſſion, are only rendered more liable to be abuſed. Thus, the too great compaſs of our modern inſtruments, tempting as well the compoſer as performer, to exceed the natural bounds of harmony, may be one reaſon why ſome authors have ſo warmly eſpouſed the cauſe of the ancient Muſic, and run down that of the modern †.

I believe we may juſtly conclude, that the force and beauties of the ancient Muſic did not conſiſt ſo much in artful compoſitions, or in any ſuperiority of execution in the performance: as in the pure ſimplicity of its melody; which being performed in uniſons, by their vaſt choruſes of voices and inſtruments, no wonder the moſt prodigious effects were produced ‡. Since the time of GUIDO ARETINO §, the laws and principles of harmony have been conſiderably enlarged, and, by rendering this art more intricate and complex, have deprived it of

* CALMET's Diſſertation ſur la Muſique des Anciens.
† Sir WILLIAM TEMPLE's Works, 1ſt vol. fol. p. 162.
‡ BONET, Hiſtoire de la Muſique.
§ ARETINO lived in the eleventh century.

thoſe

of the beſt maſters, and from experience, in obſerving the effects which various ſounds have upon the imagination and affections. And I don't know, whether the ſame propriety, in regard to the part of expreſſion in *poetry*, may not as well be applied to *muſical expreſſion*; ſince there are diſcordant and harmonious inflections of muſical ſounds when united, and various modes or keys (beſides the various inſtruments themſelves), which,

thoſe plain, though ſtriking beauties, which, probably, almoſt every hearer could diſtinguiſh and admire. And I don't know whether this will not go ſome way, towards determining the diſpute concerning the ſuperior excellency of ancient and modern Muſic. It is to be obſerved, that the Ancients, when they ſpeak of its marvellous effects, generally conſider it as an adjunct to poetry. Now an art, in its progreſs to its own abſolute perfection, may arrive at ſome intermediate point; which is its point of perfection, conſidered as an art joined to another art; but not to its own, when taken ſeparately. If the Ancients, therefore, carried melody to its higheſt perfection, it is probable they puſhed the muſical art as far as it would go, conſidered as an adjunct to poetry: but harmony is the perfection of Muſic, as a ſingle ſcience. Hence then we may determine the ſpecific difference between the ancient and modern compoſitions, and conſequently their excellency.

like

like particular words, or ſentences in writing, are very expreſſive of the different paſſions, which are ſo powerfully excited by the numbers of poetry [i].

Thus the *ſharp* or *flat key*; ſlow or lively movements; the *ſtaccato*; the *ſoſte-*

i "Soft is the ſtrain when *Zephyr* gently blows,
" And the ſmooth ſtream in ſmoother numbers flows:
" But when loud ſurges laſh the ſounding ſhore,
" The hoarſe, rough verſe ſhould like the torrent roar.
" When *Ajax* ſtrives ſome rock's vaſt weight to throw,
" The line too labours, and the words move ſlow;
" Not ſo, when ſwift *Camilla* ſcours the plain,
" Flies o'er the unbending corn, and ſkims along the
" main.
" Hear how *Timotheus* vary'd lays ſurprize,
" And bid alternate paſſions fall and riſe!
" While, at each change, the ſon of *Libyan Jove*,
" Now burns with glory, and then melts with love:
" Now his fierce eyes with ſparkling fury glow,
" Now ſighs ſteal out, and tears begin to flow:
" *Perſians* and *Greeks* like turns of nature found,
" And the world's victor ſtood ſubdu'd by ſound!
" The power of Muſic all our hearts allow;
" And what *Timotheus* was, is *Dryden* now."
ESSAY on CRITICISM.

Perhaps, the powers of paſſion and verſe were never ſo happily exerted, for the purpoſe of Muſic, as in this ode: and as happily hath the *genius* of the *compoſer* * been united with *that* of the *poet*.

* Alexander's Feaſt, ſet to muſic by G. F. Handel.

nute,

nute, or ſmooth-drawn bow; the ſtriking *dieſis* [k]; all the variety of intervals, from a ſemitone to a tenth, *&c*; the various mixtures of harmonies, the preparation of diſcords, and their reſolution into concords, the ſweet ſucceſſion of melodies; and ſeveral other circumſtances beſides theſe, do all tend to give that variety of expreſſion which elevates the ſoul to joy or courage, melts it into tenderneſs or pity, fixes it in a rational ſerenity, or raiſes it to the raptures of devotion.

When we conſider the fulneſs of harmony, and variety of air, which may be included in the art of compoſing *fugues*, we may pronounce this ſpecies of compoſition, of all others, the moſt noble

k Or *quarter tone*, or leſs, if performed by the voice or violin, being an interval in the *enharmonic ſcale* of the Ancients, and amazingly powerful in rouſing the paſſions.

This interval is equally capable, in judicious hands, of exciting terror, grief, deſpondency, or the contrary paſſions, in their extremes; and the very wide difference, in this caſe, is chiefly produced from their different accompanyments, and the particular modulations in which they are employed.

and diffuſive; and which, like hiſtory-painting, does not only contain the chief excellencies of all the other ſpecies, but is likewiſe capable of admitting many other beauties of a ſuperior nature. But here, in the term *fugue*, I do not include alone, thoſe confined compoſitions, which proceed by regular anſwers, according to the ſtated laws of modulation, but chiefly, ſuch as admit of a variety of ſubjects, particularly for voices and inſtruments united; and which, with their *imitations*, *reverſes*, and other relative paſſages, are conducted throughout the whole, in ſubordination to their *principal*; and, as the leſſer beauties or decorations in poetry are ſubſervient to the fable of a tragedy, or heroic poem, ſo are theſe different, though kindred airs, in the ſame movement, in like manner, ſubſervient to ſome one principal deſign; and productive of all the grandeur, beauty, and propriety, that can be expected from the moſt extenſive plan in the whole range of muſical compoſition.

By

By a diverſity of harmonies, the chain and progreſſion of melodies is alſo finely ſupported; and thence, a greater variety of expreſſion will be found in the conſtruction of full Muſic. In this caſe, the compoſer hath the advantage of throwing his tender and delicate paſſages into the *ſolo*, or thoſe of a bolder expreſſion into the *chorus*; and as there are oftentimes a kind of *neutral* airs, if I may ſo call them, which, by the performer's art, may be made expreſſive of very different paſſions; or, as the ſame words, by a change in their accent, convey a different ſenſe; ſo this muſical expreſſion may be varied in ſuch a manner, that the ſame paſſage, which has been heard alone, if repeated, may alſo be formed into *chorus*; and *è contra*, the *chorus* into *ſolo*. In like manner may be diſpoſed the *forte* and *piano*.

We may alſo here remark, that in ranging different movements, in the ſame *concerto*, or in other ſuites of different airs, the confined order of keeping, in

the ſequel of theſe, to one or two *keys*, at moſt, produces but an irkſome monotony of ſounds: for it is not ſufficient, that different movements are of different ſpecies; their changes ſhould alſo appear, as well in their *keys*, as in their *air*: and the compoſer of taſte will ſhew his art in the arrangement of theſe *different pieces*, as well as in his variety of modulation, or other contrivances, in the *ſame piece* [1].

And,

[1] Such are the beautiful *cantatas* of BATTISTA PERGOLESE, printed at *Naples* in the year 1738. They are, perhaps, the moſt elegant performances, in this ſpecies of compoſition, that have yet appeared.

The *cantatas* of GIOVANNI BONONCINI, publiſhed in *London*, by ſubſcription, above thirty years ago, are alſo very fine, and may ſtill be called modern: though many performers, who hear and ſee no farther than the moſt periſhable part of a compoſition, have given them up to an exploded taſte: nevertheleſs, I ſhall venture to ſay, that the *airs* of BONONCINI are natural, and the *accompanied recitative* maſterly, and finely imagined in their progreſſion to the *tempo-giuſto*, or regular movement. I don't know any method of accompanyment with the voice, more delicate and affecting than this, in which the *Italians*, eſpecially the two great maſters here noted, are peculiarly happy.

PORPORA's

And, as *diſcords*, when judiciouſly managed, give their ſucceeding *concords* a yet more pleaſing harmony; in like manner ſome happy contrivance in changing the key of ſeparate movements, whether from *flat* to *ſharp*, or *vice verſa*, will ſtill, in a higher degree, afford relief and pleaſure to the hearer: many alterations of this kind may ſurely be affected without the leaſt diſagreeable ſurprize; ſince we are not always delighted when the modulation follows, as we naturally expect it, nor always ſhocked when *that* expectation is diſappointed.

Thus, by contrivances of this nature, we are charmed with an agreeable variety,

PORPORA's *cantatas* deſerve alſo a particular mention in this place. The moſt agreeable changes in modulation, from one movement to another, may be found in many of theſe, his maſter-pieces. The *adagios* are generally, indeed, too much lengthened; by which means, they are rather tedious when repeated from the *Da Capo*: and, notwithſtanding I have thought the ſubjects in them pleaſing, and have heard them very finely performed; yet could I never be convinced, that their author had learned the art of knowing when he had done enough.

and which, perhaps, equally to the moſt ſtriking *air*, commands the admiration of many lovers of Muſic, who yet can no otherwiſe account for the preference they may give to a fine compoſition, than purely from the pleaſure it affords them. In fine, it is this maſterly taſte and method of ranging, in beautiful order, the diſtinguiſhed parts of a compoſition, which gives the higheſt delight to thoſe who can enter into the real merits of this art:—a circumſtance, the muſical ſtudent would do well to conſider, before he engages in any trial of his talent that way. But, as example is of much greater force than any rule or precept whatever; I would recommend to him, a conſtant peruſal of the beſt compoſitions in *ſcore*, where he will find all the information he can deſire on this head [m].

After

[m] The muſical ſtudent being here ſuppoſed to have ſome previous knowledge in the rudiments of harmony, it might not be amiſs, before he attempts the more finiſhed parts, to take a particular ſurvey of RAMEAU's *Principles of Compoſition*, now tranſlated into *Engliſh*; for, however prevailing a good ear may

After all that has been, or can be ſaid, the energy and grace of *muſical expreſſion* is of too delicate a nature to be fixed by words: it is a matter of taſte, rather than of reaſoning, and is, therefore, much better underſtood by example than by precept. It is in the works of the great maſters, that we muſt look for the rules and full union of *air*, *harmony*, and *expreſſion*. Would modern compoſers condeſcend to repair to theſe fountains of knowledge, the public ear would neither be offended nor miſled by thoſe ſhallow and unconnected compoſitions, which have of late ſo much abounded, eſpecially thoſe inſipid efforts that are

may be found in the practice of compoſition, yet the rules of this art, as in all other arts, are founded in nature, and, therefore, muſt afford great aſſiſtance, even to thoſe who may think but ſlightly of them. As the works of art without genius, though maſterly, and ſtudied in their conſtruction, are often defective of ſpirit and taſte; ſo are thoſe of genius without art, very far from perfection: but when theſe are united, when the powers of nature, and the reſearches of art, are fully exerted, it is then only we may expect the nobleſt productions.

daily made to ſet to Muſic that flood of nonſenſe which is let in upon us ſince the commencement of our ſummer entertainments, and which, in the manner they are conducted, cannot poſſibly prove of any advantage to Muſic: trifling eſſays in poetry muſt depreſs, inſtead of raiſing, the genius of the compoſer; who vainly attempts, inſtead of giving aid to ſenſe (Muſic's noble prerogative), to harmonize nonſenſe, and make dulneſs pleaſing.

Thus, it fares with Muſic, as it fares with her ſiſter Poetry; for it muſt be owned, that the compoſitions laſt mentioned, are generally upon a level with the words they are ſet to: their fate too is generally the ſame; theſe *inſect* productions ſeldom out-living the *ſeaſon* that gives them birth.

It has been juſtly enough alledged [n], with regard to the *Italian* operas, that there are alſo many improprieties in theſe, which offend even the moſt common ob-

[n] Tosi on the florid Song, p. 91.

ſerver; particularly that egregious abſurdity of repeating, and finiſhing many ſongs with the firſt part; when it often happens, after the paſſions of anger and revenge have been ſufficiently expreſſed, that reconcilement and love are the ſubjects of the ſecond, and, therefore, ſhould conclude the performance. But, as if it were unnatural to leave the mind in this tranquil ſtate, the performer, or actor, muſt relapſe into all that tempeſt and fury with which he began, and leave his hearers in the midſt of it.

I have juſt hinted this unaccountable conduct of the *Italian* compoſers, by way of contraſt to a conduct as remarkably ridiculous in our own; I mean, our manner of ſetting one ſingle trifling air, repeated to many verſes, and all of them, perhaps, expreſſive of very different ſentiments or affections; than which, a greater abſurdity cannot poſſibly be imagined, in the conſtruction of any muſical compoſition whatſoever.

What may farther be obſerved in the compoſition of theſe little airs, is the general method of repeating the ſame thought in the *Ritornello*, which is heard in the ſong. By this means, the burthen of the tune, be it ever ſo common, muſt inceſſantly jingle in the ear, and produce nothing but ſome wretched alternations between the inſtrument and voice.

On the contrary, if the ſubject of the ſong was relieved by different paſſages in the inſtrumental part, but of a ſimilar air with the vocal; this kind of variety might ſupport the repetition of the whole, with ſomewhat more ſpirit.

Among the many excellent ballads which our language affords, I ſhall mention that of *Black-ey'd Suſan*, wrote by Mr GAY; and propoſe it as a ſpecimen, to ſhew by what methods a compoſer might handle this genus of the lyric poem: and which, indeed, is no other than to treat them, as the *Italians* have generally managed thoſe little love-ſtories which are the ſubject of their *ſerenatas*:

a kind

—a kind of muſical production, extremely elegant, and proper for this purpoſe. Therefore, I would recommend to our vocal compoſers, ſome ſuch method of ſetting to muſic the beſt *Engliſh* ſongs, and which, in like manner, will admit of various *airs* and *duetts*, with their *recitative*, or muſical narratives, properly interſperſed, to relieve and embelliſh the whole.

Thus one good ballad may ſupply a fruitful genius with a variety of incidents, wherein he will have ſufficient ſcope to diſplay his imagination, and to ſhew a judgement and contrivance in adapting his ſeveral airs to the different ſubjects of the poetry. By this means, not only a genteel and conſiſtent performance might be produced, but alſo fewer good maſters would laviſh their muſical thoughts on ſubjects ſo far beneath them: nor, on this account, would there be any dearth of thoſe agreeable and familiar airs, which might properly be calculated for thoſe entertainments, where

the

the public ear ſhould be always conſulted; and of which I have ſo good an opinion, that, were this difference between a juſt or falſe taſte but fairly ſubmitted to its deciſion, I ſhould not diſpute, but the compoſition which was moſt natural and pleaſing, would bid faireſt for the general approbation.

Yet, ſo long as our compoſers proſecute their ſtudies without the leaſt knowledge of any works but ſuch as are on a level with their own, they muſt never expect to advance in the eſteem of their judges. For, as the ſtriking beauties in a fine compoſition, elevate and enliven the fancy; ſo is it depreſſed and vitiated by too great a familiarity with whatever is mean and trifling.

He, therefore, that is bleſſed with happy talents for this art, let him ſhun all the means of catching the common air, which ſo ſtrangely infects and poſſeſſes too many compoſers; but, unleſs he has the virtue of the *bee*, who,

"—With

"——With taſte ſo ſubtly true,
"From pois'nous herbs extracts the healing
"dew;"

I fear, he muſt baniſh himſelf from almoſt every place of public reſort, and fly, perhaps, to monaſteries and cells, where the genuine charms of harmony may often, indeed, be found, for ſtores to grace his future productions.

Our church muſic is equally capable of improvements from the ſame ſources of taſte and knowledge. We ſeem, at preſent, almoſt to have forgot, that devotion is the original and proper end of it. Hence that ill-timed levity of air in our modern anthems, that fooliſh pride of execution in our voluntaries, which diſguſts every rational hearer, and diſſipates, inſtead of heightening, true devotion.

If our organiſt is a lover of poetry, without which, we may diſpute his love for Muſic; or indeed, if he has any well-directed paſſions at all; he cannot but feel ſome elevation of mind, when he hears the pſalm preceding his voluntary, pronounced

nounced in an awful and pathetic ſtrain: it is then he muſt join *his* part, and with ſome ſolemn air, relieve, with religious chearfulneſs, the calm and well-diſpoſed heart. Yet, if he feels not this divine energy in his own breaſt, it will prove but a fruitleſs attempt to raiſe it in that of others: nor can he hope to throw out thoſe happy inſtantaneous thoughts, which ſometimes far exceed the beſt-concerted compoſitions, and which the enraptured performer would often gladly ſecure to his future uſe and pleaſure, did they not as fleetly eſcape as they ariſe. He ſhould alſo be extremely cautious of imitating common ſongs or airs, in the ſubjects of this latter kind of performance; otherwiſe he will but too much expoſe religion to contempt and ridicule.

It may not derogate from our ſubject of church-muſic, juſt to mention the preſent method of ſinging the common pſalm tunes in the parochial ſervice, which are every where ſung without the leaſt regard to *time* or *meaſure*, by

drawling out every note to an unlimited length. It is evident, that both the *common* and *proper tunes* were originally intended to be ſung in the *alla-breve* time, or the regular pointing of two, three, or four *minims* in a *bar*:—a kind of movement, which every ear, with the leaſt practice, may eaſily attain: nor when they are ſung in parts, ſhould there be any more than three, *i. e.* one treble, tenor, and baſs; as too complex an *harmony* would deſtroy their natural *air*. And, in this ſtyle, our pſalm tunes are capable of all the ſolemnity that can be required from ſuch plain and unadorned harmony °.

Whoever

° The pious and ingenious Dr. WATTS, in his preface to his tranſlation of the Pſalms, very juſtly laments this miſerable drawling out the Pſalm. His remarks on this head ſo aptly coincide with the ſubject in queſtion, that I ſhall here tranſcribe them.

" It were to be wiſhed, that all congregations and
" private families would ſing as they do in foreign
" Proteſtant churches, without reading line by line.—
" It were to be wiſhed alſo, that we might not dwell
" ſo long upon every ſingle note, and produce the
" ſyllables to ſuch a tireſome extent, with a conſtant
" uniformity of time; which diſgraces the Muſic,
" and puts the congregation quite out of breath;

" whereas,

Whoever has heard the Proteſtant congregations abroad ſing, in parts, their pſalms or hymns, may recollect, with ſome pleaſure, that part of their religious worſhip; and their exceeding us ſo far in a performance of this kind, is chiefly owing to the exact *meaſure* in which thoſe tunes are ſung, and not to their *harmony*: for the greateſt part of our own, which were compoſed ſoon after the Reformation, by thoſe excellent maſters we had at that time, would doubtleſs be found, as well in regard to their ſolemn *air*, as *harmony*, equal, if not ſuperior, to any compoſitions of their kind. And we may further obſerve, that *air* is, in a higher degree, productive of both ſolemnity and chearfulneſs, than *harmony*: for there is a dignity and grace in the

" whereas, if the METHOD of SINGING were but
" reformed to a greater ſpeed of pronunciation, we
" might often enjoy the pleaſure of a longer pſalm,
" with leſs expence of time and breath; and our
" Pſalmody would be more agreeable to that of the
" ancient churches, more intelligible to others, and
" more delightful to ourſelves."

former,

former, when invented by genius, which a maſterly harmony may indeed aſſiſt, but can never produce.

However trifling it may appear to conſider this ſpecies of Muſic, I cannot but own, that I have been uncommonly affected with hearing ſome thouſands of voices hymning the Deity in a ſtyle of harmony adapted to that awful occaſion. But ſorry I am to obſerve, that the chief performer, in this kind of noble chorus, is too often ſo fond of his own conceits; that, with his abſurd graces, and tedious and ill-connected interludes, he miſleads or confounds his congregation, inſtead of being the rational guide and director of the whole.

It may be thought, perhaps, by thus depriving our organiſt of this public opportunity of ſhewing his dexterity, both in his voluntary and pſalm tune, that all performers indiſcriminately might be capable of doing the duty here required: but it will be found no ſuch eaſy matter to ſtrike out the true ſublimity of ſtyle,

which is proper to be heard, when the mind is in a devout ſtate; or, when we would be greatly ſolemn, to avoid the heavy and ſpiritleſs manner, which, inſtead of calmly relieving and lifting up the heart, rather ſinks it into a ſtate of deprivation.

We might ſoon arrive at a very different ſtyle and manner, as well in our compoſitions as performance; did we but ſtudy the works of the beſt chapel-maſters abroad, as CALDARA, LOTTI, GASPARINI, and many others, whoſe excellent compoſitions ought ſurely to be better known, and reſcued from the poſſeſſion of thoſe churliſh virtuoſi, whoſe unſociable delight is to engroſs to themſelves thoſe performances, which, in juſtice to their authors, as well as the world, they ought freely to communicate [p].

We

[p] The *Motetts* of CALDARA, are noble, pathetic, and finely adapted to the purpoſes here mentioned. LOTTI and GASPARINI have alſo compoſed various pieces for the ſervice of the church. But, as only the fame of them hath, as yet, reached me, I can only ſuppoſe them of a character, equal at leaſt to

We may clearly diſcern the effects of ſuch a commerce as is here propoſed, with the works of the greateſt maſters. The immortal works of CORELLI are in the hands of every one; and accordingly we find, that from him many of our beſt modern compoſers have generally deduced their elements of harmony. Yet there remains ſomething more to be done by our preſent profeſſors: they ought to be

to their other compoſitions, the peruſal of which have often afforded me a very ſingular pleaſure.

