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## ADVERTISEMENT.



The Author has most earnestly to deprecate any wrath which may be excited by the apparently high price of this little volume, if the criterion be formed from the *quantity* rather than from the nature and *quantity* of its contents. It would have caused him infinitely less consideration, pains, and trouble, to have written a much larger book, than to have condensed his thoughts within the narrow compass in which they now appear; this mode was studiously adopted from a persuasion, that it was best calculated to gain attention, and to convey instruction, than in a more enlarged and expanded form; which might have tended more to bewilder and perplex, than impart information to the musical student; and might too probably have occasioned the fruit to have been hidden from the exuberance of the leaves with which it was surrounded: and when it is also considered, that the price of this work scarcely amounts to the expence of a single lesson from a Tutor of the least celebrity, and is little more than the cost of two of the most ordinary Ballads that are published, it is to be hoped, that the apparently high charge for the comparatively few pages which this Book contains, will not be regarded as any solid objection or hindrance of the purchase.

## CONTENTS.



CHAP.		PAGE.
	Introductory Chapter.....	1
2	Containing some Preliminary Remarks .....	3
3	Relative to keeping the Time and fingering the Piano Forte.....	5
4	On Thorough Bass.....	16
5	Explanatory of the Figures and Characters used in Thorough Bass.....	26
6	On Modulation.....	31
7	Relative to Punctuation in Music.....	33
8	On the Accentuation of Music.....	35
9	On Transposition.....	37
10	On the Copying of Music.....	40
11	On Musical Expression, Ornament and Embel- lishment.....	41
12	Relative to the Succession of Sharps and Flats	45
13	On such Keys as have a Relative.....	48
14	Containing some concluding Remarks and Anecdotes.....	51



## INTRODUCTORY CHAPTER.



FOR nearly half a century, the Author of this little work has been an ardent lover; and an Amateur Performer of Music; during this long period he has frequently had the satisfaction to find his suggestions productive of so much benefit to several of his young Musical friends and acquaintance that he has been influenced thus to hazard the publication of the following pages: he trusts he shall be pardoned the egotism of observing, that he is far removed from the necessity of harbouring a thought or of being impelled by any views of obtaining pecuniary advantage from the sale of this little Book; his warmest wishes will be amply gratified, if but a few of the Musical Students who may think fit to peruse these pages, should derive any assistance or benefit from the remarks which they will be found to contain.

It is almost superfluous to add, that they are not intended to be addressed to persons far advanced in the knowledge of Music; they are chiefly designed for the use of such young Students and Performers as may not heretofore have had the opportunity or the disposition of bestowing an adequate degree of attention upon

the objects to which such observations and remarks are principally directed; and with the hope that they may prove useful auxiliaries for assisting and carrying into effect the more important and valuable instructions of their professional advisers; whose labours, it is more the object of this work to forward, than to supersede.

## CHAPTER II.

### *Containing some Preliminary Remarks.*

YOUNG performers not far advanced in Musical attainments, are earnestly recommended to restrain a very natural, though a very injurious ardour for the performance of popular pieces of Music; many of which are so replete with learning, science, and difficulty of execution, as to be very unfit exercises in the early stages of Musical education; and are too apt as the Author knows from long experience, to estrange and indispose the mind from more humble, but more useful and appropriate objects of study; which leads him to fear, that he is not master of powers, sufficiently strong and persuasive, to stem this overwhelming torrent of desire for premature performance; he must rest satisfied with having faithfully, (as he conceives) discharged his duty to Saint Cecilia, by placing in the most conspicuous manner in his Musical Chart, the Rocks which the young adventurer in the Euterpean Sea should sedulously endeavour to avoid.

Let the aim of young performers be only to play such pieces as their progress in musical knowledge and execution will enable them to perform chaste and correct; for they may be

assured that good judges of Music will derive more gratification from hearing the most simple airs played with taste, propriety, and expression, than with the most rapid and elaborate composition, if executed with neither: let it be considered, that playing fast is not always performing well. If a piece of Music be even played accurately with regard to the time, and the style should not be wholly mistaken, though the performance may not be brilliant, it will never give offence.

### CHAPTER III.

#### *Relative to keeping the time, and fingering the Piano Forte.*

THE author proceeds upon the presumption that his readers are acquainted with the elementary principles, rudiments, and rules essential to constitute a good and respectable performance; he yet hopes to be excused for adverting to such of them as may have been imperfectly acquired, or may not have made a sufficient impression on the mind, commensurate with the importance to which they may justly have a claim.