There is a compoſition for the church, which the connoiſſeurs, acquainted with its beauties, eſteem as inimitable in its way; namely, the *Stabat Mater*, &c. of the Baron D'ASTORGA. This nobleman had many excellencies, as a compoſer, and chiefly a ſimplicity of harmony, and an affecting ſtyle in *many* of his *airs* and *duetts*, which, undoubtedly, he has thrown, in ſome peculiar manner, into the performance here mentioned.

If ever I have the felicity of ſeeing this work, I ſhall expect to find it more equally conducted than the *Stabat Mater* of PERGOLESE. For, though it is the diſtinguiſhed character of this latter compoſer, to have ſucceeded in the *complaining, or ſorrowful ſtyle*; yet I have often thought there was wanting, in ſeveral movements of his *Stabat Mater*, the juſt diſtinction, which ought always to be obſerved, between the tenderneſs or paſſion of a theatrical ſcene, and the ſolemnity of devotion.

as intimately converſant with thoſe other great maſters, who, ſince CORELLI's time, have added both taſte and invention; and, by uniting theſe, have ſtill come nearer to the perfection of the *general-harmonic compoſition.*

The numerous ſeminaries in *Italy* ſeldom fail of producing a ſucceſſion of good maſters: from theſe we might ſelect ſuch pieces as would greatly contribute to the real ſolemnity of the cathedral ſervice. While others again, of a different kind, might be compiled and fitted for concertos, or other muſical purpoſes; ſo that there would never be wanting a variety of examples and ſubjects, for the practice of all ſtudents in harmony whatever: and, by an aſſiduous application to a greater and more comprehenſive ſtyle than we have hitherto attempted, we ſhould ſoon be able to acquire ſo true a taſte, as would lay a ſure foundation for the forming our own maſters [q].

It

[q] The *Italians* are allowed to excel all other nations in the arts of Painting and Muſic, but the reaſon

If it ſhould be aſked, who are the proper perſons to begin a reform in our church-muſic? It may be anſwered, the organiſts of cathedrals, who are, or ought to be, our *Maeſtri di Capella*, and by whom, under the influence and protection of their deans, much might be done to the advancement of their choirs: nor would they find any difficulty in accompliſhing this uſeful deſign, as there are many precedents to direct them, both from Dr. ALDRIDGE and others, who have introduced into their ſervice the celebrated PALESTINA and CARISSIMI with great ſucceſs. And if this method, when ſo little good Muſic was to be had, hath been

ſon is more obvious in the former than latter; for the recourſe to the *antique*, which *Italy* afforded to painting, muſt be the chief cauſe of its excellence in that art. Muſic could have no ſuch external aſſiſtance. The Goths had rooted out all tracks of the ancient melody. How then muſt we account for the ſuperior genius, which the *Italians* have, ſince that time, diſcovered in regard to Muſic? Not from the chimerical hypotheſis of air, climate, food, *&c.* but from the public and national care, which has ever attended it in that country, ſo different from the treatment it meets with in *England.*

found to advance the dignity and reputation of our cathedral ſervice; how much more may be expected at this time, from the number and variety of thoſe excellent compoſitions that have ſince appeared; and which may be eaſily procured, and adapted to the purpoſes here mentioned!

An improvement of this kind might be ſtill more eaſily ſet on foot, were there any hiſtory of the lives and works of the beſt compoſers; together with an account of their ſeveral *ſchools*, and the *characteriſtic taſte*, and *manner* of each: —a ſubject, though yet untouched, of ſuch extenſive uſe, that we may reaſonably hope it will be the employment of ſome future writer.

Painting has long had an advantage of this kind; but whether it has profited by ſuch advantage, may at preſent, perhaps, be diſputed. However, I think, if both theſe arts are not now in the ſtate of perfection which one might wiſh, it ought not to be attributed to the want of genii,

genii, but to the want of proper encouragement, from able and generous patrons, which would excite them to more laudable purſuits; many profeſſors in both the ſciences having alike employed their talents in the loweſt branches of their art, and turned their views rather to *inſtant profit*, than to *future fame*[r].

Thus,

[r] In reflecting on the ſtate of Muſic in *England*, I have often thought, that it might not be altogether foreign to the deſign of ſome periodical memoir of literature, to have an article ſometimes, giving an account and character of the beſt muſical compoſitions.

As a precedent, I ſhall here take the liberty to conſider a late performance in ſuch a curſory manner, as may, perhaps, be proper enough on the publication of other muſical works hereafter.

" *La Muſique raiſonée* &c. *par Mr. le Compt St.* " *Germain*, publiſhed by *Walſh*, pr. 1*l.* 1*s.* This " collection of airs, in the opera ſtyle, are moſt of " them ſet for a *Soprano*, ſome few for the *Conter-* " *Alto*, and accompanied with violins, *&c.* in four " parts.

" In theſe pieces the author has ſhewn a peculiar " genius in the tender and complaining ſtyle, but " which require a performer, like himſelf, to do " them juſtice: this ſingle ſpecies of muſical ex- " preſſion ſeems to run through the whole collection, " for, though he often aims to expreſs different " paſſions, yet there is ſtill wanting a ſufficient va-

Thus, and thus alone, can we hope to reach any tolerable degree of excellence in the nobler kinds of muſical compoſition. The works of the greateſt maſters are the only ſchools where we may *ſee*, and from whence we may *draw*, perfection. And here, that I may do juſtice to what I think the moſt diſtinguiſhed merit, I ſhall mention, as examples of true *muſical expreſſion*, two great authors, the one admirable in *vocal*, the other in *inſtrumental* Muſic.

The firſt of theſe is BENEDETTO MARCELLO, whoſe inimitable freedom,

" riety to keep up the attention, when more than
" one of theſe airs are performed at a time. Never-
" theleſs, when they are intermixed with other per-
" formances in the concert, they have then, in a
" particular manner, a very pleaſing effect."

Some general idea like this, of our muſical eſſays, on their firſt appearance, would not only incite a ſpirit of emulation among the compoſers, and render their works more worthy the public notice; but might alſo prove a more effectual reſtraint to the publiſhers, not to be ſo careleſs and dilatory on their part: for however inadvertent our compoſers may be, in putting their works incorrect out of their hands, their printers are ſeldom behind them in that point.

depth,

depth, and comprehenſive ſtyle, will ever remain the higheſt example to all compoſers for the church: for the ſervice of which, he publiſhed at *Venice*, near thirty years ago, the firſt fifty pſalms ſet to Muſic [s]. Here he has far excelled all the Moderns, and given us the trueſt idea of that noble ſimplicity which probably was the grand characteriſtic of the ancient Muſic. In this extenſive and laborious undertaking, like the divine ſubject he works upon, he is generally either grand, beautiful, or pathetic; and ſo perfectly free from every thing that is low and common, that the judicious hearer is charmed with an endleſs variety of new

[s] This work is contained in eight volumes in folio. The firſt four were publiſhed in the year 1724. And the whole came out complete two years after, under the following title, *Eſtro Poetico Armonico, Parafraſi ſopra Salmi, Poeſia di* GIROLAMO ASCANIO GIUSTINIANI, *Muſica di* BENEDETTO MARCELLO *Patrizi Veniti, Venezia*, 1726. There are ſome pieces of inſtrumental Muſic publiſhed in *London*, and ſaid to be compoſed by BENEDETTO MARCELLO, a *Venetian* nobleman; but as theſe are very mean performances, they cannot be ſuppoſed to come from the ſame great author.

and

and pleaſing modulation; together with a deſign and expreſſion ſo finely adapted, that the ſenſe and harmony do every where coincide. In the laſt pſalm, which is the fifty-firſt in our verſion, he ſeems to have collected all the powers of his vaſt genius, that he might ſurpaſs the wonders he had done before.

I do not mean to affirm, that in this extenſive work, every recitative, air, or chorus, is of equal excellence. A continued elevation of this kind, no author ever came up to. Nay, if we conſider that variety which in all arts is neceſſary to keep alive attention, we may, perhaps, affirm with truth, that *inequality* makes a part of the character of excellence: that ſomething ought to be thrown into ſhades, in order to make the lights more ſtriking. And, in this reſpect, MARCELLO is truly excellent: if ever he ſeems to *fall*, it is only to *riſe* with more aſtoniſhing majeſty and greatneſs [t].

To

[t] —— Far the greateſt part
Of what ſome call neglect, is ſtudy'd art.

When

To this illuſtrious example in *vocal*, I ſhall add another, the greateſt in *inſtrumental Muſic*; I mean the admirable GEMINIANI; whoſe elegance and ſpirit of compoſition ought to have been much more our pattern; and from whom the public taſte might have received the higheſt improvement, had we thought proper to lay hold of thoſe opportunities which his long reſidence in this kingdom has given us.

The public is greatly indebted to this gentleman, not only for his many excellent compoſitions, but for having as yet parted with none that are not extremely correct and fine. There is ſuch a genteelneſs and delicacy in the turn of his muſical phraſe (if I may ſo call it), and ſuch a natural connection in his expreſſive and ſweet modulation throughout all his works, which are every where ſup-

When *Virgil* ſeems to trifle in a line,
'Tis like a warning-piece which gives the ſign,
To wake your fancy and prepare your ſight,
To reach the noble height of ſome unuſual flight.
ROSCOM. *Eſſ. on tranſlated verſe.*

ported

ported with ſo perfect a harmony, that we can never too often hear, or too much admire them. There are no impertinent digreſſions, no tireſome, unneceſſary repetitions; but, from the beginning to the cloſe of his movement, all is natural and pleaſing. This it is properly to diſcourſe in Muſic, when our attention is kept up from one paſſage to another, ſo as the ear and the mind may be equally delighted.

From an academy formed under ſuch a *genius*, what a ſupreme excellence of *taſte* might be expected [u]!

PART

[u] To ſhew on what foundation this improvement in the muſical ſcience may be reſted, I will take the liberty to add the following remarks, from two unqueſtionable authorities on this head.

The firſt is from my Lord SHAFTESBURY, in his *letter concerning deſign*.

" I can, myſelf, remember the time, when, in " reſpect of Muſic, our reigning taſte was, in many " degrees, inferior to the *French*. The long reign " of luxury and pleaſure under king *Charles* the " Second, and the foreign helps and ſtudied ad- " vantages given to Muſic in a following reign, " could not raiſe our genius the leaſt in this reſpect. " But when the ſpirit of the nation was grown " more free, though engaged at that time in the " fierceſt war, and with the moſt doubtful ſucceſs, " we

PART III.

ON MUSICAL EXPRESSION, AS IT RELATES TO THE PERFORMER.

SECT. I.

ON THE EXPRESSIVE PERFORMANCE OF MUSIC IN GENERAL.

BUT as the nature and effects of *Muſical Expreſſion* do likewiſe relate to the *performer*, and the different inſtruments

" we no ſooner began to turn ourſelves towards " Muſic, and enquire what *Italy* in particular pro- " duced, than, in an inſtant, we out-ſtripped our " neighbours the *French*, entered into a genius far " beyond theirs, and raiſed ourſelves an ear and " judgement, not inferior to the beſt now in the " world."

And now, to obſerve with what improper regard this art has ſince been treated, we need only advert to the next remark from GEMINIANI's *Introduction to a good Taſte in Muſic*.

" When I came firſt to *London*, which was thirty- " four years ago, I found Muſic in ſo thriving a " ſtate, that I had all the reaſon imaginable to ſup- " poſe the growth would be ſuitable to the excel- " lency of the ſoil. But I have lived to be moſt " miſera-

ments which are employed in the practice of Muſic, ſo theſe in their turn may be alſo conſidered.

For, as *Muſical Expreſſion* in the *compoſer*, is ſucceeding in the attempt to expreſs ſome particular paſſion [x]; ſo in the *performer*, it is to do a *compoſition* juſtice, by playing it in a *taſte* and *ſtile* ſo exactly

" miſerably diſappointed; for, though it cannot be " ſaid that there was any want of encouragement, " that encouragement was ill beſtowed. The hand " was more conſidered than the head; the perfor- " mance than the compoſition; and hence it fol- " lowed, that, inſtead of labouring to cultivate a " taſte, which ſeemed to be all that was wanting, " the public was content to nouriſh inſipidity."

This great maſter's firſt arrival amongſt us ſeems to have been much about that time, which the noble author above-mentioned hath fixed for the moſt flouriſhing ſtate of Muſic, and his ſentiments herein, I dare ſay, will appear reaſonable and fair to every impartial judge of the ſubject before us; eſpecially, as he hath done us the juſtice to aſſert, that Muſic, by proper culture and encouragement, may be brought to as great perfection in *England*, as in any other nation.

[x] The word *paſſion* is here taken in the moſt extenſive ſenſe, as it may be applied to every ſpecies of excellence in muſical compoſitions; which, from the very deſign of the compoſer, demands an *energetic* execution.

corre-

correſponding with the intention of the compoſer, as to preſerve and illuſtrate *all* the beauties of his work.

Again, as the *compoſer* is culpable, who, for the ſake of ſome low and trifling *imitation*, deſerts the beauties of *expreſſion*: ſo, that *performer* is ſtill more culpable, who is induſtrious to reduce a good inſtrument to the ſtate of a bad one, by endeavouring to make it ſubſervient to a ſtill more trifling *mimickry*.

Such are all imitations of *flageolets*, *horns*, *bagpipes*, &c. on the violin; a kind of low device, calculated merely to amaze, and which, even with the common ear, cannot long prevail over the natural love of harmony [y].

Even

[y] The ſinging of a *cuckoo*, and the cackling of a hen, have, in fact, been often introduced into muſical performances. VIVALDI, in his ſeaſons, or concertos, ſo called, has imitated the barking of a dog; beſides many other ſtrange contrivances; attempting even to deſcribe, as well as imitate, the various changes of the elements.

If thoſe compoſers, who take ſuch pleaſure in their muſical imitations of the noiſe of animals, will ſhew their ingenuity in that way, I would adviſe them

Even the uſe of double ſtops on this inſtrument may, in my opinion, be conſidered as one of the abuſes of it; ſince, in the hands of the greateſt maſters, they only deaden the tone, ſpoil the expreſſion, and obſtruct the execution. In a

them rather to follow the much more effectual method of introducing the creatures themſelves. And, by way of example, I ſhall give them the following ſtory, as it is related by Mr. BAYLE, in his Critical Dictionary, under the article of LEWIS XI. "The "Abbot DE BAIGNE, a man of great wit, had in- "vented many things relating to muſical inſtru- "ments; and, being in the ſervice of the king, was "once commanded by him to procure him harmo- "nious ſounds from the cries of hogs, imagining "the thing was abſolutely impoſſible. The Abbot "was not in the leaſt perplexed at ſuch a command, "but aſked the king money to perform it; which "was immediately delivered to him, and he effected "the moſt ſurprizing and remarkable thing that "was ever heard. He got together a large quantity "of hogs, all of different ages, and put them into "a tent or pavillion covered with velvet, before "which tent there was a wooden table all painted; "and he made an organical inſtrument with a cer- "tain number of ſtops ſo contrived, that, when he "hit upon thoſe ſtops, it anſwered to ſome ſpikes, "which, pricking the hogs that ſtood behind in a "due order, made them cry in ſuch a harmonious "manner, that the king and all his attendants were "highly delighted with it."

word,

word, they baffle the performer's art, and bring down *one good* inſtrument to the ſtate of *two indifferent ones*.

But ſurely it ought chiefly to be the compoſer's care, not to give the performer any opportunities whatever of diſparaging his art: and the more he avoids all ſuch low buffoonry, the more will this falſe taſte be diſcouraged: for whatever may be alledged againſt the depravity of our taſte in the muſical ſcience, it certainly can be fixed no where ſo properly, as on the maſters themſelves; ſince, were they to perſiſt with any ſpirit or reſolution in the exerciſe of their genius in ſuch compoſitions only as are worthy of them, they would undoubtedly improve the public ear, and acquire to themſelves a reputation and character worth preſerving [z].

Let

[z] There is one circumſtance, that might tend greatly to the repute and utility of Muſic; which is, that the profeſſors themſelves would cultivate a ſincere and friendly commerce with each other, and cheriſh that benevolent temper, which their daily employ, one ſhould think, ought naturally to inſpire. In truth, there is nothing enlarges the mind

Let every compoſer, whether for the church, the theatre, or chamber, thoroughly conſider the nature and compaſs of the voices, or inſtruments, that are employed in his work; and, by that means, he will the more eaſily avoid the common error of not ſufficiently diſtinguiſhing what ſtile or manner is proper for execution, and what for expreſſion.

He ſhould alſo minutely obſerve the different qualities of the inſtruments themſelves: for, as vocal Muſic requires one kind of expreſſion, and inſtrumental another; ſo different inſtruments have alſo a different expreſſion peculiar to them.

Thus, the *hautboy* will beſt expreſs the *cantabile*, or ſinging ſtyle, and may be uſed in all movements whatever under

to every ſocial and laudable purpoſe, ſo much as this delightful intercourſe with harmony. They who feel not this divine effect, are ſtrangers to its nobleſt influence: for whatever pretenſions they may otherwiſe have to a reliſh or knowledge of its laws, without this criterion of the muſical ſoul, all other pretended ſignatures of genius we may look upon as counterfeit.

this

this denomination; eſpecially thoſe movements which tend to the *gay* and *chearful*.

In compoſitions for the *German* flute, is required the ſame method of proceeding by *conjoint degrees*, or ſuch other natural intervals, as, with the nature of its tone, will beſt expreſs the languiſhing, or melancholy ſtyle. With both theſe inſtruments, the running into *extreme keys*, the uſe of the *ſtaccato*, or diſtinct ſeparation of notes; and all irregular leaps, or broken and uneven intervals, muſt be avoided; for which reaſon alone, theſe inſtruments ought never to be employed in the *repieno parts* of concertos for violins, but in ſuch pieces only as are compoſed for them; and theſe, perhaps, would be moſt agreeably introduced as principal inſtruments in ſome intervening movements in the concerto, which might not only give a pleaſing variety, but ſhew their different expreſſion to the greateſt advantage.

In continued compoſitions, particularly for the *German* flute, our compoſers have been not a little unſucceſsful; but whe-

ther this failure may be imputed to the deficiency of the inſtrument, or their attempting to exceed its natural expreſſion, may, perhaps, be worth the compoſer's while to conſider.

The *baſſoon* ſhould alſo have thoſe gradual movements which naturally glide in their diviſions, and have the eaſieſt tranſitions from one key to another; and may be admitted as a *principal* in the *ſolo*, or *rinforzo* in the *chorus*, but never in the latter without a ſufficient number of other baſſes to qualify and ſupport it [a].

The *trumpet* and *French-horn*, though equally limited in their *ſcale*, yet have pieces of very different ſtyles adapted to them. The one, perhaps, to animate and inſpire courage; the other to enliven and chear the ſpirits; yet are not both to be

[a] See the ſixth of GEMINIANI's Concertos, *opera ſettima*, where there is one movement compoſed expreſsly for the baſſoon; the agreeable effect of which, may be ſufficient to evince how much better this method is of introducing wind-inſtruments, than admitting them throughout the concerto.

alike

alike diſcarded in the *figurate deſcant*, or that part of compoſition where diſcords are concerned. In this ſpecies of harmony I have known the French-horn introduced with amazing ſucceſs; but it requires a very able compoſer to manage it properly with ſuch accompanyments. Either of theſe inſtruments, when fully accompanied, produce more wonderful effects than when heard alone, becauſe in all martial compoſitions, their airs and expreſſion are of ſo plain and unmixed a nature, that their harmony is more eaſily comprehended; and thence they ſtrike the common ear with a greater degree of pleaſure and admiration than any other inſtrument whatever.

The *organ* and *harpſichord*, though alike in ſo many reſpects, that the ſame performer may equally ſhew his ſkill and execution on both; yet are their reſpective compoſitions and manner of performance widely different: the former expreſſing the grand or ſolemn ſtile, the

latter, thoſe lively or trickling movements which thrill in the ear.

Now, where any of the above inſtruments over-rule in concert, whether in the chorus, or ſolo; or are appointed to play ſuch airs or movements as they cannot eaſily expreſs; we may then conclude, that the compoſer hath unfortunately ſet out upon a wrong principle, which capital error will deſtroy every good effect that might have been found in his work, had he duly conſidered the diſtinct limits and properties of each inſtrument.

In claſſing the different inſtruments in concert, we may conſider them as the various ſtops which complete a good organ: and as the ſkillful artiſt ſo contrives, that, when the full organ is heard, no *mixtures*, or *furnitures*, &c. ſhall predominate, but that the *diapaſons*, with their *octaves* [b], may unite and fill the whole; ſo we may rank the *violins* with their *baſſes* and *double baſſes*, as the *diapaſons* and

[b] Principals and flutes.

principals

principals of the concert: for in fact they may be ſaid to contain the very ſtrength and ſpirit of all harmony; and have in them, not only the expreſſion of all the other inſtruments, but contain a prodigious variety of many other noble properties peculiar to themſelves, of which all the reſt are utterly deſtitute. It is their remarkable diſtinction, that no concert can be formed without them, as they unite and agree as well with every inſtrument, as with each other, and return every advantage they receive. And, as the fineſt *inſtrumental Muſic* may be conſidered as an imitation of the *vocal*; ſo do theſe inſtruments, with their expreſſive tone and the minuteſt changes they are capable of in the progreſſion of melody, ſhew their neareſt approaches to the perfection of the human voice.

Let the lover of Muſic call to mind the delightful effects they afford, when joined with the organ to a chorus of good voices, particularly in churches where the expanſion is large and ample, to ſoften

every rough and grating ſound, and unite the variety of voices and other inſtruments, that complete this grand and ſolemn performance; he will, even in this ideal enjoyment of Muſic, with pleaſure own and prefer their harmonious expreſſion.

In fine, it is in thoſe productions only which include the violin and its ſpecies, where an extenſive genius may rove at large through all the various kinds of muſical expreſſion; and may give the beſt performers, though not in capricious and extravagant flights, every deſirable opportunity of ſhewing their ſkill.

As a remarkable inſtance of the power of expreſſion in a performance on this inſtrument, I cannot omit the mention of three maſters, within my own knowledge. KNERLER, with great execution and a fine tone, but unſuſceptible of the powers of expreſſion, always diſappointed the expecting ear: CARBONEL, with but a common portion of thoſe qualities ſo requiſite to enforce an expreſſion, by a natural and inſtant

inſtant feeling of the tender ſtrokes in a fine compoſition, never failed to give all the pleaſure that could be expected from them. But if we would hear theſe various qualities united in their full perfection, we muſt repair to the admired GIARDINI. The brilliancy and Fullneſs of his tone, the ſweetneſs, ſpirit, and variety of his expreſſion, his amazing rapidity of execution, and exuberance of fancy, joined with the moſt perfect eaſe and gracefulneſs in the performance, concur to ſet him at the head of his [c] profeſſion.

[c] Since the appearance of this great performer, the Signiors PLA, PASSARINI, and CHABRAN, have alſo excited the admiration of the town: yet, after all, it is but too general an obſervation (and I cannot help repeating it) that even the greateſt performers, when left to themſelves, cannot reſiſt the vanity of amazing the multitude.

For this reaſon, the judicious hearer will always prefer their accompanyment in vocal performances, where every kind of unmeaning execution muſt give way to a more natural harmony; and their happier talents are employed, in aſſiſting the voice, through all the various beauties of *true* muſical expreſſion.

Thus, the judicious performer, by this exertion of his *fort* or maſter-ſtyle, may poſſibly give a pleaſing tenderneſs or ſpirit, even to an indifferent compoſition; while, on the other hand, a neglect, or ignorance, of the uſe of this art, however expert in other reſpects the performer may be, will diſguiſe, if not intirely deſtroy, thoſe diſtinguiſhed beauties, which alone can raiſe the dignity and perfection of Muſic.

I dare ſay the reader will anticipate the ſimilar caſe I am about to mention in regard to *reading*; as it will naturally occur to him, on this head, how commanding the power of expreſſion may be found, from a different manner of reading the ſame author; eſpecially in poetry, where a juſt and ſpirited emphaſis is ſo highly eſſential to point out thoſe intereſting ſtrokes, which are more peculiarly deſigned to delight the imagination and affect the heart. But how infinitely ſhort of this deſign, is the beſt-wrote poem, whether we hear it rehearſed with wild and

and vehement accents, or repeated in a cold and lifeleſs *monotone!* In either of theſe caſes, our diſguſt, or wearineſs of attention, will be found in proportion to the beauties of the author ſo abuſed. And juſt thus it fares with an injudicious performance of a fine muſical compoſition.

The different ſpecies of Muſic, for the *church*, the *theatre*, or the *chamber*, are, or ſhould be, diſtinguiſhed by their peculiar expreſſion. It may eaſily be perceived, that it is not the *time* or *meaſure*, ſo much as *manner* and *expreſſion*, which ſtamps the real character of the piece. A well-wrought *allegro*, or any other quick movement for the church, cannot, with propriety, be adapted to theatrical purpoſes; nor can the *adagio* of this latter kind, ſtrictly ſpeaking, be introduced into the former: I have known ſeveral experiments of this nature attempted, but never with ſucceſs. For, the ſame pieces which may juſtly enough be thought very ſolemn in the theatre, to an experienced

rienced ear, will be found too light and trivial, when they are performed in the church: and this, I may venture to aſſert, would be the caſe, though we had never heard them but in ſome anthem, or other divine performance: and were, therefore, not ſubject to the prejudice, which their being heard in an opera might occaſion [d].

It is alſo by this efficacy of muſical expreſſion, that a good ear doth aſcertain the various terms which are generally made uſe of to direct the performer. For inſtance, the words *andante*, *preſto*, *allegro*, &c. are differently applied in the different kinds of Muſic above-mentioned: for, the ſame terms which denote *lively* and *gay*, in the opera, or concert ſtyle, may be underſtood in the practice

[d] "By the *ancients*, *airs* were ſung in three different manners; for the theatre, the ſtyle was lively and various; for the chamber, delicate and finiſhed; for the church, moving and grave. This difference, to very many *moderns*, is quite unknown *."

* See Tosi on the florid ſong, p. 92.

of

of church-muſic, as, *chearful* and *ſerene*, or, if the reader pleaſes, leſs lively and gay: wherefore, the *allegro*, &c. in this kind of compoſition, ſhould always be performed ſomewhat ſlower than is uſual in concertos or operas.

By this obſervation we may learn, that theſe words do not always convey what they import in their ſtrict ſenſe, but are to be conſidered as relative terms; and if they cannot fully anſwer the compoſer's intention of communicating, to every performer, the nature of each particular ſtyle; yet, are they more proper than any other for that purpoſe: however, the compoſer will always be ſubject to a neceſſity of leaving great latitude to the performer; who, nevertheleſs, may be greatly aſſiſted therein, by his perception of the powers of expreſſion.

In vocal Muſic he can never fail; becauſe, if the different paſſions which the poet intends to raiſe, are juſtly diſtinguiſhed and expreſſed by the compoſer's art; the ſenſible performer will feel this happy

union

union of both the arts, and thence join his own to perfect the whole.

With regard to the inſtrumental kind; the *ſtyle* and *air* of the *movement* muſt chiefly determine the exact *time* and *manner*, in which it ought to be performed: and unleſs we ſtrictly attend to this diſtinction, the moſt excellent compoſitions may be greatly injured, eſpecially when the compoſer is not preſent, either to lead, or give the *air* of his piece.

I might conclude this head with an obſervation or two on the ſeveral *graces* or ornaments of expreſſion: but as theſe are already enumerated, and ſufficiently explained in the rules of GEMINIANI, I need only refer to that work. However, we may here remark, that, were theſe elements of playing in taſte, with their diſtinct characters and explanations, become the general ſtandard, as well for the performance of maſters, as for the inſtruction of their pupils; the former, I believe, would not only find them capable of heightening the very beſt compoſitions, but

but the latter would alſo, with greater facility, arrive at perfection. But, inſtead of this, the generality of our maſters, following each their own method, have preferred a more looſe and florid manner of gracing, by which the fineſt harmonies are too often deſtroyed; and in their explanation of theſe graces, by ſo many different marks, and crowds of little notes, impoſſible to be expreſſed, have rather perplexed the learner, who, finding the ſame art ſo variouſly taught, hath, therefore, been often diſcouraged in the progreſs of his ſtudy.

And, as we have diſtinguiſhed this maſter, as a pattern of excellence in his *compoſitions*, ſo we muſt allow him to have been equally excellent in his *performance*; for, in this reſpect, he was alſo peculiarly happy in his various expreſſion, as well of the *tender*, the *ſerene*, the *ſolemn*, as of the *joyous* and *rapid*; and, with a ready and proper execution, always entered into a true feeling of the ſpirit, or ſoftneſs, ſuitable to each of theſe

ſtyles:

ſtyles: and, notwithſtanding the uncertain duration of this talent, a circumſtance common to every performer, he will ever live in thoſe rules above referred to, and in his *Art of playing on the Violin*; in which uſeful work he has communicated to the muſical world, as much of his ſuperior taſte and method of execution, as could poſſibly be expected from ſuch an undertaking.

SECT. II.

On the expressive performances of Music in parts.

HAVING ſaid ſo much with regard to the expreſſive performance of Muſic in general, I ſhall now conclude with a few hints which may be of ſervice in the performance of full Muſic: eſpecially of ſuch *concertos* as have pretty near an equal ſhare of *air* and *expreſſion* in all their parts.

The

The firſt material circumſtance which ought to be conſidered in the performance of this kind of compoſition, is, the number and quality of thoſe inſtruments that may produce the beſt effect.

And, *1ſt*, I would propoſe, excluſive of the four principal parts which muſt be always complete, that the chorus of other inſtruments ſhould not exceed the number following, *viz.* ſix *primo*, and four *ſecondo repienos*; four *repieno baſſes*, and two *double baſſes*, and a *harpſichord*. A leſſer number of inſtruments, near the ſame proportion, will alſo have a proper effect, and may anſwer the compoſer's intention; but more would probably deſtroy the juſt contraſt, which ſhould always be kept up between the *chorus* and *ſolo:* for in this caſe the effect of two or three ſingle inſtruments would be loſt and over-powered by the ſucceſſion of too grand a *chorus*; and to double the *primo*, and *ſecondo concertino*, or *violoncello* in the *ſolo*, would be an impropriety in the conduct of our muſical œconomy, too ob-

vious to require any thing to be ſaid on that head. It may be objected, perhaps, that the number of *baſſes*, in the above calculation, would be found too powerful for the *violins:* but as the latter inſtruments are in their tone ſo clear, ſprightly, and piercing, and as they rather gain more force by this addition, they will always be heard: however, if it were poſſible, there ſhould never be wanting a *double baſs*; eſpecially in a performance of full concertos, as they cannot be heard to any advantage without that NOBLE FOUNDATION of their harmony.

As to wind-inſtruments, theſe are all ſo different in their tone, and in their progreſſions through the various keys, from thoſe of the ſtringed kind, beſides the irremediable diſagreement of their riſing in their pitch, while the others are probably falling, that they ſhould neither be continued too long in uſe, nor employed but in ſuch pieces as are expreſsly adapted to them; ſo that in the general work of concertos, for violins, &c.

&c. they are almoſt always improper; unleſs we admit of the *baſſoon*, which, if performed by an expert hand, in a ſoft and ready tone, and only in thoſe paſſages that are natural to it, may then be of ſingular uſe, and add fullneſs to the harmony.

Did every performer know the *fort* of his inſtrument, and where its beſt expreſſion lay, *there* to exert it moſt; I ſhould have but little pretence for my preſent attempt in the enſuing directions.

2*dly*, In the four principal parts there ought to be four performers of almoſt equal maſtery; as well in regard to *time* as *execution*; for however eaſy it may ſeem to acquire the former, yet nothing more ſhews a maſter than a ſteady performance throughout the whole movement, and therefore chiefly neceſſary in the leading parts. But this rule is generally neglected by placing one of the worſt hands to the *tenor*; which, though a part of little execution, yet requires ſo much meaning and expreſſion, that the

performer ſhould not only give a fine tone, (the peculiar quality of that inſtrument) but by ſwelling and ſinging of the notes, and entering into the ſpirit of the compoſer, know, without deſtroying the *air*, where to fill the *harmony*; and, by boldly pointing the ſubject, keep it up with the greateſt energy [e].

3dly, The ſame rule will ſerve for all the other inſtruments except the *harpſichord*; and as this is only to be uſed in the *chorus*, the performer will have little elſe to regard but the ſtriking juſt chords, keeping the time, and being careful that no jangling ſound or ſcattering of the

[e] As when we find a juſt and happy ſubſerviency in all the under parts of a compoſition, we conclude the compoſer to be a man of experience and good ſenſe: ſo alſo, thoſe only are the performers of diſcernment and good taſte, who can feel, and, with delight, expreſs thoſe beauties undiſtinguiſhed by the common ear.

It is their part alſo to diſcern, how little it avails, to attempt any ſervice in the performance, where theſe attendants to the principal part, are either ſuperfluous in themſelves, or inharmonious in their effect; and where they deſtroy, inſtead of aiding the *maſter-ſubject*, or other appointed *airs* in the piece.

notes

notes be continued after the pauſe or cadence. During this interval of reſt, he ſhould alſo attend, with the utmoſt exactneſs, the leading off again the remaining part of the movement, that when all the parts are thus inſtantly ſtruck, his own may be found to pervade and fill the whole: and if there are any reſts ſucceeding the pauſe, his attention to the leading inſtrument will direct him when theſe are to commence. The ſame care is neceſſary at the return of each double ſtrain, when there are no intermediate notes to introduce the repeat. In fine, a profound ſilence muſt be always obſerved, wherever the compoſer has intended a general reſpite, or pauſe in his work. I am the more particular in giving this caution to performers on the harpſichord, as they are the moſt liable to tranſgreſs in this way; becauſe their inſtrument, lying ſo commodious to their fingers, is ever tempting them to run like wild-fire over the keys, and thus perpetually interrupt the performance. As compoſitions of

this nature are not calculated for the ſake of any one inſtrument, but to give a grand effect by uniting many, each performer ought therefore to conſider his particular province, and ſo far only to exert himſelf as may be conſiſtent with the harmony and expreſſion in his part. Nor let any lover of Muſic be concerned if there is but little for him to execute, ſince he will thence have ſome leiſure for the pleaſure of hearing: for this reaſon, the under parts in good compoſitions are more eligible to the performer, who would rather enjoy the whole than be diſtinguiſhed alone.

The uſe of the *Acciaccatura* [f], or ſweeping of the chords, and the dropping or ſprinkling notes, are indeed ſome of the peculiar beauties of this inſtrument. But theſe graceful touches are only reſerved for a maſterly application in the

[f] For an explanation of the *Acciaccatura*, ſee GEMINIANI's introduction to a good taſte of Muſic, printed at the head of his ſecond collection of *Scots* ſongs.

accom-

accompanyment of a fine voice, or ſingle inſtrument; and therefore, beſides the difficulty of acquiring a competent ſkill in them, they are not required in the performance of full Muſic.

Under this article I ſhall beg leave to offer an obſervation on the harpſichord concerto; a ſpecies of compoſition but of late invention, and which, if properly ſtudied, will admit of conſiderable improvements. Hitherto we ſeem to have miſtaken the property of this inſtrument, by not conſidering what it can, or cannot expreſs. Hence it is, perhaps, that our compoſers have run all their concertos into little elſe than tedious diviſions; and the ſubject or ground-work of theſe, being introduced and repeated by a chorus of violins, produce always a bad effect: whereas the violin parts ſhould be but few, and contrived rather as accompanyments than ſymphonies; by which means they may aſſiſt greatly in ſtriking out ſome kind of expreſſion,

wherein the harpſichord[g] is remarkably deficient[h].

The ſame method, perhaps, may be equally proper in concertos for the organ: which being frequently employed in other compoſitions, and at preſent ſo generally approved, it may not be amiſs to conſider it farther. For however capable this inſtrument may be found to fill or ſoften all the reſt, it will nevertheleſs over-power and deſtroy them, if the performer is not extremely cautious and tender in the uſe of it. I would therefore propoſe that the accompanyments in the thorough-baſs ſhould never be ſtruck in chords with the right-hand, as upon the harpſichord, but

[g] See RAMEAU's concertos for the harpſichord, publiſhed by Mr. WALSH.

[h] Performers on the harpſichord, in concertos for that inſtrument, ought to take notice, that *ſtaccato diviſions*, on one note, ſhould be played with different fingers, wherever it can be done with convenience; and not with one finger only, becauſe, in this caſe, it is impoſſible to move the wriſt (which the quick repetition of one note with one finger would require) with freedom enough to give theſe kind of paſſages their proper force.

in

in all the full parts the leading ſubject ſhould be ſingly touched, and the performer proceed through the reſt of the movement with the left-hand only. For this reaſon, no perſon whatever ſhould attempt this inſtrument in concertos not expreſsly made for it, but from the *ſcore*; and then, if he has judgement and diſcretion ſufficient, he may enforce an expreſſion, and aſſiſt every part throughout the whole chorus. Yet I cannot diſmiſs this article without once again obſerving, that the difficulties of rendering the organ of that uſe in full concert which many expect from it, are ſo various and intricate, that we can never be too careful of the performer's abilities; who, if thoroughly ſkillful, will ſo manage his inſtrument, that it may always be heard, but ſeldom diſtinguiſhed.

4*thly*, As in all concertos, overtures, *&c.* where the *repieno* parts are more immediately neceſſary, the compoſer ought to purſue ſome deſign in filling each chorus, and relieving them with paſſages

either

either proper to be heard alone, or ſo contrived as to give a good effect to the repeated *chorus*; ſo in performing theſe different paſſages, a different manner muſt be obſerved. Thus, when the *ſolo* is contrived for the ſake of ſome peculiar expreſſion, it ſhould then be performed in a manner ſuitable to the genius or character of the piece; but always plain, or however with ſuch graces only as may heighten the expreſſion without varying the time; and which, therefore, require other qualities beſides an execution to do them juſtice: for this elegance of taſte, in the performance of the ſolo, conſiſts not in thoſe agile motions, or ſhiftings of the hand, which ſtrike with ſurprize the common ear, but in the tender and delicate touches, which to ſuch indeed are leaſt perceptible, but to a fine ear productive of the higheſt delight. Let not the performer then by an ill-judged execution miſapply this opportunity of ſhewing his ſkill in theſe remarkable places: for though it is not the advant-

age of inſtrumental compoſitions to be heightened in their expreſſion by the help of words, yet there is generally, or ought to be, ſome idea of ſenſe or paſſion, beſides that of mere ſound, conveyed to the hearer [i]: on that account he ſhould avoid all extravagant decorations, ſince every attempt of this kind muſt utterly deſtroy whatever paſſion the compoſer may have deſigned to expreſs. And laſt of all let him conſider, that a more than uſual attention is expected to his principal part, when all the reſt yield it this preference, of being diſtinguiſhed and heard alone [k].

5thly,

[i] "La Poeſia, e la Muſica, gl'intendenti ben
"ſanno ſon due arti gemelle, e tra loro ſi analoghe,
"che a penſare e favellar ſanamente non vi dovrebbe
"eſſer Poeſia ſenza Muſica, ne Muſica ſenza Poeſia."
G. C. *Becelli*.

[k] "It is ſuppoſed, by many, that a real good
"taſte cannot poſſibly be acquired by any rules of
"art; it being a peculiar gift of nature, indulged
"only to thoſe who have naturally a good ear: and,
"as moſt flatter themſelves they have this perfection,
"hence it happens, that he who ſings or plays,
"thinks of nothing ſo much as to make continually
"ſome favourite paſſages or graces, believing that

5thly, In the chorus, whether full in all the parts, or leading by fugues; the *violini di concertino* [1] ſhould be pointed with ſpirit to each *repieno*; theſe alſo ſhould be inſtantly ſtruck, without ſuffering the firſt note to ſlip, by which means they always loſe their deſigned effect: an omiſſion which many careleſs performers are guilty of, either through miſcounting of reſts, or depending upon others; and thus render the whole performance ragged and unmeaning.

6thly, When concertos are performed with three or four inſtruments only, it may not be amiſs to play the ſolo parts *mezzo piano*; and to know more accu-

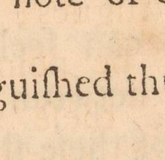
" by this means he ſhall be thought to be a good " performer, not perceiving that playing in good " taſte doth not conſiſt of frequent paſſages, but in " expreſſing, with ſtrength and delicacy, the inten- " tion of the compoſer *."

Theſe are the performers who execute all pieces with ſuch a taſteleſs uniformity of manner, that they ſeem not to diſtinguiſh either what is good, or indifferent, or even what is execrable.

[1] Principal parts.

* Introduction to a good taſte in Muſic, by GEMINIANI.

rately

rately where to find them, the firſt and laſt note of every chorus ſhould be diſtinguiſhed thus  and to prevent all miſtakes of pointing the *forte* at a wrong place, that alſo ought to have the ſame mark: by this means the performer will be directed to give the *firſt* note of every chorus and forte its proper emphaſis, and not ſuffer the *latter* to hang upon the ear, which is extremely diſagreeable.

Above all, to heighten this variety in the performance, it is eſſential to mark the change of ſtiles that may often be found in the ſame movement, and chiefly the *ſoſtenute* and *ſtaccato*, for in theſe are contained the greateſt powers of expreſſion on the violin.

Sounds continued, or ſucceeding each other without interruption, muſt be gently ſwelled and decreaſed, and this without drawling or languor. All cut ſounds ſhould be moderately ſtruck, yet clear and diſtinct, that every ſhrill and ſud-

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den jerk with the bow may be entirely avoided.

Though few performers can feel the nice diſtinctions that lie between the beauties and errors in each of theſe ſtiles; yet many are ſenſible of their very oppoſite effects: and this circumſtance alone will greatly aſſiſt thoſe who would play either with tenderneſs or ſpirit.

7thly, As diſcords in Muſic are like ſhades in painting, ſo is the *piano* like the fainter parts or figures in a picture; both which do greatly aſſiſt in conſtituting and ſupporting an agreeable variety. But, as in the caſe of Muſic ſo much depends upon the taſte and accuracy of the performer, it is particularly neceſſary, that a ſtrict regard be had to the *piano* and *forte*; for theſe, in the hands of a ſkillful compoſer, are generally ſo diſpoſed as to afford a moſt pleaſing relief; and, when juſtly executed, give great beauty and ſpirit to a compoſition. Yet how often do they paſs unobſerved, or, if at all expreſſed, in ſo careleſs and negligent a manner, as

as to produce little, if any, ſenſible difference to the hearer! It is a common practice with thoſe luke-warm performers, who imagine that diminiſhing the number of inſtruments will anſwer the ſame end as ſoftening the whole, to quit their part when they ſhould rather be all attention how to manage it with the utmoſt delicacy; tranſporting, as it were, like the ſwell-organ, the leſſening ſounds to a vaſt diſtance, and thence returning with redoubled ſtrength and fullneſs to the *forte:* and as this delightful effect can only be found from a performance of many inſtruments together, we ought never to omit ſuch opportunities of carrying this noble contraſt to its higheſt perfection.

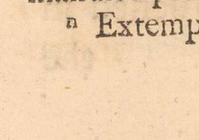
8thly, When the inner parts are intended as accompanyments only, great care ſhould be had to touch them in ſuch a manner, that they may never predominate, but be always ſubſervient to the principal performer, who alſo ſhould obſerve the ſame method, whenever his part becomes

becomes an accompanyment; which generally happens in well-wrought fugues and other full pieces, where the ſubject and air are almoſt equally diſtributed. When the attention of every performer is thus employed by liſtening to the other parts, without which he cannot do juſtice to his own, it is then we may expect to hear the proper effect of the whole.

9thly, In every part throughout the full chorus, all manner of graces, or diminution of intervals, or tranſpoſition of eight notes higher, muſt be avoided; which ſome indiſcreet performers are but too apt to make uſe of, merely from a deſire of being diſtinguiſhed, and that the audience may admire their execution. But theſe gentlemen ought to conſider, that by ſuch liberties they do not only diſappoint the expecting ear, of a juſt performance of ſome favourite part, but often introduce and occaſion *diſallowances* in the harmony. From the ſame ruling paſſion we ſometimes hear performers, the moment a piece is ended, run over their inſtru-

inſtrument, forgetting that order, like ſilence under arms in the military diſcipline, ſhould alſo be obſerved in the diſcipline of Muſic.

Laſtly, To point out in all the parts of full Muſic, their various ſubjects or fugues, I have ventured to introduce a new muſical character, namely, this moſtra



or index: but as the particular uſe I would apply it to, may poſſibly be thought by ſome, a groundleſs innovation, it will therefore be neceſſary to ſay ſomething in its defence and explanation [m].

In all compoſitions for inſtruments in parts, which are publiſhed in ſeparate books, and ſeldom peruſed in *ſcore*, moſt performers are frequently at a loſs, to know the compoſer's deſign: hence proceed many diſcordant *ricercate* [n], where

[m] See ſix concertos publiſhed by JOHNSON, where the uſe of this mark is applied: as this character is eaſily made by the pen, it may, with very little trouble, be added to the proper places, either in manuſcript or other printed concertos that require it.

[n] Extempore flouriſhings.

only the full unmixed harmony ſhould be heard. Another conſequence has been, that, for want of ſome ſuch character as the moſtra above-mentioned, the very beſt contrivances in a good compoſition have often paſſed undiſtinguiſhed and neglected. To remedy this defect, it ſeems neceſſary to point out in each part every *leading* and *reſponſive* fugue: for which purpoſe ſome particular mark ſhould be placed over the firſt note of every *accidental* ſubject as well as *principal*; the former being rather more neceſſary to be thus diſtinguiſhed, as every perſon capable of performing in concert muſt know the principal ſubject wherever it occurs, and therefore will of courſe give *that* its proper expreſſion.

But the *accidental* ſubjects are, on account of their variety, much more difficult to be aſcertained: ſometimes indeed they are a part or accompanyment of the *principal*, and then may be ſtyled a ſecond or third ſubject, as they are generally repeated, or at leaſt ſo retouched in the

the progreſs of the fugue as to render them eaſily known. But yet there are oftentimes other ſubjects very different from the principal, and which being ſeldom or never repeated, are therefore ſtill more neceſſary to be marked; for having always ſome peculiar relation to the other parts, it is abſolutely neceſſary that they ſhould be juſtly expreſſed; and this can only be done by a ſimple, plain, yet energetic execution: for wherever a ſubject is propoſed, it can never with propriety admit of any variation. Expreſſion alone being ſufficient to give us every thing that can be deſired from harmony.

Thus, by a due obſervance of ſome ſuch character as the *moſtra*, the performer will be greatly aſſiſted to comprehend all the harmony and contrivances of the compoſer, and obtain an advantage and pleaſure almoſt equal to that of playing from the ſcore °.

By

° Though we may partly conjecture at the excellence of the *air* and *expreſſion* of particular paſſages in a compoſition, without a complete performance in all

By what has been ſaid, it appears, that this mark will be of ſimilar uſe in Muſic,

all the parts; yet of the *harmony* and relation theſe may bear to each other, we cannot form a peremptory judgement: and more eſpecially as we are often deceived in our opinions of full Muſic, from thoſe faint and imperfect trials, to which, for want of proper hands, they are frequently expoſed; where theſe are deficient, whether in number or abilities, I know not a more effectual teſt than a good harpſichord and performance from the *ſcore*, where the eye will aſſiſt the ear through all the defects of this inſtrument, and give a better idea of the compoſer's deſign than any unſucceſsful attempt in concert.

For this reaſon, were the printers of Muſic to publiſh the beſt *concertos* and *ſonatas* in *ſcore*, as are thoſe of CORELLI; perhaps this very expedient, though it may ſeem hazardous at firſt, would contribute more to a general good taſte and knowledge of Muſic, than any yet thought of; and the ſucceſs that may reaſonably be expected from ſo uſeful an undertaking, will, in the long-run, amply reward them for all their trouble and expence.

I have heard the firſt publiſher of CORELLI's works in ſcore, very frankly acknowledge, that the profits received from the ſale of theſe books, were greater than could have been expected: and, as the public has had almoſt twenty years trial of the advantages that have accrued from ſuch an intimate acquaintance with this claſſical compoſer; it cannot, I think, be doubted but a like good effect might alſo attend a publication in ſcore of GEMINIANI's concertos; and of other compoſitions in parts, which may have deſervedly gained a reputation.

to

to that of *capitals*, *italicks*, and other orthographical illuſtrations in writing; and therefore, perhaps, may make the chance which a muſical author has for ſucceſs, more nearly equal to that of a literary one; for it is certain that the former at preſent lies under ſo many additional diſadvantages, that whatever ſerves to leſſen or remove any of them, ſhould be thought an invention of no trivial utility.

For inſtance, how often does the fate of a concerto depend on the random execution of a ſett of performers who have never previouſly conſidered the work, examined the connection of its parts, or ſtudied the intention of the whole?

Was a dramatic author in ſuch a ſituation, as that the ſucceſs of his play depended on a ſingle recital, and that too by perſons thus unprepared; I fancy he would ſcarce chuſe to run the riſk, though he had even Mr. GARRICK for one of his rehearſers. Yet what the poet never did, nor ever will venture, the

harmoniſt is of neceſſity compelled to, and that alſo frequently when he has not yet acquired a character to prejudice the audience in his favour, or is in any ſituation to prevent their firſt cenſure from being determinate and final.

A LETTER

A

LETTER to the AUTHOR,

CONCERNING

The Muſic of the ANCIENTS.

SIR,

THE Muſic of the Ancients and of the Moderns hath been often and fully diſcuſſed by the learned, and I have only a ſlender and ſuperficial knowledge of the theory either of the former or of the latter. What is it then that I can offer you upon this ſubject? In truth nothing better than a few ſtraggling paſſages of *claſſic authors* relating to Muſic, and a few ſlight remarks added to them.

Horace, Serm. I. iii. 6. ſays of *Tigellius*;

— Si collibuiſſet, ab ovo
Uſque ad mala citaret, Io Bacche, modo ſumma
Voce, modo hac reſonat chordis quæ quatuor ima.

 i. e. *He*

i. e. *He ſang ſometimes in the note of the upper ſtring, ſometimes in that of the loweſt ſtring of the tetrachord.*

The *tetrachord* here is to be conſidered, not as a particular inſtrument, but as four ſtrings bearing a certain muſical proportion to each other, of which, in the *diatonic* ſcale, the ſecond was a *ſemitone*, the third a *tone*, and the laſt a *tone*, and a *fourth* to the firſt, as the *natural* notes, B, C, D, E. The *firſt* and *fourth*, in all tetrachords, were fixed and immoveable, (φθόγγοι ἀκίνητοι,) and one of them was called Ὑπάτη, *ſumma*, the *higheſt*; the other, Νήτη, *ima*, the *loweſt*. The *higheſt* was that chord which gave the *deepeſt* or *graveſt* ſound, the *loweſt* that which gave the *acuteſt* ſound; and therefore, what we call ASCENDING, they called DESCENDING. Thus for example, if you compare the *open* ſtrings of a violin to the tetrachord, (though their proportions are not the ſame,) the ſtring which ſounds G, would have been with them the *higheſt*, and

and that which ſounds E, would have been the *loweſt*.

As in their tetrachord, their *loweſt* was a *fourth* to their *higheſt*, the ſenſe of *Horace* is, that *Tigellius* ſang the air, *Io Bacche*, and then would ſing it over again, what we call, *a fourth higher*. *Vox ſumma* is the baſs, and *vox ima* the treble.

Apply this to the *Muſic of the ſpheres*. The old *planetary ſyſtem* may be conſidered as an *heptachord*, an inſtrument with ſeven ſtrings, anſwering to the ſeven notes in Muſic. The diameter of the orbit of each planet is the ſtring. *Saturn*, who is the remoteſt, and hath the longeſt chord, and gives the deepeſt ſound, is the muſical Ὑπάτη, or *higheſt*; and he is ſo deſcribed by *Pliny*, and ſo called by *Nicomachus*. But in ſettling this *celeſtial harmony*, the Ancients are by no means agreed; which indeed is no wonder, for *ſenſe* is uniform, and *nonſenſe* admits of endleſs variations.

The concords of the Ancients were the *fourth*, *fifth*, and *eighth*. The *third*, *major*,

major, or *minor*, they held to be a *diſcord*, and in *concert* they ſeem to have only admitted the *eighth*.

The ANCIENT *diatonic* ſyſtem was a, b, c, d, e, f, g, A, b, c, d, e, f, g; *a* anſwering to the *natural* notes of the harpſichord; with two *ſemitones*, and five *tones*, in an *octave*.

Of this ſyſtem, our *a-mi-la*, or *a-la-mi-re*, was the Μέση, the *middle*, or *center*.

Their *ſeven modes*, or *tones*, in the *diatonic* ſyſtem, ſeem to have been reducible, in *reality*, to *one mode*, taken *higher* or *lower*; or to have been *ſix tranſpoſitions* of *one natural*, *original*, and *fundamental mode*, (which you may call the *mode* of A,) and conſequently, as C *natural* is a *minor third* to *a-mi-la*, ſo all theſe *modes* muſt have had a *minor third*.

[p] *Sanadon* and *Cerceau*, in their obſervations on *Horace*, Carm. v. 9.

Sonante

[p] *Dacier* and *Sanadon* have publiſhed elaborate and uſeful commentaries upon *Horace*, for which they deſerve commendation; but if it may be permitted to ſay the plain truth, they too often made free with the property of others, and were *compillagers*, *poachers*, and

Sonante mixtum tibiis carmen lyra,
Hac dorium, illis barbarum,

affirm that the *modus dorius* anſwered exactly to our *a-mi-la* with a *minor third*; and the *modus phrygius* to our *a-mi-la* with a *major third*: but ſurely this is a *muſical error*, and a *dream* from the *ivory gate*. Two *modes* (with the ſame *tonic* note) the one neither *acuter* nor *graver* than the other, make no part of the old ſyſtem of *modes*.

Suppoſe the ſtrings of an harpſichord are too low exactly by a whole tone. Strike the keys,

a, b, c, d, e, f, g, [q] A.

and you will have the ſounds of,

g, a, b ♭, c, d, e ♭, f, g.

The *nominal* keys, and the *intervals* will remain; the muſical *powers* and *ſounds* will be changed.

and *ſmugglers* in the *republic of literature*. As reputation is uſually the only reward which the learned obtain for their labours, it is the more fit that it ſhould be impartially beſtowed. If this rule were obſerved, ſome who ride in *Fame's chariot*, would be obliged to trudge on foot, or to get up behind it.

[q] A-la-mi-re.

Or

Or elſe, if the harpſichord is in tune, in the [r] uſual pitch, ſtrike,

g, a b ♭, c, d, e ♭, f, g:

and call them,

a, b, c, d, e, f, g, A.

This ſeems to be the *myſtery* of the Ancient *modes*: they are all to be conſidered as

a, b, c, d, e, f, g, A.

Or in other words, they are all, firſt, a note; ſecond, a tone; third, a ſemitone; fourth, a tone; fifth, a tone; ſixth, a ſemitone; ſeventh, a tone; eighth, a tone.

Or they are, a note; a ſecond; a minor third; a fourth; a fifth; a minor ſixth; a minor ſeventh; an eighth.

But when the *mode* is changed, the *ſounds* are altered, *lower* or *higher*, *acuter* or *graver*.

In the *names* of the *ſeven modes*, and in the *flats*, *ſharps*, and *naturals*, which

[r] This reminds me to aſk you a queſtion, whether there be in Muſic any rule and ſtandard for a true pitch?

will correſpond to them, when they are reduced to our modern muſical ſyſtem, the writers and commentators on Ancient Muſic are not agreed: but ſtill the ſyſtem upon the whole, the proportions, and the intervals are the ſame.

Now ſuppoſe two inſtruments of the Ancients ſounding together, and playing the ſame air, one in one *mode*, and one in another; they muſt have ſounded all along, either *ſeconds*, or *thirds*, or *fourths*, or *fifths*, or *ſixths*, or *ſeventhſ*. But if the Ancients would admit none of theſe, not even *fifths* in *concert*, (which the learned, I think, take to have been the caſe) there remains nothing beſides *uniſons*; and *octaves*, *ſimple* or *double*, for their *concerts*.

Seneca thus deſcribes a *concert* or *chorus*: *non vides, quam multorum vocibus chorus conſtet? unus tamen ex omnibus ſonus redditur. Aliqua illic acuta eſt, aliqua gravis, aliqua media. Accedunt viris feminæ, interponuntur tibiæ. Singulorum illic latent voces, omnium apparent.* Epiſt. 84. And *Ælian* on *Timæus*, and the writer *De Mundo*,

Mundo, and in general all who have treated of this ſubject, repreſent Ἁρμονίαν and Συμφωνίαν, *harmony* and *ſymphony*, as conſiſting in the mixture and union of ſounds which are ὀξεῖς and βαρεῖς, *acute* and *grave*.

In a *double octave*, or *fifteen notes*, the *vox media* is the *middle note*, the *vox acuta* is an *eighth above* it (in our way of counting) and the *vox gravis* an *eighth below* it; and ſo in this *chorus*, all ſeem to have gone together in *uniſons* and *octaves*.

From *Ptolemy*, and his commentator, *Wallis*, it may be collected how (according to their ſyſtem) the *ſeven modes* anſwer to our notes; and alſo how they ſtood related to each other, not according to the vicinity of notes, and as B is next to A, but as one mode produced another at the intervals of *fourths* or of *fifths*, which ſeem to have been the paſſages by which the Ancients made tranſitions from mode to mode.

So likewiſe, in our modern ſyſtem, and in the *major tone*, the key of C *natural* requires

requires none but *natural* notes. Go to the *fifth* of C, and enter into the key of G, and you muſt add one *ſharp*. Go to the *fifth* of G, and enter into the key of D, and you muſt add another *ſharp*; and ſo on. Or, if you proceed by *fourths*, go to the *fourth* of C, and enter into F, and you muſt add one *flat*. Go to the *fourth* of F, and enter into B *flat*, and you muſt add another *flat*, &c. The ſame is to be done in the *minor tone*.

The *keys* may be conſidered as related to each other, more or leſs, according as their tranſpoſition makes more or leſs alteration in the ſyſtem. If you go from a *key* with a *major third*, to the *ſixth* of that *key* with a *minor third*, no alteration is made in the deſcending *flats*, *ſharps*, or *naturals*. They ſeem therefore to be as near of kin, as a *major* and a *minor* tone can be.

I ſhall here mention ſome of the advantages which the modern *diatonic* ſyſtem ſeems to have above the Ancient.

1. By

1. By dividing every *tone* into *ſemitones* we have a great variety of *tranſpoſed keys*, or *modes*, or *tones*.

2. By making uſe of the *major* and *minor third*, we have *two* real and diſtinct *tones*, a *major* and a *minor*, which may be ſaid to divide Muſic, as nature ſeems to have intended, into the *male* and the *female*. The firſt hath ſtrength, the ſecond hath ſoftneſs; and ſweetneſs belongs to them both.

3. Our *minor tone* is improved by borrowing from its *major tone* a *major ſixth* and *ſeventh*, to help its progreſs to the *eighth*. Thus A with a *minor third* takes the *ſharp* F, and the *ſharp* G, from A with a *major third*, when it aſcends to its *octave*, and quits them when it deſcends.

4. By the aid of *ſemitones*, we can mix the *chromatic* with the *diatonic* Muſic.

The INTRODUCING a ſucceſſion of *ſemitones* hath, on proper occaſions, a beautiful effect, as in *Handel's* incomparable *ombra chara*, in his *Radamiſtus*, an *opera* abound-

abounding with the happieſt union and mixture of *art* and *invention*.

The DIVISION of *ſemitones* into *major* and *minor*, and the *quarter notes*, which belong to the *enharmonic* ſyſtem, are no inconſiderable part of *theoretical* Muſic. The harpſichord takes no notice of them, not being divided for that purpoſe; but though in this and in ſome other reſpects it be defective, it hath the advantage of being a very practicable and a moſt agreeable inſtrument, and of accommodating itſelf well enough to the change of keys, and to all keys that are not overloaded with *flats* or *ſharps*; eſpecially when the defects are ſo judiciouſly diſtributed by the tuner, as not to offend the ear groſsly in any place; which ſeems to be the beſt *temperature* of the *muſical circle*.

I forgot to ſay a word or two concerning the origin and generation of the *diatonic* ſyſtem.

The old *tetrachord* was B, C, D, E. Add another to it of the ſame kind, and with the ſame proportions, E, F, G, A.

Join them, B, C, D, E, F, G, A. Add an octave at the bottom, A, B, C, D, E, F, G, A.

As the firſt tetrachord had a *minor ſecond*, that *ſecond* becomes a *minor third*, when A is added below.

What I have ſaid upon this ſubject, is, I hope, intelligible, at leaſt. Some of the modern writers upon Ancient Muſic are deficient in point of perſpicuity, and ſeldom give the attentive reader inſtruction, without giving him the head-ach along with it.

The MODERN *muſical language* or *character*, as expreſſed by our *notation*, is perhaps of all languages the moſt true and exact, and liable to the feweſt defects, obſcurities, and ambiguities; and if the time of *grave*, *adagio*, *largo*, &c. could be equally aſcertained, nothing would be wanting to make it complete. But that is a point which you have taken into conſideration, p. 108, *&c.* and to you I leave it.

The

The TUNES which were played to *odes* like thoſe of *Horace*, muſt have been plain and ſimple, becauſe of the ſpeedy return of the ſame ſtanza, and becauſe of the *quantity* of the ſyllables, which was not to be violated, or at leaſt, not greatly, by the Muſic. The modern muſicians who have attempted to ſet ſuch Latin or Greek *odes* to Muſic, have often too much neglected this rule of ſuiting the *tune* to the *metre*, and have made *long* ſyllables *ſhort*, and *ſhort* ſyllables *long*, and run *diviſions* upon ſingle ones, and repeated ſome of the words.

In modern *vocal Muſic* we regard not this law, but perpetually ſacrifice the *quantity* to the *modulation*; which yet ſurely is a fault: but the fault is partly, if not principally, in our language, a language harſh, and unmuſical, and full of *conſonants*, and of ſyllables *long* by *poſition*. Thus in the ALEXIS of Dr. *Pepuſch*, a very fine *cantata*, you have;

Charm-ing — ſounds — that — ſweet-ly — languiſh, &c.

 Theſe

Theſe ſyllables, according to the laws of *proſody*, are all long, except the ſixth. In the Muſic you have a *demi-quaver* to the firſt ſyllable, a *demi-quaver* to the ſecond, a *quaver* to the third, *&c.* and the ſinger is obliged to ſhorten long ſyllables, as well as he can.

To judge of our language in this reſpect, you may compare an Engliſh *heroic* verſe, with a *ſupernumerary* foot, to a Greek *iambic*.

Arms and the man I ſing, who urg'd by ſtub-
born fate.

Ἀεὶ μὲν, ὦ παῖ Λαρτίᾳ, δέδορκά σε.

Here are the ſame number of *feet*, of *ſyllables*, and of *vowels* (or *diphthongs*) in each; but more than twice the number of *conſonants* in the Engliſh verſe.

The tunes of *Anacreontic ſongs* muſt have been ſtill more ſimple than thoſe of *odes*:

Θέλω λέγειν Ἀτρείδας.

Of noble race was Shinkin.

The *hymns*, which conſiſt of a pretty long *ſtrophe*, *antiſtrophe*, and *epodus*, ſuch

ſuch as thoſe of *Pindar*, gave more ſcope to the muſician, and ſeem to have been ſuſceptible of better *melody*, and more variety; and perhaps thoſe *odes* and *hymns*, and *choruſes*, where the metre is latent, and leſs pleaſing to our ears when we repeat them, had more artful tunes adapted to them, than the *Sapphic* and *Alcaic* odes, which to us ſound more agreeably.

If we had the old muſical notes which were ſet to any particular *ode* or *hymn*, that is extant, I ſhould not deſpair of finding out the length of each note; for the *quantity* of the ſyllables would probably be a tolerable guide; and I would conſent to truck the works of *Signior Alberti* for the tune that was ſet to *Pindar's*

Χρυσέα φόρμιγξ Ἀπόλλωνος—

For as to *Vivaldi*, give me leave to ſay, that with all his caprices and puerilities, he has a mixture of good things, and could do well when he had a mind to it.

As the *chorus* of Greek tragedies, and the *dithyrambic odes* were often tranſcendently ſublime, and ſoared far above the regions of *common ſenſe*, up to thoſe of *Fuſtian* and *Galimatias*, if the imagination of the muſician was as red hot as that of the poet, there were perhaps old muſical *extravaganzas* not inferior to thoſe of any modern.

There is one *ode* in *Horace*, Carm. III. 12. which runs in the meaſure of two *ſhort*, and two *long*;

Miſerarum eſt | *neque amori* | *dare ludum* | *neque dulci*, &c.
⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – –

This falls into *triple time*, and a ſort of *ſaraband* might be made to it, with two *quavers* followed by two *crotchets* in each *bar*. The *air* was undoubtedly of that kind.

The Music then of the Ancients ſeems in general to have been more ſimple than ours, and perhaps it would not have the ſame effect upon us as it had upon them, if we could retrieve it. We ſhould

probably find in it ſomething to commend, and ſomething to cenſure. For many reaſons it may be ſuppoſed to have been ſuperior beyond all meaſure to the execrable Muſic of the modern Greeks, the Turks, Perſians, and Chineſe, which yet is charming in their ears, and in their fond opinion would affect even things inanimate,

With magic numbers, and perſuaſive ſound.

Thus it is with Muſic: bad ſeems good, till you get acquainted with better.

Yet one conſiderable advantage which aroſe even from the ſimplicity of the ancient tunes, and which greatly ſet off their concert of vocal and inſtrumental muſic, was that the ſinger could be underſtood, and that the words had their effect as well as the muſic; and then the charms of elegant and pathetic poeſy, aided and ſet off by the voice, perſon, manner, and accent of the ſinger, and by the ſound of inſtruments, might affect the hearer very ſtrongly. We muſt add to this the har-

monious and unrivalled ſweetneſs of the [s] Greek language,

[t] — *cui non certaverit ulla,*
Aut tantum fluere, aut totidem durare per annos.

But in modern performances of this kind, if you are not acquainted with the ſong, it is often entirely loſt to you; nor can you always hear it diſtinctly, even when you know it by heart, or have it before you to read.

As to *inſtrumental Muſic*, the faſhion ſeems to be to precipitate in all lively and briſk movements. This indeed ſhews a

[s] As the Latin tongue ſurpaſſes ours in ſweetneſs, ſo the Greek ſurpaſſes the Latin. "When I had "taught my little boy his Greek nouns and verbs "(ſays *Tanaquil Faber*) he told me one day a thing "that ſurprized me, for he had it not from me. "Methinks, ſaid he, the ſound of the Greek tongue "is much more agreeable than that of the Latin. "You are in the right, ſaid I; for in it you hear "neither *ſtrat*, nor *crat*, nor *quit*, nor *brant*, nor "*trant*, nor *mit*, nor *put*, nor *git*, &c. which are "the common ſounds of Latin terminations. By "this I perceived that the boy had a good ear, "which I took as a preſage that his taſte and his "judgement would, one day, be good; having often "obſerved that this is one of the earlieſt and beſt "marks of a child's capacity."

[t] Virgil. *Georg.* II. 99.

hand;

hand; but the Muſic often ſuffers by it; and a man may play, as well as talk, ſo faſt that none can underſtand him. I have heard ſuch performers, who had what is called *execution*, lead off the *fugues* at ſuch a rate, that one half of their companions were thrown out, and obliged to jump in again, as well as they could, from time to time. Yet the *violino principale* choſe rather to put up with a thouſand *diſſonances*, than to abate of his ſpeed; a ſure proof that if his hand was the hand of *Apollo*, his ears were the ears of *Midas*, and that he felt no part of the Muſic but his own.

The SURPRISING powers of Muſic, as related by ſeveral of the Ancients, may juſtly paſs for exaggerations. When *Horace* tells us that a *wolf* fled from him, who met him in the woods, as he was chanting the praiſes of the fair *Lalagé*, we conclude either that it is a poetical fib, or that he ſang ſo ill as to frighten the *ſavage*.

But

But ſurely Muſic deſerves the *ſober compliment* paid to it by the ſame *poet*, when he calls it the *aſſuager of cares*.

— *Minuentur atræ*
Carmine curæ.

It [u] helps to relieve and ſooth the mind, and is a ſort of refuge from ſome of the evils of life, from ſlights, and neglects, and cenſures, and inſults, and diſappointments; from the *warmth* of *real* enemies, and the *coldneſs* of *pretended* friends; from your *well-wiſhers* (as they may juſtly be called, in oppoſition to *well-doers*) whoſe inclinations to ſerve you always decreaſe, in a moſt mathematical proportion, as their opportunities to do it increaſe; from

The [x] *proud man's contumely, and the ſpurns*
Which patient merit of th' unworthy takes;

[u] Atque eam [Muſicen] natura ipſa videtur ad tolerandos facilius labores velut muneri nobis dediſſe. Siquidem et remigem cantus hortatur: nec ſolum in iis operibus, in quibus plurium conatus, præeunte aliqua jucunda voce, conſpirat, ſed etiam ſingulorum fatigatio quamlibet ſe rudi modulatione ſolatur. *Quinctilian*, i. 10.

[x] Shakeſpear.

from

from grievances that are the growth of all times and places, and not peculiar to *this age*, which (ſays *Swift*) the poets call *this cenſorious age*, and the divines *this ſinful age*: ſome of my neighbours call it *this learned age*, in due reverence to their own abilities, and like Monſieur *Balzac*, who uſed to pull off his *beaver* when he ſpake of *himſelf*: the *Poet Laureat* calls it *this golden age*, when, according to *Ovid's* deſcription of it,

Flumina jam lactis, jam flumina nectaris *ibant*;
Flava*que de viridi ſtillabant ilice* mella.
For me the fountains with Canary *flow*;
And, beſt of fruit, ſpontaneous Guineas *grow.*

Pope, in his *Dunciad*, makes it *this leaden age*. But I chuſe to call it *this age*, without an epithet.

Many things we muſt expect to meet with, which it would be hard to bear, if a compenſation were not to be found in honeſt endeavours to do well, in virtuous affections, and connections, and in harmleſs and reaſonable amuſements. And why

ſhould

ſhould not a man amuſe himſelf ſometimes? *Vive la Bagatelle!*

I mention this, principally, with a view to the caſe of *others*; *(Homo ſum: humani nihil a me alienum puto:)* having found more friends, and received more favours and courteſies, than, as the world goes, fall to the ſhare of one perſon.

Milton therefore (to return to the point) who loved this art, and was himſelf a performer and a compoſer, moſt beautifully introduces the polite and gentle part of his *fallen ſpirits*, as having recourſe to it, in their anguiſh and diſtreſs:

— Others more mild,
Retreated in a ſilent valley, ſing
With notes angelical to many a harp
Their own heroic deeds, and hapleſs fall
By doom of battle; and complain that Fate
Free virtue ſhould inthrall to force or chance.
Their ſong was partial, but the harmony
(What could it leſs when ſpirits immortal ſing?)
Suſpended hell, and took with raviſhment
The thronging audience.

"Being in the country one day, I had a "mind to ſee whether beaſts, as it is com-"monly

"monly ſaid of them, take pleaſure in Mu-"ſic. Whilſt my companion was play-"ing upon an inſtrument, I conſidered "attentively a cat, a dog, a horſe, an aſs, "a hind, ſome cows, ſome little birds, and "a cock and hens, which were in the "court, below the window where we "ſtood. The cat paid no regard to the "Muſic, and, to judge by his phyſiogno-"my, he would have given all the ſym-"phonies in the world for one mouſe; "he ſtretched himſelf out in the ſun, and "went to ſleep. The horſe ſtopped ſhort "before the window, and as he was graz-"ing, he raiſed his head from time to "time. The dog ſat him down upon his "bum, like a monkey, fixing his eyes "ſtedfaſtly on the muſician, and conti-"nued a long time in the ſame poſture, "with the air and attitude of a *connoiſſeur*. "The aſs took no notice at all of us, "munching his thiſtles very demurely. "The hind ſet up her large broad ears, "and ſeemed extremely attentive. The "cows gave us a look, and then marched "off,

" off. The little birds in a cage, and in " the trees, ſtrained their throats, and ſang " with the utmoſt eagerneſs; whilſt the " cock minded nothing but the hens, and " the hens buſied themſelves in ſcratch- " ing the dunghill." *Vigneul Marville* [y],

Imagine theſe *creatures* to be *human creatures*, and you will have no bad repreſentation of one of our *politeſt aſſemblies* at a *muſical performance*.

Virgil. Æn. vi. 645.

Nec non Threïcius longa cum veſte Sacerdos
Obloquitur numeris ſeptem diſcrimina vocum,
Jamque eadem digitis, jam pectine pulſat eburno.

In theſe lines, (which I do not remember to have ſeen well explained,) *ſeptem diſcrimina vocum* are *the ſeven notes of Muſic*, or muſical ſounds, in general. *Numeri* are *airs* or *tunes*; as in *Ecl.* ix. 45.

— *numeros memini, ſi verba tenerem.*
I remember the tune, if I could recollect the words.

Obloqui is, *to ſing the ſame notes that the ſtrings ſound.*

[y] This author has related ſome ſtrange ſtories concerning the effects of Muſic upon animals. *Mélanges*, tom. iii. p. 59.

Orpheus therefore accompanies his lyre with his voice, in his melodious airs; ſinging, and ſtriking the chords, now with his fingers, now with the *plectrum*, or *pecten*, or *bow*, or *quill*, or what you pleaſe to call it.

Plato frequently declares, that no innovations ought to be allowed in Muſic. I am ſorry for it, ſince it gives reaſon to think that he and his contemporaries had poor and narrow notions of this art: for by theſe rigid laws they effectually diſcouraged and excluded all improvements.

In his treatiſe *De Legibus*, VII. 749. *Ed. Serr.* he adviſes to train up children to uſe the right and the left hand indifferently. In ſome things, ſays he, we can do it very well, as when we uſe the lyre with the left hand, and the ſtick with the right. Λύρᾳ μὲν ἐν ἀριστερᾷ χρώμενον, πλήκτῳ δὲ ἐν δεξιᾷ, πρᾶγμα εὖ ἔν. It may be collected from this, that the fingers of the left hand were occupied in ſome manner upon the ſtrings; elſe, barely to hold a lyre, ſhewed no very free uſe of the left hand: and it appears from *Ptolemy* ii. 12. that they uſed both

hands at once in playing upon the lyre, and that the fingers of the left were employed, not in ſtopping, but in ſtriking the ſtrings.

Plato alſo obſerves that *practical* Muſic, or the art of playing in tune, and in concert, is a conjectural ſkill, grounded on long practice and habit, but not capable of certainty and infallibility: for arts, ſays he, conſiſt in a great meaſure in experience and conjecture, rather than in fixed rules.

The POEM of *Catullus*, called *Atys*, ſeems to have been an imitation of thoſe pieces which were ſung by the *Galli*, the caſtrated and mad prieſts of *Cybele*, to a little *drum*, or to a *tabor* and *pipe*, two inſtruments conſtantly uſed by thoſe raſcals.

The metre of this poem abounds with ſhort ſyllables, and expreſſes *precipitation* and *diſtraction*; and the laſt ſyllable, with the four ſhort ones which go before it,

Super alta vectus Atys celeri rate maria:

were probably accompanied with *five* thumps upon the drum.

Claudian,

Claudian, about *A. D.* 400, and *Vitruvius* long before him, and other ancient writers, ſpeak of *hydraulic organs*, which reſembled our *organ*, and had many pipes, and many keys, upon which the performer had an opportunity of ſhewing the agility of his fingers.

Et qui magna levi detrudens murmura tactu,
Innumeras *voces ſegetis modulatus aënæ,*
Intonet erranti *digito, penituſque trabali*
Vecte laborantes in carmina concitet undas.

Claudian *Conſ. Mall. Theod.* 315.

The invention of the *hydraulic organ* is aſcribed to *Cteſibius*, an Alexandrian, who flouriſhed nineteen hundred years ago.

Lucretius, who lived about an hundred years after him, or ſomewhat more, *ſeems* to mention the *organ* as an inſtrument of modern invention: for though the word *organum* means any muſical inſtrument, and *organicus* any muſician, yet *Lucretius* means a *particular* inſtrument, becauſe he ſpeaks of it as of a late improvement, v. 333.

Quare

Quare etiam quædam nunc artes expoliuntur,
Nunc etiam augeſcunt; nunc addita navigiis ſunt
Multa: modo organici melicos peperere ſonores.

Where *Creech*, though a good editor, gives us a very queer interpretation: *nuper ab organicis muſica reperta eſt.* As if Muſic had been lately invented in the time of *Lucretius!*

It ſhould be obſerved however, that they who played upon lyres, or *ſtringed* inſtruments, are called *organici* by *Lucretius* ii. 412.

— *Muſêa mele, per* chordas *organici quæ*
Mobilibus digitis expergefacta figurant.

I dare not ſuppoſe that he means *the harpſichord*, and that ſuch an inſtrument was then in uſe.

In the year 757, *Pepin* king of France received ambaſſadors from the emperor [z] *Conſtantine*, who amongſt other preſents, ſent him an *organ*. The hiſtorians of thoſe times have made particular mention of this, becauſe it was the firſt organ that

[z] Conſtantinus Copronymus.

ever was ſeen in France. *Annal. Nazar.* &c.

Barthius, who had read all things, good, bad, and indifferent, and was an excellent *book-louſe*, hath collected, in his notes upon *Claudian*, ſome paſſages of ancient authors concerning the conſtruction and the loudneſs of this inſtrument. *It hath the voice of thunder*, ſays one of them, *and may be heard diſtinctly at the diſtance of a mile, and more.*

Tertullian's deſcription of it, though in his uncouth language, deſerves to be tranſcribed: *Spectа—Organum Hydraulicum,—tot membra, tot partes, tot compagines, tot itinera vocum, tot compendia ſonorum, tot commercia modorum, tot acies tibiarum, et una moles erunt omnia. Spiritus ille, qui de tormento aquæ anhelat, per partes adminiſtratur, ſubſtantia ſolidus, opera diviſus.* De Anima. To underſtand the good father, you muſt know that he compares the ſoul which animates the human body, and acts in every part of it, to the wind which fills the organ.

Iſaac Voſſius hath alſo ſome remarks upon the ancient organ, in his book *De Poëmatum Cantu*, which he wrote with a view to extol the Muſic of the Ancients, and to depreſs that of all the moderns, except his favourites, the *Chineſe*. In this treatiſe, as in moſt of his works, there are ſome learned, ingenious, and uſeful obſervations, mixed with others that are fantaſtical and extravagant.

As the organs of the Ancients had many pipes and keys; ſo their lyres or harps had many ſtrings, as fifteen, twenty, ſome ſay thirty, and more. If their lyre is repreſented in old monuments as having only four or five, or ſeven ſtrings, that ſeems to have been done (as *Voſſius* obſerves), partly, to repreſent the lyre, as it was originally, and in its ſtate of infancy.

One would think that an ancient muſician, who was well acquainted with *concords* and *diſcords*, who had an inſtrument of many ſtrings or many keys to play upon, and two hands and ten fingers to make uſe of, would try experiments, and would fall

fall into ſomething like *counterpoint*, and *compoſition in parts*. In ſpeculation, nothing ſeems more probable; and it ſeemed more than probable to our ſkilful muſician Dr *Pepuſch*, when I once converſed with him upon the ſubject. But, in fact, it doth not appear that the Ancients had this kind of compoſition, or rather it appears that they had it not; and it is certain that a man ſhall overlook diſcoveries, which ſtand at his elbow, and in a manner obtrude themſelves upon him.

Supereſt, de Veterum Melopœia monendum, ſimplicem eam fuiſſe, et, quantum quidem ego perſentio, non niſi unius, ut jam loquimur, vocis: ut qui in ea fuerit concentus, in ſonorum ſequela ſpectaretur; quem nempe faceret ſonus antecedens aliquis cum ſequente.—

Ea vero, quæ in hodierna Muſica conſpicitur, partium, ut loquuntur, ſeu vocum duarum, trium, quatuor, pluriumve inter ſe conſenſio, concinentibus inter ſe qui ſimul audiuntur ſonis, veteribus erat, quantum ego video, ignota. Quanquam enim tale quid

innuere videantur quæ apud Ptolemæum occurrunt voces aliquot, ἐπιψαλμὸς, σύγκρσις, ἀναπλοκὴ, καταπλοκὴ, σύρμα, ϗ ὅλως ἡ διὰ τῶν ὑπερβαλῶν φθόγγων συμπλοκή, (*quæ desiderari dicit, præ aliis instrumentis, in Monochordo Canone, eo quod manus percutiens unica sit, nec possit distantia loca simul pertingere:*) *quæ faciunt ut plures aliquando chordas una percussas putem: id tamen rarius factum puto, in unis aut alteris subinde sonis; non in continuis, ut aiunt, partibus, ut sunt apud nos, bassus, tenor, contra-tenor, discantus, altera alteri succinente; aut etiam in divisionibus, ut loquuntur, seu minuritionibus cantui tardiori concinentibus. Quorum ego, in veterum Musica vix ulla vestigia, haud certa saltem, deprehendo.*

Adeoque omnino mihi persuadeo, neque veterum musicam accuratiorem nostra fuisse, neque prodigiosos illos effectus, qui memorari solent, in hominum animos, puta ab Orpheo, Amphione, Timotheo, &c. *præstitos, olim obtigisse; nisi per audacem satis Hyperbolen ab Historicis enarratos dicas; vel id ob summam Musices raritatem, magis quam præ-*

præstantiam, apud imperitam plebem contigisse.

At hoc interim facile concesserim, cum id sibi solum fere proponant hodierni Musici, ut animum oblectent; potius quam, quod affectasse videntur Veteres, ut affectus huc illuc trahant; fieri omnino potest, ut in movendis affectibus ipsi quam nos peritiores fuerint.

Adde quod eorum Musica simplicior, uniusque vocis, non ita prolata verba obscurabat, ut nostra magis composita: unde fiebat ut, verbi gratia, Tragica Verba cum Gestu Tragico, Tragico Carmine, Sonoque Tragico prolata (quæ omnia componebant eorum Musicam) non mirum si Tragicos Affectus concitabant.—Pariterque in cæteris affectibus. Wallis *Append.* ad *Ptolem.* p. 175. *ed. fol.*

The CHARACTERS of the Ancient Music may be seen, as in many other authors, so in the *Palæographia Græca* of *Montfaucon.*

Thus, Sir, I have ventured, I know not how, to add a few thoughts to yours, upon the subject of Music, and to offer them to the lovers of this art, who find-

ing me here in good company, may perhaps ſhew ſome favour to the *Appendix*, for the ſake of the *Eſſay*.

Horace, Epiſt. II. ii. 141. grows very ſerious, and ſays;

Nimirum ſapere eſt abjectis utile nugis,
Et tempeſtivum pueris concedere ludum;
Ac non verba ſequi fidibus modulanda Latinis,
Sed veræ numeroſque modoſque ediſcere vitæ.

That is: *After all, it is proper to leave theſe amuſements to young people, who may trifle with a better grace; and inſtead of being always occupied in compoſing ſongs and tunes, and in adapting ſounds and words to each other, to ſtudy* Moral Modulations, *and the art of keeping our actions conſonant to the dictates of reaſon.*

It is very true: there is no *harmony* ſo charming as that of a well-ordered life, *moving* in *concert* with the ſacred laws of virtue. Human nature, indeed, cannot hope to arrive at this perfection: the *inſtrument* will ſometimes be *out of tune*; *diſallowances* alſo and *diſſonances* will be ſprinkled up and down; but they ought ſoon

ſoon to give place to *concords* and to *regularity*, till the whole be cloſed in a juſt and agreeable *cadence*, and leave behind it a ſweet and a laſting remembrance. With this wholſome advice to all profeſſors, and to all lovers of Muſic, (not forgetting myſelf amongſt the latter,) I cloſe my epiſtle, to which I would alſo ſet my name, if that were neceſſary. But your *Eſſay*, to ſpeak without a compliment, ſtands not in need of my feeble aid and recommendation; and the *name* of your humble ſervant, which would be of ſo little uſe to you, and is of ſo little conſequence, may as well ſlumber in ſilence and obſcurity.

I am, &c.

POST-

POSTSCRIPT.

AT the end of the Oxford edition of *Aratus*, &c. there are ſome learned obſervations on the Ancient Muſic, by *Chilmead*, and a few fragments of ancient tunes to ſome Greek odes and hymns, reduced to our modern *notation*.

It came into my mind that I had peruſed them long ago, and upon looking now into the book, I find two remarks of the editor, agreeing with my own notions; one, that the *time* of the muſical notes anſwered to the *quantity* of the ſyllables; the other, that the Muſic of the Ancients was very plain and unadorned.

Probabilior eorum eſt opinio, qui dicunt toni ſeu vocis prolationem, ſyllabæ quantitatem ſemper ſequi, &c.

Antiquæ muſicæ ſummam, et (quod maxime mirum eſt) affectatam fuiſſe ſimplicitatem apparet ex ſenatus-conſulto quodam laconico, &c.

A RE-

A

REPLY

To the AUTHOR of

REMARKS

On the Eſſay on Muſical Expreſſion.

In a LETTER from Mr AVISON, to his Friend in LONDON.

" If any Man either from MALICE, or for
" Oſtentation of his owne Knowledge, or for Ig-
" norance do either HUGGER-MUGGER, or openly ca-
" lumniate that which either he underſtandeth not,
" or then maliciouſly wreſteth to his own Senſe,
" he (as Auguſtus ſaid by one who had ſpoken
" evil of him) ſhall find that I have a Tongue alſo:
" and that ME REMORSURUM PETIT."

MORLEY's Introduction to MUSICKE.

First publiſhed in MDCCLIII.

A

REPLY, &c.

SIR,

I THANK you for the expedition with which you tranſmitted to me the remarks on my eſſay. I have, in return, ſent you a ſhort defence of myſelf againſt this virulent, though, I flatter myſelf, not formidable, antagoniſt.

If, after looking over theſe papers, you ſhould think that they may ſerve to rectify the judgements of ſuch perſons as this writer may probably have miſled, I deſire you would ſend them to the preſs.

I muſt confeſs, from the advertiſement of my remarker, I apprehended ſome undue ſeverity; and, notwithſtanding he called himſelf a gentleman, I had prepared myſelf for the worſt. My expectation has, indeed, been fully anſwered: inſtance

inſtead of the gentleman, the critic, the candid muſician; his pamphlet has diſcovered him to be a vain, diſappointed, ſnarling doctor [a] of the ſcience.

He begins, I think, with a pretty high-flown compliment upon the ſtyle of my Eſſay, and ſays, that it is writ in a language not unworthy of our beſt proſe-writers; nay, he adds alſo, that the perſon who drew up the Preface to my Concertos muſt be capable of giving ſenſible thoughts on other branches of Muſic [b]. But why all this panegyric? only to introduce this very candid inſinuation, that I am but the *nominal author* of both one and the other.

To reply to the man himſelf, or to offer to clear myſelf of this ridiculous

[a] This (were other reaſons wanting) may, I think, ſafely be concluded, from the pains he takes to make his readers underſtand that D ſtands for Doctor. See his Catalogue of *Antient Engliſh Muſicians*. Rem. p. 52.

[b] The writer of the *Remarks* is ſuppoſed to have alluded to the late Mr. Aviſon's ingenious friend Dr. Brown, author of the *Eſſays on Ld. Shaftſbury's Characteriſtics*.—The foregoing *Letter concerning the Muſic of the Ancients* was written by the learned Dr. Jortin.

charge,

charge, I think very much beneath me. But I will obſerve to *you*, that when I had determined to publiſh ſome thoughts on the ſubject of Muſic, by way of Preface to my laſt Concertos, I found my firſt deſign, of writing directions to performers only, grew ſo much upon my hands, that I could not reſiſt the temptation, however unequal to the taſk, or extending them alſo to the practice of compoſition. Having thus attempted a province of writing which was new to me, I thought I could not engage in it with too much caution; and, therefore, had recourſe to my learned friends, by whoſe advice I was induced to ſeparate that part which related to the performance of full Muſic, and to publiſh the whole together afterwards, under the title of *An Eſſay on Muſical Expreſſion*; and am proud to embrace this opportunity of acknowledging the generous countenance which thoſe gentlemen of integrity and genius ſhewed it. *So far*, our critic has wiſely conjectured, it was the work of a *Junto*.

But

But to ſpeak of the Eſſay itſelf. The plan it was formed upon was of a ſingular kind. It had nothing to do with the theoretic principles, and the mere mechaniſm of the ſcience. Its aim was widely different. Intended, indeed, as a critical, but yet as a liberal, examen of this pleaſing art; according to rules, not drawn from the formal ſchools of ſyſtematical profeſſors, but from the ſchool of nature and good ſenſe.

You will eaſily perceive, that to the execution of ſuch a plan, nothing was neceſſary but a good ear, and a taſte cultivated by frequent hearing of Muſic. It was only writing on harmony, as many men, who never handled a pencil, have written upon colouring; and as many, who never penned a ſtanza, have written upon metre[b]; and yet, in every age, writers

[b] The ABBÉ DU BOS, whom the remarker has deigned to quote, on a matter that required ſome taſte in Muſic, was unfortunately of this ſpecies of writers. Hear his character from VOLTAIRE's *Siecle de Louis* XIV. "Tous les Artiſtes liſent avec "fruit ſes Reflexions ſur la Poeſie, la Peinture, et la "Muſique.

writers of this claſs may be found, whoſe works are held in as high eſteem, as if they had been compoſed by the moſt able practical profeſſors.

To give an inſtance or two (if our critic will pardon the learning of it); there is not, nor perhaps ever was, a ſingle verſe extant from the pen of LONGINUS; and yet his critical taſte is as univerſally allowed, as that of HORACE himſelf. Though ARISTOTLE may juſtly be ſtyled the father of criticiſm, and true judgement in poetry, yet he certainly did not excel in greatneſs or beauty of imagination, and had but a ſmall ſhare of the poetical ſpirit.

If then the genius of this ſort of criticiſm is univerſally ſuch, that, having taſte, not practice, for its object, it is directed to *improve* the *manner*, not *teach* the *mechaniſm*, of any ſcience; I ſee no reaſon why a critical enquirer into the merits of my eſſay, ſhould think it

"Muſique. *Il ne ſavoit* pourtant *pas la Muſique*, "il n'avoit jamais pu faire de vers, et n'avoit pas "un Tableau. *Mais il avoit beaucoup lu, vu, entendu, & reflechi.*"

his buſineſs firſt to examine the merits of my muſical compoſitions. Admitting thoſe compoſitions to be as bad as our Doctor would make them, I am then but in the caſe of thoſe writers whom Mr *Pope* ſomewhere mentions:

" Rules for good verſe, they firſt with
" pains recite;
" Then ſhew us what is bad by what they
" write."

But Mr *Pope* has ſaid in another place,

" Let ſuch teach others who themſelves
" excel,
" And cenſure freely who have written
" well."

This our ſage remarker looked upon as an univerſal axiom, that would ſerve his purpoſe excellently, and accordingly planted it in his title-page, ſuppoſing that the poet thought none had a right to criticiſe, but ſuch as were acknowledged to be good writers; whereas, he meant by it only, that criticiſm, from an allowed artiſt, came with additional force and luſtre; and ſo undoubtedly it does. Yet, to

to do my author juſtice, he preſently runs from his text himſelf; for, in the very 4th page, he is of opinion, that a perſon would be beſt qualified to write upon this ſubject, who had not only *not written well*, but who had not *written at all*, provided only, that this perſon was a man of fortune, like his friend Sir *Humphrey Daſh*. If you aſk the reaſon, he will tell you, " that to be ſure Sir Humphrey's " large eſtate would give a ſanction, and " perhaps command a deference to his " opinion." A very gentlemanly reflection truly!

But why muſt this rich Sir *Humphrey* be the only licenſed critic? And why muſt a profeſſor, *though even of the higheſt rank*, not be admitted? No, he will reply, by no means; " becauſe, in ſome reſpect " or other, the world will think him in- " tereſted in it; and will very eaſily be " perſuaded, that whatever degree of eſ- " teem his *works* or *abilities* may ſtand in " their opinion, yet, that in his own, they " are placed much higher."

Thus, it is evident, that his ſole objection lay againſt the author of the eſſay, and not the eſſay itſelf; and had I not ſet my name to it, it is more than probable the public would not have been favoured with his curious remarks; and, for this reaſon chiefly, he has been inſtigated to level all his ſpleen againſt my character, as a compoſer: nor has he thought it ſufficient to *vilify* the work he has *given me*, but he muſt *rob* me of *that* which he could not hope to *vilify*. An unparalleled favour indeed! and, no doubt, perſonally intended [c].

I think

[c] There is a malevolence among ſome profeſſors of the harmonic art, from which no diſtance of time or country can ſecure even the moſt deſerving in their own profeſſion. Their contemporaries they treat as rivals to their intereſt; and the works and characters of thoſe that are gone before, they conſider as obſtructions to their fame.

We cannot otherwiſe account for that wilful ignorance, or affectation in ſome maſters, who have been weak, or rather envious enough, to propagate a ridiculous notion, that CORELLI was indebted to another compoſer for the ſetting of his baſſes. Can any thing be imagined ſo abſurd as this ſuppoſition? For the nature and method of muſical compoſition is well known to be ſuch, that, whoever this extraor-

I think I have already reduced my antagoniſt's method of proceeding, to its firſt principles, *viz.* to perſonal pique and reſentment; and have ſhewn, that had he ſucceeded in his malevolent attempt;—had he proved my compoſitions as execrable as *ſome* that have echoed through univerſity theatres; had he done even this, it would ſcarce have affected the character of my eſſay.

I will now endeavour to ſhew, that the compoſitions themſelves, are not quite ſo blameable as this muſical Drawcanſir would make them.

His firſt critique, and, I think, his maſter-piece, contains many circumſtantial, but falſe and virulent remarks on the firſt *allegro* of theſe concertos, to which he ſuppoſes I would give the name of *fugue*. Be it juſt what he pleaſes to call it. I ſhall not defend what the public is

traordinary coadjutor of CORELLI may have been, theſe ſhallow defamers might have ſpread their falſities much more conſiſtently, had they attributed the conſtruction of the whole to this wondrous unknown.

already in poſſeſſion of; the public being the moſt proper judge. I ſhall only here obſerve, that our critic has wilfully, or ignorantly, confounded the terms *fugue* and *imitation*, which latter is by no means ſubject to the ſame laws with the former.

There are many irregular ſubjects which may often be introduced into muſical compoſitions; and, when any of theſe are *imitated*, or *reverſed*, a good ear will aſcertain their *proper anſwers*, beyond any rules whatever: for the principles of harmony, which particularly direct the method of anſwering a complete and regular ſubject, would carry the anſwers of many others, of a ſubordinate kind, into an extraneous modulation. Therefore, ſuch ſubjects ought only to be imitated; and the diſtances, in this caſe, are no otherwiſe to be conſidered, than as they may beſt agree with the *mode*, or *key*, in which they are employed, or that which is next to follow; neither is it neceſſary that their *intervals* ſhould be confined to any

any *ſtated progreſſion*, or *order*, in their *melody*.

HAD I obſerved the method of anſwering the *accidental ſubjects* in this *allegro*, as laid down by our critic in his remarks, they muſt have produced moſt ſhocking effects; which, though this mechanic in Muſic, would, perhaps, have approved, yet better judges might, in reality, have imagined I had known no other art than that of the *ſpruzzarino* [d].

Before I leave this part of my ſubject, I ſhall quote two authorities; the firſt of which, I make no doubt, our critic will acknowledge as authentic, ſince it comes from the ſame noble author, whoſe *Treatiſe on Harmony* he has himſelf, in his poſtſcript, ſo particularly recommended to my peruſal.

The ſecond I ſhall venture to produce, without the advantage of ſo conſiderable a ſanction; though, in the opinion of unprejudiced men, one of thoſe happy ſpirits, whoſe parts and application will be

[d] See Remarks, p. 5.

eſteemed, in after-ages, an honour, not only to his country, but to the preſent *æra* of that art, the progreſs of which he has ſo nobly aſſiſted.

Lord ABERCORN, in his *Treatiſe on Harmony*, after ſeveral judicious remarks on the uſe of *ſolmiſation*, in aſſiſting the young compoſer how to aſcertain the proper anſwers to any *regular fugue*, hath the following reflections on the ſpecies of *compoſition*, which is called *imitation*.

" There are many other kinds of " *compoſition*, which are often called " *fugues*, though they are properly no " more than *imitations* of *fugues*, for " their *ſeveral parts* don't ſtrictly pro- " ceed by the *ſame ſpecies of intervals*. " It would be endleſs to enumerate all the " varieties of theſe *imitations*, which " have been invented by the curious; " wherefore, we ſhall only take notice of " *two* ſorts of them; the *firſt* of which " is ſimply called *imitation*, and the *other* " is called *fuga in nomine*.

" A ſimple

" A ſimple *imitation* appears to the " eye like a *fugue*, its parts ſeeming to " proceed in the *ſame manner*, if we only " conſider the *lines* and *ſpaces* on which " they are written. In *theſe*, the *anſwer* " may be made to follow the guide *in* " *any interval*; as, of a 2d, 3d, 4th, 5th, " 6th, 7th, *&c.* But as, in *all* theſe " caſes, the ſeveral *parts* do not ſtrictly " proceed by the *ſame intervals*, (the " *ſemitones* being placed differently in " *one part*, from what they are in *an-* " *other*) they are not properly to be " called *fugues*, but *imitations* only [e]."

The other authority I ſhall bring from Mr RAMEAU's *Principles of Compoſition*, on the ſubject of deſign, imitation, *&c.* in Muſic.

" Deſign, in Muſic, is, in general, the " ſubject of all that the compoſer pro- " poſes; for a ſkilful compoſer is to pro- " poſe to himſelf, a movement, a key, or " mode, a melody, and an harmony, " agreeable to the ſubject he would treat.

[e] Lord *Abercorn's* Treatiſe on Harmony, p. 87.

" But

" But this term is to be more particu-
" larly adapted to a certain melody, which
" he would have predominant in the con-
" tinuance of a piece, either for making
" it ſuitable and agreeable to the ſenſe of
" the words, or for fancy or taſte; and,
" in that caſe, it is diſtinguiſhed in de-
" ſign, in imitation, and in fugue.

" Imitation hath no particular merit
" that deſerves our attention; it conſiſt-
" ing only by repeating, at pleaſure, and
" in any of the parts, a certain continu-
" ance of melody, *without any other*
" *regularity*.

" Fugue, as well as imitation, conſiſts
" in a certain continuance of melody,
" which may be repeated at pleaſure, and
" in any of the parts, *but with more cir-*
" *cumſpection*, according to the following
" rules.

" If, in imitation, we may repeat the
" melody of one or more bars, and even
" the air entirely in one, or in all the
" parts, *and upon whatever chords we*
" *think proper*; on the contrary, in
" fugues,

" fugues, the melody muſt alternatively
" be heard in the two principal parts,
" which are the treble and the baſs, un-
" leſs, inſtead of the treble we chuſe
" another part; and, if the piece contains
" many parts, it will be more perfect,
" when the fugue is heard alternatively
" in each part. Again, *the chords that*
" *muſt be therein uſed, do not depend upon*
" *our choice* [f]."

Thus much may be ſufficient to ſhew, that all our critic's depth of learning, on the ſubject of muſical compoſition, muſt be of ancient date only, ſince the greateſt of the moderns, both in *practice* and *theory*, have rendered quite obſolete many of thoſe rigid laws, which only fetter the genius of thoſe who would truly embelliſh their art.

By depriving the compoſer of the liberty of changing, or diverſifying his ſubject, his piece, with frequent repetitions of the very ſame thought, would be extremely languid and tedious: whereas, if he re-

[f] *Rameau's* Principles of Compoſition, p. 147.

lieves

lieves his firſt ſubject with others, and theſe are relative to their principal, in point of *air*; and, with regard to their *imitations*, are chiefly conducted by the rules of *modulation*; an allegro of this kind will have infinitely more ſpirit and variety, than either the lifeleſs *counterpoint*, or unmeaning *reverſe* of throwing the air into one part only. What the compoſer hath chiefly to obſerve in this conduct betwixt the extremes, is, a ſpecial regard to the chuſing thoſe ſubjects only, which may naturally be connected, as well in their *modulation* as *harmony*, and are capable of preſerving a ſimilar air (or diſcourſe, if the critic will admit) to the concluſion of his piece.

This method of introducing *the accidental ſubjects*, in a muſical compoſition, may be handled like the like under-characters in a dramatic performance; which, though the poet intends not that they ſhould ever eclipſe his heroe, or principal, he will nevertheleſs make natural and ſtriking; and it often happens, that though

though they are neceſſary to the ſupport of his fable, they do but juſt appear, and no more is heard of them.

It is frequent, with the beſt compoſers of church-muſic, to introduce a new ſubject at every change of the words. An attempt of this nature, in the inſtrumental way, has given our critic much offence; which, I ſuppoſe, he has conſidered as too bold an innovation upon the good old laws of harmony: or did he think it an incroachment on the privilege of vocal Muſic, and that no other ſhould preſume to aim at ſenſe, or the expreſſion of any affection of the mind?

In his reflections, on the method of introducing the tenor, he makes a ſtrange pother about Muſic in four parts; when, in fact, there is no ſuch thing. The *diſcords*, it is true, will admit of four parts; but, as the ear cannot reſt on theſe alone, therefore, in every compoſition, they muſt have their *preparations* and *reſolutions* by *concords*, which, on that account, will have the greateſt ſhare in the conſtruction

of

of the harmony; otherwiſe, it cannot be called Muſic: hence then, as it is impoſſible to find any *concord*, that can admit of more than three different notes; ſo, ſtrictly ſpeaking, there can be but three parts in any muſical compoſition, ſince whatever number may be added to theſe, they are no more than either *uniſons* or *octaves* to their principals.

I ſhall here take occaſion to obſerve, by way of information to my critic, that notwithſtanding a piece of Muſic is compoſed in four parts, yet it does not follow that every *chord*, or every *accented part* of the harmony, ſhould, therefore, have *four notes*, or even *three* in many caſes. This kind of fullneſs is not always required, becauſe it often happens, that the *tenor*, or any other *part*, being either an *octave* or *uniſon* with the *baſs*, or with *each other*, will produce a more pleaſing effect than when *otherwiſe accompanied*.

On this ſcore, however, our critic has arraigned the taſte of MARCELLO, as forming his *choruſes* upon the uniſons of the *ſolo*, or

or *principal parts*; and thence prefers, on all occaſions, the harmonical compoſitions of *four parts*; not reflecting on thoſe reaſons which the ſenſible compoſer may aſſign for exerting his genius in *either* of theſe methods; and which MARCELLO very happily has diſtinguiſhed, in the prodigious variety of movements that are in the work of his Pſalms. But this purblind critic, though he owns his intimacy with them all, could only ſee thoſe which he thought he might abuſe, and abuſe merely becauſe they were contrary to his groveling taſte.

What offers next, is the wonderful ſtreſs he has laid on ſome trifling diſallowances: —a mean kind of critique on the art of Muſic; as theſe are errors which may eſcape the moſt painful corrections, and may be found in the works of the moſt accurate compoſers. I had almoſt ſaid, it is more than probable our critic may find them in his own.

"Unfiniſh'd things, one knows not what to call,
"Their generation's ſo equivocal."

It

It were, therefore, impoſſible to retaliate his friendly advice, by any minute ſurvey of ſuch unmeaning attempts in compoſition. Perhaps too it might prove an unneceſſary taſk, having already ſufficiently deſcribed them in the chapter on modulation; from which he has tranſcribed an entire paragraph, with ſuch ſenſibility of reſentment, as makes me ſuſpect he was conſcious of ſomewhat he could not bear [g].

In return for this mortification, it ſeems as if he had vowed revenge, and had determined not to allow me, even the very firſt principles of thorough baſs. But, in the fury of his charge, he hath diſarmed himſelf; for, he either does not know, or, at leaſt, is unwilling to acknowledge, that there are many liberties allowable in muſical compoſition, as well as in other arts: and eſpecially, in many caſes, that two, or more, perfect chords of the ſame kind, may not only be diſpenſed with for the ſake of ſome remarkable air or expreſſion in any *one part*, but that they may even

[g] See Eſſay, p. 33. and Remarks, p. 37.

be produced to give a very pleaſing effect from *many parts* together.

The method of initiating pupils in Muſic, into a thorough knowledge of the rules of *accompanyment*, and the various *preparations* and *reſolutions* of *diſcords*, is neceſſary to explain what is proper to be done in this branch of art; yet it is not ſufficient to ſhew him *all* that may be done. *Nature* is ſtill ſuperior to *art*: and, as the firſt principles of all ſcience were primarily deduced from nature, and have been brought, by ſlow degrees, to their preſent perfection; ſo, we may naturally conclude, theſe improvements may yet be carried higher.

In Muſic, there are expreſs laws relating to *modulation*, as well as to *harmony*; yet, if all compoſers indiſcriminately were confined to theſe laws, we ſhould ſoon ſee an end of all taſte, ſpirit, and variety in their compoſitions: and I don't know whether, by this means, we ſhould not be deprived of one of the ſtrongeſt efforts of

genius, *viz. that* of nobly *over-leaping the too narrow bounds of human art* [h].

To evince the truth of this, if it were neceſſary, I could point out inſtances to our critic, in the works of many eminent compoſers; though not, perhaps, in the meagre productions of thoſe *Veterans*, a liſt of whom he has given us in his remarks, who, it ſeems, were ſuch a ſet of *deſperados*, in their way, that they ſooner would have "*ſpurned againſt the image of* "*a ſaint, than have taken two perfect* "*chords of one kind together.*"

But to return to my *A. B. C.* critic.

To do him all poſſible honour, we muſt allow him to know which are falſe accompanyments in Muſic, as *Bunyan* or

[h] Some beauties yet no precepts can declare
For there's a happineſs as well as care.
Muſic reſembles poetry; in each
Are nameleſs graces which no methods teach,
And which a maſter-hand alone can reach.
If, where the rules not far enough extend,
(Since rules were made but to promote their end)
Some lucky licence anſwers to the full
'th' intent propos'd, that licence is a rule.
ESSAY on CRITICISM.

Quarles

Quarles may have underſtood what was falſe grammar in writing: and, in that caſe, it is but juſtice to own he has pointed out ſome faults; but ſuch as his ſingular good-nature would not ſuffer him to perceive might be faults of the engraver, or ſuch as might eaſily eſcape the notice of the compoſer.

To inſtance one of this kind will be ſufficient. In his firſt example, he has diſcovered a *tritone* in the tenor, and loudly exclaimed againſt the enormity of ſuch a blunder. Whereas, had truth, in reality, been his aim, he might have naturally ſuppoſed, that the engraver had only omitted a *ſharp*, the placing of which, would have removed all his mighty cauſe of clamour againſt the falſeneſs of that *relation* [i].

But is it not obvious to every one, how little converſant ſoever in the compoſition

[i] Pains, reading, ſtudy, are their juſt pretence,
And all they want is ſpirit, taſte, and ſenſe;
Commas and points they ſet exactly right,
And 'twere a ſin to rob them of their mite.
EPISTLE to Dr. ARBUTHNOT.

of Muſic, that among ſuch a multiplicity of buſineſs, which is neceſſary in the conſtruction of harmony, ſome things may be over-ſeen, ſome little characters omitted (though of ſignal conſequence in the work), in ſpite of every endeavour to prevent ſuch miſtakes? But thoſe who are only moved with the implacable ſpirit of ill-nature, will always either find or invent topics to gratify their malevolent tempers.—Of this happy claſs, we may rank our maſked annotator, whoſe determined cenſures are, but too glaringly, the ebullitions of a mortified and ſplenetic humour [k].

But

[k] THOMAS MORLEY (from whom our critic has drawn his muſical learning, and produced, in his remarks, that collection of the old *Engliſh* compoſers, whoſe names he ſuſpects to have ever come to my knowledge) this venerable author himſelf, was not exempt from this tax of cenſure, or calumny rather, for writing an uſeful book, and preſuming to diſtinguiſh himſelf among his brethren. Here are his very words: "But ſeeing in theſe latter daies and doting age of "the world, there is nothing more ſubject to calum-"nie and backbiting then that which is moſt true "and right; and that, as there be many who will "enter into the reading my booke for their inſtruc-"tion, ſo, I doubt not, but diverſe alſo will reade "it,

But to proceed with *his* Remarks.—In the above firſt example, the two inſtances of a *ninth* being prepared in the *eighth*, is a falſe charge; becauſe he ſuppoſes the laſt and paſſing note in the baſs to give that *preparation*; whereas, it is prepared in the *accented note* of the *diviſion*, which is a *fifth*, and, therefore, an allowable *preparation*: this he might eaſily have perceived, had he reduced that *diviſion* in the *baſs*, to its *fundamental*, or *accented harmony*.

The falſe *reſolution*, which he has deigned to correct, is this: "The diſcord "improperly *reſolved*, is in the laſt bar, "between the baſs and the alto; where "B is tied as a ninth to A, but inſtead of "reſolving it into the eighth, according

"it, not ſo much for any pleaſure or profit they looke "for in it, as to find ſomething whereat to repine, or "take occaſion of backbiting; ſuch men I warne, that "if in friendſhip they will (either publickly or pri-"vately) make mee acquainted with any thing in the "booke, which either they like not, or underſtand not: "I will not onely be content to give them a reaſon "(and if I cannot, to turn to their opinion) but alſo "thinke my ſelf highly beholding to them *."

* Preface to *Morley's* Introduction to Muſicke.

" to the rule, it riſes to the third, directly " contrary to it."—" How eaſy to have " made it otherwiſe, I need not prove—; " however, the directs ſhew it very clear- " ly."—Shew what?—That our doctor is not quite ſo wiſe as he thought himſelf: for this very direct would occaſion *two eighths* between the *alto* and the *ſecond violin*:—a fault, which, on all occaſions, he is very highly offended with! Beſides, I muſt here acquaint him, that the reſolution of the *ninth* into the *third*, and *third minor* eſpecially, is by no means againſt the rule, becauſe it is agreeable to the ear; and, furthermore, Lord ABERCORN ſaith; " the *ninth* is reſolved in " a *third*, a *ſixth*, or an *eighth*, from " every one of the concords it is prepared " in, *&c.*" And, if the example from his favourite Doctor CROFTS will not convince him, I doubt he muſt eraſe the Doctor's name from the liſt of his chaſte *Engliſh* worthies; for I could direct my critic, in the anthems of this author, to many

many examples of a like kind with the *two* here annexed.

As to the errors of two *perfect chords* of the ſame kind, I will confeſs to him, that I am ſo hardened a ſinner, on certain occaſions, againſt *his* John-Trott laws, that I have more than once intentionally offended; and if he cannot perceive the reaſon, it will ſcarce be worth while to inform him.

It may not be amiſs to offer the following remark, on the whole of this example.—The modulation in a *flat key*, it is well known, is very different from *that* in the *ſharp key*; the *former* being the ſame, whether you aſcend or deſcend; whereas, if you aſcend in the *latter*, the *ſixth* muſt be *ſharp*, though it is *flat* in deſcending: hence, the *falſe fifth*, and even the *tritone*, cannot always be avoided. It is, therefore, to this imperfection in the *ſcale of Muſic*, you muſt impute the C *ſharp* in the *tenor*, and the omiſſion of not figuring *that ſharp* in the *baſs*.—And this is the cauſe of our critic's aſſigning,
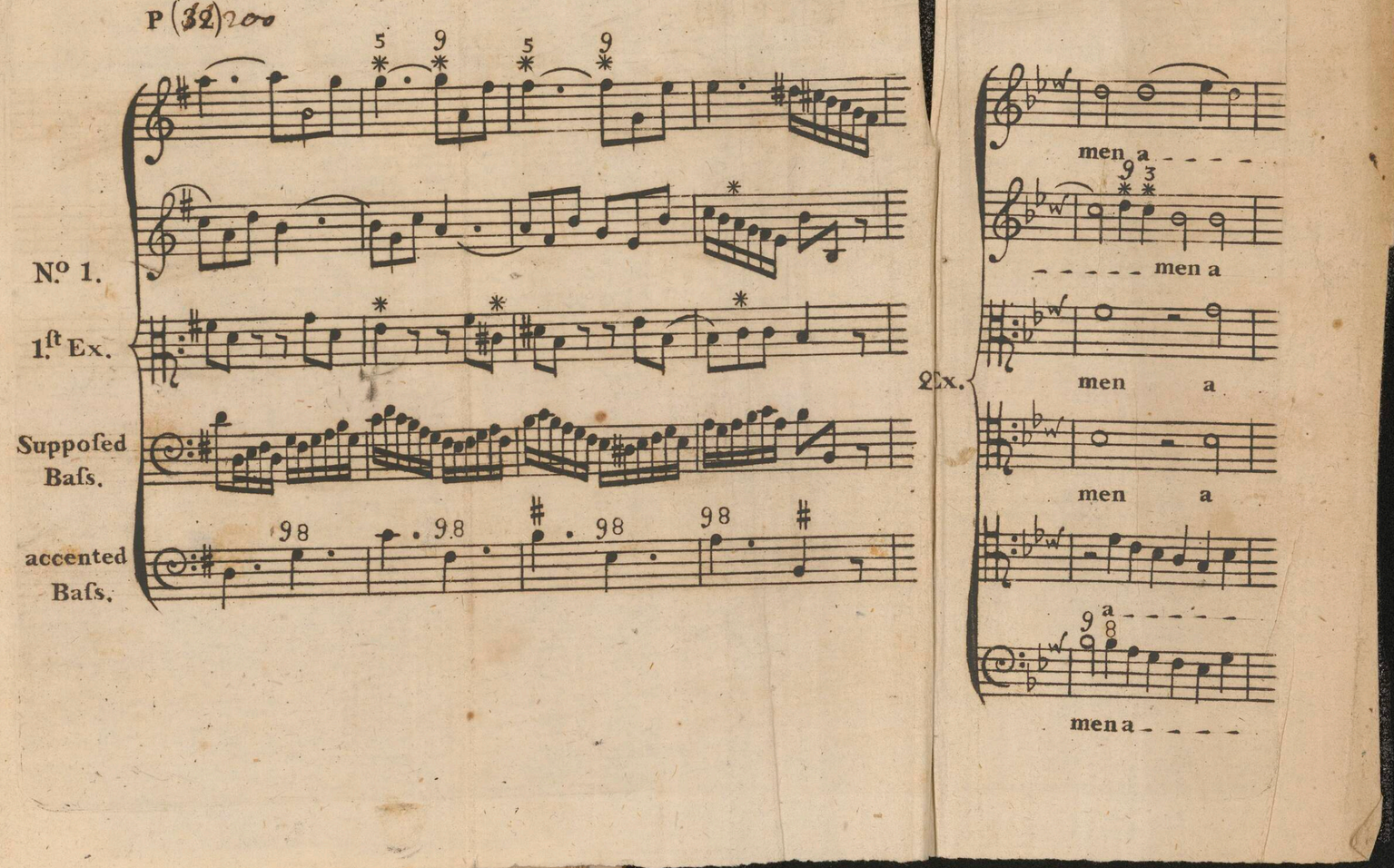
to the above example, the worſt ſinging he ever heard. Nevertheleſs, theſe falſe relations are allowable in *quick movements*, and may be found in the very beſt compoſitions: but in *ſlow movements*, where they can neither be *accented*, nor even made *paſſing notes*, they are extremely diſagreeable; and it ſeems, indeed, as if our critic had treated this diſſonant *tritone* in a very ſolemn way, having, no doubt, tried and re-tried it upon his harpſichord, till dwelling on the diſcord might ſufficiently raiſe his ſpleen for the buſineſs he had undertaken [1].
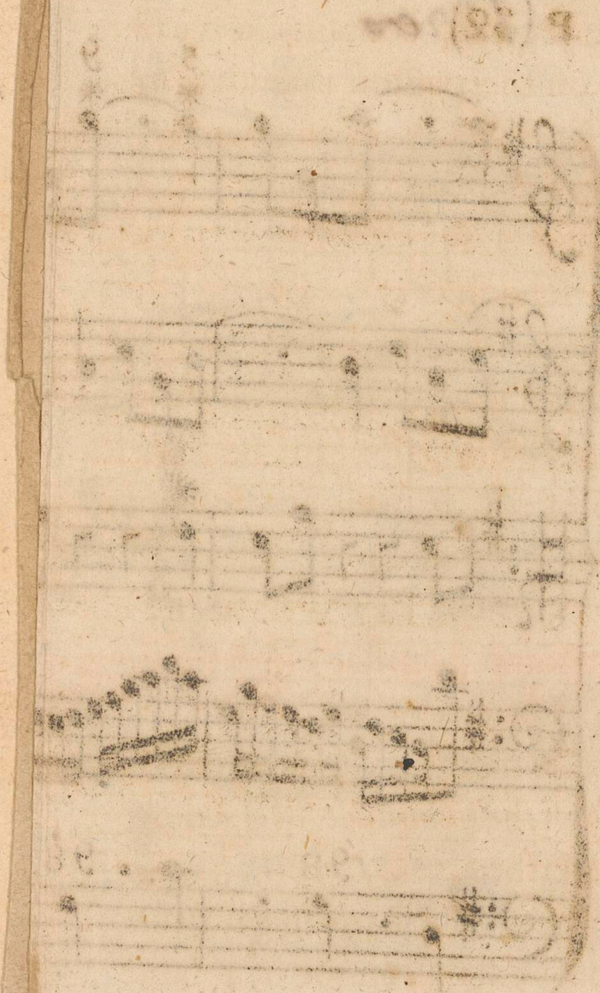
[1] N° 1. To this firſt example in notes, is added another baſs, to ſhew the *accented* harmony in that part; by which it evidently appears, that the *laſt* note in the diviſion, or ſuppoſed baſs, hath no ſort of *accompanyment* in any of the parts, and, therefore, cannot poſſibly be included in the general harmony. How then can this *unaccented*, *unaccompanied*, and *ſwift-paſſing note* be ſuppoſed to prepare the *diſcord*?—Then judge, ye candid compoſers, whether this caviling critic might not bluſh at ſo unfair a charge, did he not wear a maſk to hide his ſhame?

The two *perfect fifths* in the tenor, are obviated by removing *one note*, and the *tritone* by adding a *ſharp*.

For the other example, which ſhews the *ninth* reſolved in a *third*, ſee CROFTS's *Anthems*, vol. i. p. 86. Pſ. vi. and 41 bar.

Example





Example the ſecond, contains a very curious remark on the paſſion intended to be there expreſſed.—" It is, ſeemingly, " like the *whimpering* and *whining* of a " boy, who dreads a flogging, and goes " unwillingly to ſchool, *&c.*"—But he has done me an honour in this place, which he did not intend; for, as I have always thought, that the paſſions might be very powerfully expreſſed, as well by inſtrumental Muſic, as by vocal; therefore, in my little attempts that way, I have generally aimed at ſome peculiar expreſſion. But, it ſeems, our critic has had correction ſo much in his head, that he could not conceive how the *plaintive ſtyle* could be otherwiſe deſcribed. Or, perhaps, he formed his judgement of this paſſage, from his own manual execution of it; and then, indeed, I will not diſpute with him, but it might *whine* and *whimper*, juſt in the manner he deſcribes it.

The cloſe of his paragraph, on this head, may be quoted as a ſample of his prodigious ſagacity in making diſcoveries.

" I ſhall

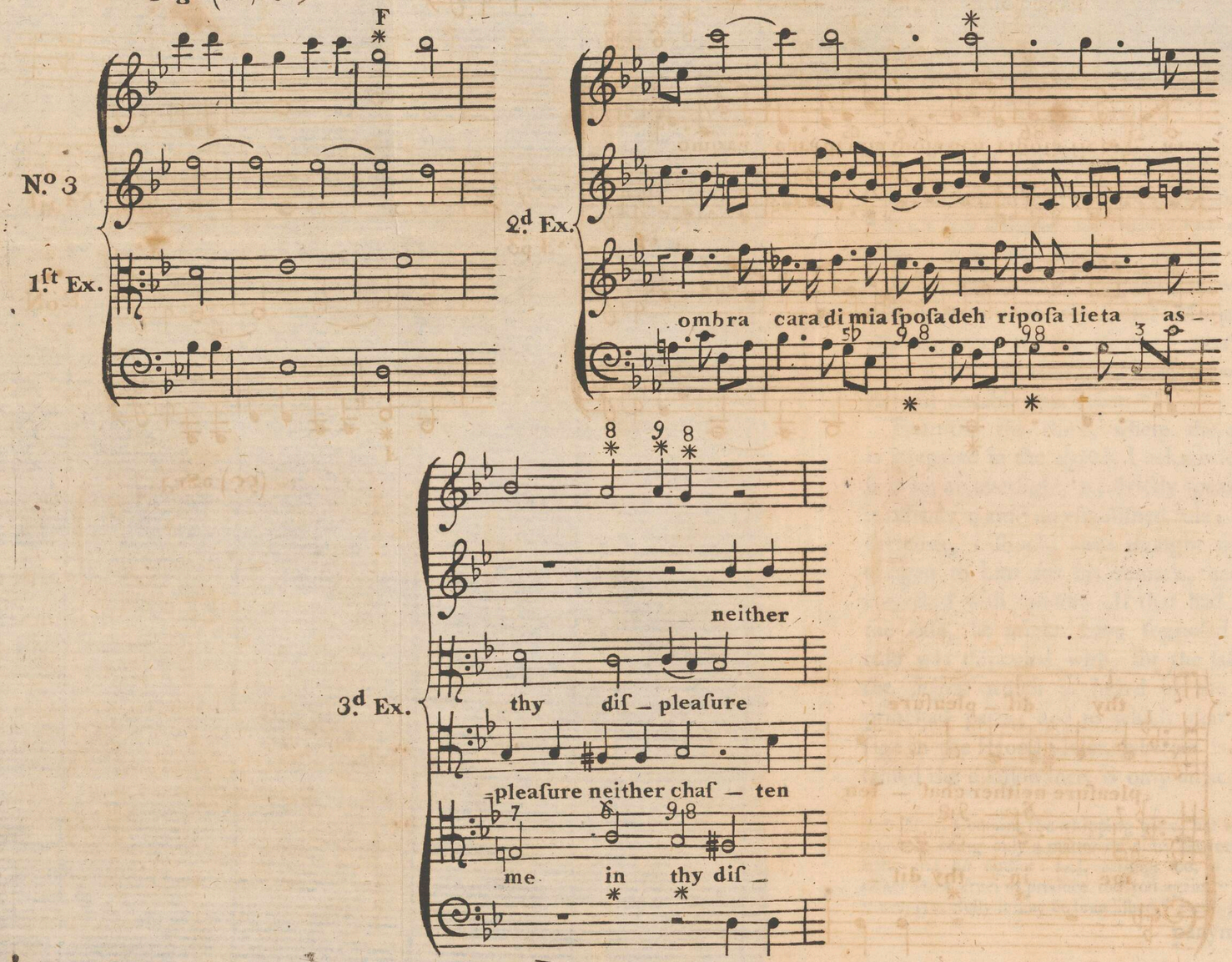
" I ſhall only add, that if the paſſages had " been leſs delicate, the imitations more " juſt, and the harmony in the *tutti* " more *perfect* and *complete*, it would " have been infinitely better Muſic."— Or, in other words, if *every part* had been good, *the whole* had been better.— A moſt notable concluſion [m]!

Example the third, where the *ninth* is prepared in the *eighth*, I acknowledge, is ſo far an overſight, as, ſtrictly ſpeaking, it offends againſt an eſtabliſhed rule; and, therefore, I ſhould have thought myſelf obliged to him for his remark, had he corrected with candor. If that had been the caſe, he might have ſuppoſed this rule was diſpenſed with, for the ſake of the *ſubject* which is heard in the two principal parts; and to which that paſſage in the ſecond violin, wherein is contained the diſallowance, is only an accom-

[m] N° 2. Contains the whipping piece, but is here omitted, being only a matter of taſte between the critic and his author: and, perhaps too, it might rather ſeem cruel to produce the rod again, " how- " ever gracefully it may be brandiſhed." Rem. p. 37.

panyment,

lyment, and there intended not to over-



panyment, and there intended not to overpower the effect of the fugue; and alſo to preſerve a ſimilar *air*, or movement with the upper part. However, as theſe, and many other liberties, are frequently taken by the greateſt compoſers, I ſhall produce only one, from that deſervedly admired ſong, *Ombra cara*, in Mr. HANDEL's Opera of *Rhadamiſtus:* this, you may remember, is a very *ſlow* movement; whereas, in the inſtance which our critic has noted, the movement is *rapid*, and, conſequently, any diſagreeable effect that might otherwiſe be found from the diſallowance, is here loſt in the flight of its progreſs [n].

[n] Nº 3. The minum G, in the laſt bar, is F in the concertos, which, no doubt, is the ſame alſo in our critic's manuſcript: this circumſtance, trifling as it is, may ſerve to convince him that *printers* may commit *errors* in a *large work*, as well as in a *ſmall one*.

In the third bar of the ſecond example, the *ninth* is prepared in the *eighth*, which is the *accented* note.

The third of theſe examples, where the *ninth* is prepared in the *eighth*, is taken from a full anthem of Doctor CROFTS's, vol. i. p. 80. Pſ. vi. and 21ſt bar.

The

The fourth example contains a criticiſm, as ſtrange as he hath repreſented the fault to be. His queſtion is,—" Pray " in what part is the diſcord? I doubt " not but your anſwer will be, Where the " binding is."—And where elſe can it be placed? And thus he proceeds,—" Why " then are the figures 7 and 9 put there? " For they manifeſtly make the upper " parts diſcords; but then, why are they " not *reſolved?* if the baſs be a diſcord, the " ſecond maketh it ſo; and the ſeventh " moſt certainly is a falſe accompany- " ment."—To all this I anſwer, that the 7 and 9 are placed there, becauſe the baſs ſtands ſtill. For, when the parts are driving each other, and the baſs keeps its note, the accompanyments, on that account, muſt often be *extraneous*; and, where the *taſto ſolo*, or ſtriking of one key, is not directed, the holding note ſhould be always completely figured: and thence the 7 and 9 may frequently be found together. In this caſe, every *diſcord*, out of the common rule of *figu-*

rate-deſcant, may be conſidered as a kind of *appoggiatura*, or leaning note, where the *diſcord* is often ſtrongly expreſſed, and the ſucceeding *concord* but juſt dropped upon the ear. But this is an innovation againſt the venerable fathers of harmony, and brought in by the *Italians*; I am not, therefore, ſurprized, that our orthodox critic hath exclaimed ſo violently againſt it.

But there is another circumſtance attending this example, which our critic was not aware of; and, with all his amazement at the ſtrangeneſs of this paſſage, he has ſhewn, if poſſible, more folly than ill-nature. If he does not know, that the work of *melody* may alſo be exerted, and moſt happily too, in the *baſſes* of muſical compoſition, I will refer him to the *operas* of RAMEAU, where he will find theſe *appoggiaturas*, and a certain melody, in the baſs, (peculiar, as yet, indeed, to this compoſer) giving the fineſt effects that can poſſibly be imagined.

As

As to his remark on the thinneſs of the *tenor* in this example, he may recollect what I have ſaid in my directions to performers, at the head of theſe concertos, where it is expreſsly mentioned, with the reaſons there aſſigned, why the *tenor* is intended throughout the whole of that work, as an auxiliary, rather than as a ſeparate part °.

In the fifth example, he has manifeſtly over-looked a ſuperior deſign, which, at all events, he would ſacrifice to a ſlaviſh regard of very minute diſallowances; and as he hath particularly challenged, in this place, my audacious attempts, both as
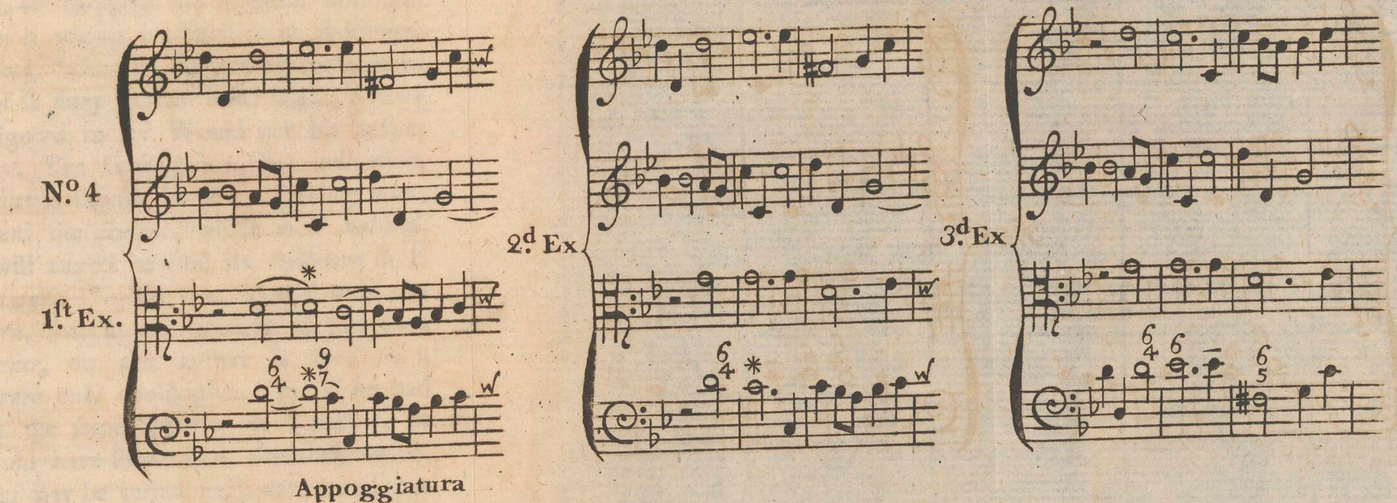
° N°4. *Firſt* example ſhews the *appoggiatura* in the baſs, being the cauſe of our critic's amazement, and blundering in this place.

The *ſecond* ſhews the harmony independent of the *appoggiatura:* and in the *third*, the two *principal parts* are inverted, which proves the harmony to be juſt.

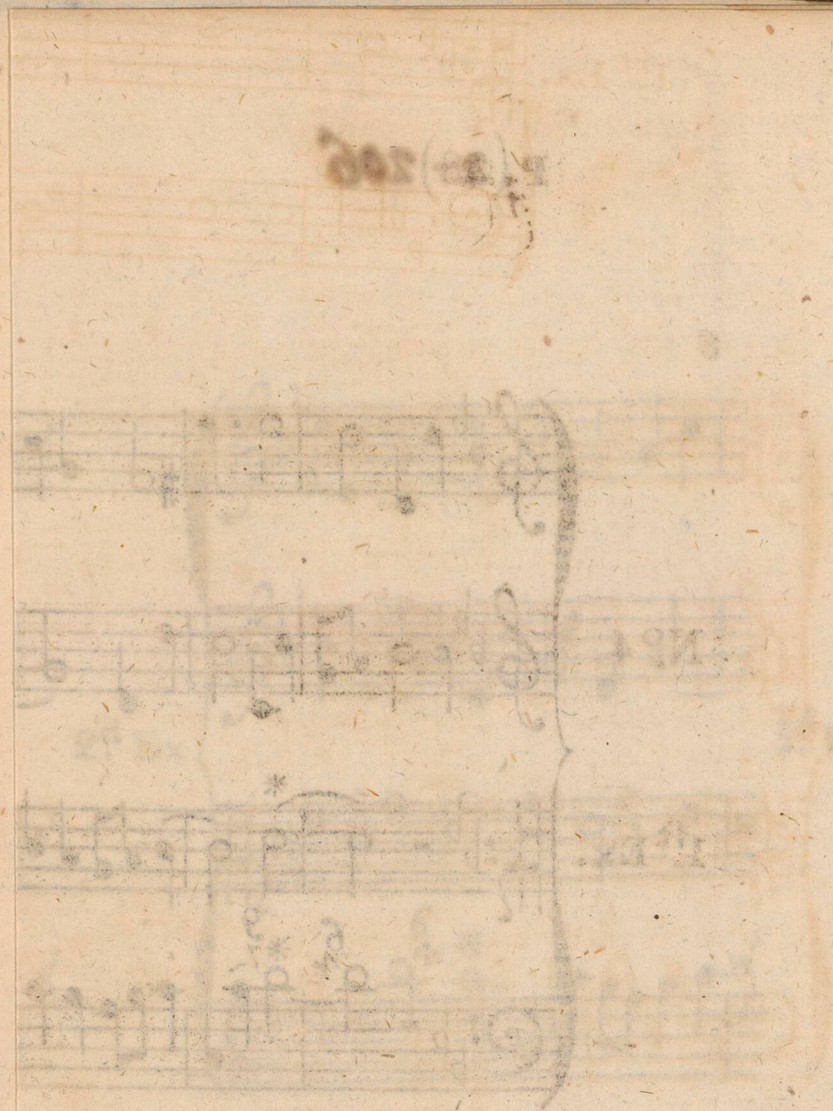
You will obſerve, that in the ſecond and third examples, there is added a new *tenor*. The reaſon is this. The *melody* of this paſſage in the *baſs*, being, in a great meaſure, taken away, a *fuller harmony* is ſubſtituted, as there is no particular *air* which it may *over-power:* whereas, in the firſt example, the *tenor* is uniſon with the baſs, to *enforce* the expreſſion of the *appoggiatura*, or *melody* in that part.

a com-

P (38) 206



Appoggiatura



a compoſer and critic, he muſt pardon me, if, therefore, I diſpute his own pretenſions in this caſe. His allegation is this.—"Suppoſe the queſtion were put "to a young practitioner in thorough-"baſs, What are the proper conſequents "of G *ſharp* in the baſs, with a *ſeventh* "figured to it? Would not his anſwer "be, The G *ſharp* is a plain indication, "that A ſhould be the following note; "and the *ſeventh*, which is F *natural*, "will expect to find its *reſolution* in E "*natural?*"—To this, I need only obſerve, that as the queſtion is put to a *learner*, ſo the anſwer is ſuch as a *learner* only could give. But if he had put the ſame queſtion to a maſter, he would have ſhewn him, that theſe *reſolutions* may be varied many ways; and that otherwiſe it would be a vain attempt in the compoſer to produce variety in his work, ſeeing every novice might beforehand ſuggeſt, when any particular chord was ſtruck, what next was to follow.

In

In this example, our remarker hath roundly aſſerted, that the *allegro* preceding the *adagio*, N° 5, is concluded with a *full cadence* in D with its *ſharp third*, in order, no doubt, to ſhew the bad effect of the ſucceeding modulation into a *flat key*. But this is not fact, the *allegro* being cloſed in the *fifth* of the key, and therefore an *imperfect cadence:* which, like the *colon* in writing, leaves the ear in expectation of ſomething to follow; and, with regard to a muſical compoſition, the modulation, in that caſe, may deviate with greater freedom from the common rule P.
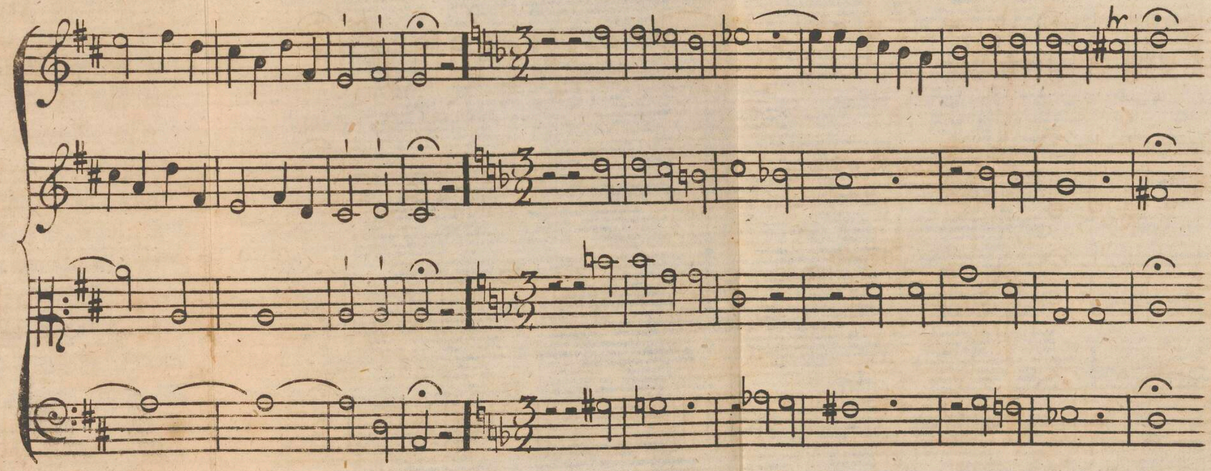
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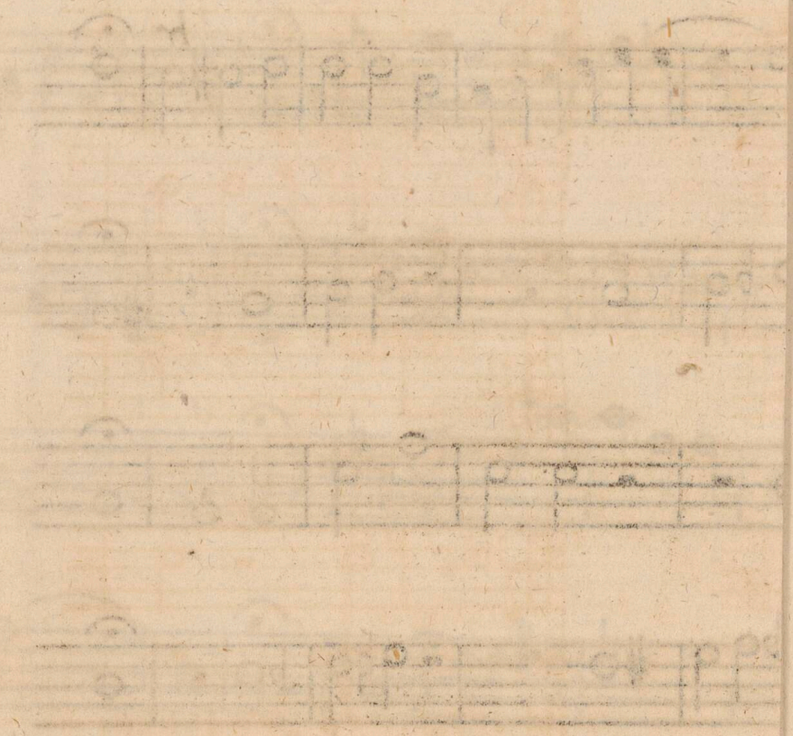
P N° 5. The *imperfect cadence*, which forms the cloſe of the *allegro*, is here annexed, to ſhew that our critic miſinformed his friend, when he ſaid this *allegro* was concluded by a *full cadence*.

N° 6. and 7. convey nothing, ſo it was thought needleſs to produce them here again.

Thus, by the appearance of theſe maimed examples in notes, (deſigned, no doubt, by ſuch *ſcraps*, to catch the *eye*, and exclude the *ear*) our notable projector imagined, he had fairly ſubmitted his *reaſonable* critique to the judgement of the public: but, may not *we* too imagine in our turn, that, as the principles of compoſition are obvious but to *few*, he truſted

N° 5





The remaining examples, 6 and 7, make an excellent close to his critical remarks: for, whatever errors they are intended to shew; no person, unacquainted with the movement from whence they are taken, can form any just notion about them. If they are designed as specimens of the composer's contrivance, the critic has, indeed, acted consistently to the last; because, if in these, and his other examples, he had produced the several pieces entire, to which they belong, this ingenuous method might not so well have answered his determined purpose of censure. Perhaps, he was aware of this; for, notwithstanding he hath assured his friend, that he had not scored *all* the *concertos*, we are not sworn to believe him; nor can I otherwise infer, from the nature of his

trusted the *multitude* would not see into his flimsy objections. I have, therefore, thought it worth while, not only to clear myself of the injustice he would have done me, had it been in his power, but also to shew the imposition he would lay on the art of Music itself, by exposing his narrow and unexperienced notions in composition.

Remarks, but that his ſole intention was, a ſeeking of errors; I ſhall, therefore, leave him with this frank confeſſion, which I have borrowed from EPICTETUS, (which he may alſo call an *affectation of learning*, if he pleaſes) that if he were as intimate with the faults of theſe *concertos*, as I am, he would find a great many more.

Thus I have gone regularly through all the objections which this doughty antagoniſt has been pleaſed to raiſe againſt theſe *concertos*. But I fancy I ſhall be eaſily excuſed from taking the ſame pains with his coarſe and wordy comment on the Eſſay itſelf, in which, like a true polemic, he has laid down but one rule or principle of writing, namely, to oppoſe, at all events, whatever I had advanced, and to pervert every plain paſſage, which, even ſo perverted, he had not talents to confute.

To give one inſtance.—The heat of his rage ſeems to be kindled at the affront which he would inſinuate I have put upon the *Engliſh* compoſers. And to draw

draw their ſevereſt reſentment upon me, he hath alſo as falſely inſinuated that I have equally injured the great original which they have imitated.

Then he produces the following paſſage.—"The *Italians* ſeem particularly "indebted to the variety and invention "of SCARLATTI; and *France* has pro- "duced a RAMEAU, equal, if not ſupe- "rior, to LULLY. The *Engliſh*, as yet, "indeed, have not been ſo ſucceſsful: but "whether this may be owing to any in- "feriority in the original they have choſe "to imitate, or to a want of genius, in "thoſe that are his imitators (in diſtin- "guiſhing, perhaps, not the moſt excel- "lent of his works) it is not neceſſary "here to determine [q]."—This he calls a ſaucy inſinuation. But ſaucy to whom? If to his Doctorſhip only, I am entirely unconcerned about it. But if to Mr. HANDEL, I would be the firſt to condemn it, and eraſe it from my Eſſay: this, however, I believe, none but our

[q] See Eſſay, p. 48.

critic will ſuſpect; though every one will eaſily perceive his reaſon for quoting and perverting it, *viz.* to take off the odium from ſuch meagre compoſers as himſelf, and to throw it all upon the character of Mr. HANDEL.

I could wiſh to know whence this unnatural conjunction comes, and what Mr. HANDEL has done, that he deſerves to be treated with that air of familiarity which our author puts on, when he calls him his [r] brother.—*Poor Doctor!* I know not what tables of affinity or conſanguinity can prove you even his couſin-german. Is Mr. HANDEL an *Engliſhman?* is his very name *Engliſh?* was his education *Engliſh?* was he not firſt educated in the *Italian* ſchool? did he not compoſe and direct the *Italian* operas here many years? It is true, he has ſince deigned to ſtrengthen the delicacy of the *Italian* air, ſo as to bear the rougher accent of our language. But to call him, on that account, brother to ſuch com-

[r] See the Remarks, p. 62.

poſers

poſers as our *Doctor*, I am perſuaded, is an appellation, that he would reject with the contempt it deſerves.

With reſpect to my countrymen, I thought I had ſhewn a very high regard to their genius and abilities, when I endeavoured to prove, that, by an unprejudiced intercourſe with the world in general, and by a right application of their own natural good ſenſe, the *Engliſh* might undoubtedly receive, and *improve* thoſe advantages, which other nations had experienced from a like conduct; and, without which, no diſtinct people of themſelves, and no profeſſors in any art whatever, can expect to excel.

Nevertheleſs, our ſanguine critic has treated this impartiality, as relinquiſhing the merits of my own countrymen; nor will he be ſatisfied with any thing leſs than a plenary acknowledgement, that they are not only ſuperior to all other nations, in their muſical abilities, but, in all former times, have deſerved the ſame pre-eminence.—Such a poſition muſt ſurely

ſeem

ſeem falſe, and highly abſurd to all judges, who eſteem it a virtue to be *national*, but not to be *bigoted*.

But it is the indelible ſtamp of mean and trifling ſpirits, to envy and depreciate the talents of thoſe whom they vainly ſtrive to rival.—To this we may juſtly impute the falſe odium which ſome have endeavoured to throw on this nation, as an encourager of foreign artiſts.—Can any thing redound more to its real glory? does not this generous regard to merit, of whatever country, ſpread the name and genius of the *Engliſh* to the moſt diſtant climes, and render them an honour to human nature?

With regard to Muſic, had we been left to ourſelves, without the leaſt intercourſe with other nations, it is hard to ſay what might have been the reigning taſte. If we may judge from the high claims of thoſe profeſſors, who contemptuouſly reject all foreign improvements, I am afraid we ſhould have had no great cauſe to boaſt of any ſuperior excellence.

Yet, perhaps, I may be miſtaken; had this been the caſe, it is not improbable but (as the names of HANDEL, BONONCINI, GEMINIANI, *&c.* had then never been heard of) our Doctor would have reigned, at preſent, ſupreme over our muſical kingdom, and proved his hereditary right by a lineal deſcent from his *great fore-father* Doctor BULL [s].

Having

[s] The following extract from the *Faſti Oxon.* will, I apprehend, entertain the reader; as at once giving him a character of this *famous Doctor*, and an idea of the taſte of that ſort of Muſic, which our remarker ſo highly applauds. "JOHN BULL, (that "prodigy of a man, ſee Remarks on the Eſſay, "p. 54.) who had practiſed the faculty of Muſic "for 14 years, was then admitted bachelor of "Muſic.—This perſon, who had a moſt prodigious "hand on the organ, and was famous throughout "the religious world, for his church Muſic, (the "words of ſome of which are extant) had been "trained up under an excellent maſter, named "BLITHMAN, organiſt of queen ELIZABETH'S "chapel, who died much lamented in 1591. This "BLITHMAN, perceiving that he had a natural "geny to the faculty, ſpared neither time nor labour "to advance it to the utmoſt. So that, in ſhort "time, he being more than maſter of it, which he "ſhewed by his moſt admirable compoſitions, played "and ſung in many churches beyond the ſeas, as "well as at home, he took occaſion to go *incognito* "into

Having placed our Doctor on his

" into *France* and *Germany*. At length, hearing of " a famous muſician, belonging to a certain cathe- " dral, (at St. *Omer's*, as I have heard) he applied " himſelf as a novice to him, to learn ſomething of " his faculty, and to ſee and admire his works. This " muſician, after ſome diſcourſe had paſſed between " them, conducted BULL to a *veſtry*, or Muſic ſchool, " joining to the cathedral, and ſhewed to him a " *leſſon* or *ſong of forty parts*, and then made a vaunt- " ing challenge to any perſon in the world to add " one more part to them, ſuppoſing it to be ſo com- " pleat and full, that it was impoſſible for any mortal " to correct, or add to it. BULL, thereupon, de- " firing the uſe of ink and ruled paper, (ſuch as " we call muſical paper) prayed the muſician to lock " him up in the ſaid ſchool for 2 or 3 hours; which " being done, not without great diſdain by the " muſician, BULL, in that time, or leſs, added *forty* " *more parts* to the ſaid *leſſon* or *ſong*. The muſician, " thereupon, being called in, he viewed it, tried " it, and re-tried it. At length he burſt out into a " great ecſtaſy, and ſwore by the great God, that *he* " *that added thoſe forty parts, muſt either be the devil,* " *or Dr. Bull*, &c."—But, which of theſe eminent perſonages had the greateſt ſhare in this wonderful performance, we are not able to determine, ſeeing it hath periſhed in the wreck of time, from which, not even all its fourſcore parts could defend it. Nevertheleſs, the fame of theſe great muſical deeds hath lived in the records of *Parnaſſus*; and, no doubt but our critic, by his vicinity to that happy manſion, hath already in view, the diſtant eminence of being enrolled among thoſe chiefs who have done ſuch wonders.

throne

throne in this ideal kingdom, I very reſpectfully take my leave of him.—But, in a ſentence or two more, I will beg leave to deliver my ſentiments of Mr. HANDEL, which, I am ſure, will contradict nothing I have ſaid in my Eſſay; and, I flatter myſelf, will be aſſented to by the *rational* part of our muſical judges.

Mr. HANDEL is, in Muſic, what his own DRYDEN was in poetry; nervous, exalted, and harmonious; but voluminous, and, conſequently, not always correct. Their abilities equal to every thing; their execution frequently inferior. Born with genius capable of *ſoaring the boldeſt flights*; they have ſometimes, to ſuit the vitiated taſte of the age they lived in, *deſcended to the loweſt*. Yet, as both their excellencies are infinitely more numerous than their deficiencies, ſo both their characters will devolve to lateſt poſterity, not as models of perfection, yet glorious examples of thoſe

amazing powers that actuate the human ſoul.

I am,

SIR,

Your moſt humble ſervant,

Newcaſtle,
Feb. 22, 1753.

CHARLES AVISON.

POST-

POSTSCRIPT.

I Shall here give the remark of a friend.

" You have ſpoken of *Ariſtotle*, p. 177. " as of one who did not hold an eminent " rank amongſt the ſons of *Apollo*, but " played a ſort of *ſecond repieno* in that " *concert*. I am ſomewhat afraid, leſt " you ſhould offend certain *Academics*, " who, upon this occaſion, may let fly at " you a ſyllogiſm in *Barbara*, or *Bocardo*, " and attack you with *authorities*. I " would therefore adviſe you to add, that " *Cicero* and *Quintilian* repreſent *Ariſtotle* " as one of the moſt ingenious, elegant, " and polite writers; which affords a fa- " vourable preſumption, that his verſes " cannot be bad; and yet, on the other " hand, who more eloquent than *Cicero*, " whoſe verſes are certainly of the fa- " mily of the *Mediocres?* It is alſo to be

 " ob-

" obſerved, that this philoſopher exerciſed " his talents in the poetic way, com- " poſed a *ſcholium*, or hymn, ſome diſ- " tichs, *&c.* and is commended, as a " good poet, by *Julius Scaliger*, *Daniel* " *Heinſius*, and *Rapin*. The firſt of theſe " critics went ſo far as to affirm, that he " was in no reſpect inferior to *Pindar*. " But for thir partial determination of " *Scaliger*, when he went to the *Elyſian* " fields,

" *The Lyrics all againſt him roſe,*
" *And* Pindar *pull'd him by the noſe.*

" Let us then rather be favourable, " than ſevere in our judgement upon this " great genius, and leave his *poetical* " *merits* ambiguous, till they be decided " by your *antagoniſt*, when he ſhall find " himſelf able and willing to ſettle this " *counter-point*, and to diſcuſs the *pro* "and the *con*."

You may thus read, in p. 177.

Though *Ariſtotle* may juſtly be ſtyled the father of criticiſm and true judge-

ment in poetry, and though he was himſelf a compoſer of verſes, yet he holds not the ſame rank amongſt the poets as amongſt the critics.

FINIS.

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