The first grand requisite for Musical Performance being that of keeping the time with accuracy and undeviating regularity, too much consideration cannot well be given, in order to acquire a just conception of the relative value of each component part of our Musical Notation, to form the basis for giving, or allowing to each, its due and proper length of time in the performance of every species of composition. It is upon this foundation, Music must be built; for, without a regular and systematic adherence to the relative value and duration of all the notes, they would become little better than a succession of abstract sounds. The

student is cautioned against placing too much reliance upon the ear; particularly in passages with which that organ is not quite familiar, as it may not always prove to be an unerring pilot. The old and common method of counting, which it is concluded can be done with the most regularity, seems to be a very wholesome practice; but great care must be taken, to avoid a custom which is too prevalent, of playing out of time, and counting to that; instead of correcting the time by a regularity of counting and strictly playing thereto. To persons who have any reason to suspect they are subject to this vicious practice, it would be well to eradicate it by taking the aid of some relative or friend, not performing on any instrument to count audibly, and with the greatest attention to uniformity, the time, in order to enable the instrumental performer to regulate his playing thereby. No pains should be spared to be well grounded in this most essential requisite; for however a quick and fine ear may enable the performer to execute music to which it has been accustomed, it is quite obvious, that when strange and abstruse passages occur, or when performing with companions, a more safe and secure auxiliary would be desirable for keeping the time with the strictest regularity and precision. In case Students should meet with Music that cannot be readily conquered by the

ordinary method of counting by Crotchets; let them not disdain to reduce the time in counting by Quavers, eight in a bar in common, and six in triple time; and they are earnestly intreated to guard against a very prevalent error of playing the most familiar and easy parts, with a rapidity with which their powers of execution may not be equal to keep pace, when they arrive at passages that may be abstruse, complex, and difficult. Let it never be forgotten, that a bar of 32 of the most complicated Demisemiquavers is to be performed precisely within the same period of time, with the simple operation of playing two Minims upon the same note.

It may here be useful to advise the young performer to avoid a practice which the Author has observed to prevail of disregarding, or overlooking, rests; especially those at the end of a bar: it must be confessed, that in solo performances this is not always of much consequence; but the indulgence of such a habit, may occasion it to be pursued, when it may be most material that it should not be followed.

The safest method for practice will be, to allow to every bar the same time, with as much exactness and regularity as the judgment and the ear can apportion, whatever rests or other musical characters it may contain; considering every rest, however minute or protracted,

as if it were a note to be played. This method will also tend to familiarise the ear with counting by bars, which it would be very troublesome, if not impracticable to do, were the rests not duly regarded, which would occasion the bars to be of an unequal length: the student will therefore recollect, that when performing with company, the voice, or instrument, may have to execute passages equivalent to the portion of rests which may appear in his copy; a strict observance of which then becomes necessary, in order that all the parties may be enabled to commence the following bars together.

The Author trusts he shall be excused for here inserting some anecdotes, which have been brought to his recollection while writing the foregoing remarks. In the room of a Musical Society, of which he was a member, there was a remarkably fine toned Organ; upon which one of the members, (a professor,) used to gratify the society by the performance of Extemporaneous Fuges, for which he was much distinguished; they were frequently visited by a Gentleman, (the son of a wealthy Jew,) upon whose Musical Education great pains, and several hundred pounds were said to have been expended; he was repeatedly urged to perform, but he as repeatedly declined; persevering solicitation at length prevailed; he



took his seat at the Organ, and played, from memory, a difficult Symphony, with much masterly execution and effect; for which he received the customary meed of approbation and thanks.

Upon the Music desk of the Organ, there happened to be a volume of Ballads; and it also chanced to be open, at one of the most simple, easy, and familiar airs, which that, or any other volume could well contain; it was entitled, "The Madrigal," and was set in the natural key of C. With this little Air, he was requested to oblige the company; which, after his recent brilliant performance, he could find no pretext for declining. Marvellous, and astonishing as it may appear, it is most strictly true, he could not accomplish it; he actually, to use a common, though very emphatic expression, murdered it from the beginning to the end.

A similar occurrence took place at an Amateur Concert, of which the Author was also a member; they had but an indifferent leader, and were so much gratified with the performance of a visitor, (a kind of half professor, being the son of an eminent Dancing Master, who led a piece which he brought with him,) that all the members were very pressing in their solicitations for a continuance of his visits; he accordingly attended on the next

night of meeting, and was speedily handed to the leader's desk: he then had to perform the Music selected for the Evening's practice; the first piece was a very common, plain, and well known Overture by Schwindl: strange and unaccountable as it may seem, it is nevertheless a truth without the least exaggeration, that he could not execute it; his blunders were so frequent and egregious, as to cause a stoppage of the performance. Sudden indisposition was pleaded; a hasty retreat took place, which was so precipitate, that the *Violin*, the *Great Coat*, and even the *Hat* of the unfortunate leader, were left behind.

These failures were probably occasioned by some deficiency in the knowledge of the rudiments, and very likely from inability in a just preservation of the time.

An Anecdote rather of a different description may possibly be thought acceptable. Before the Author was well out of his teens, he was acquainted with a young gentleman about his own age, who had been studying Music scarcely a twelvemonth, when the sanguine wishes of his father caused him to apply to the Churchwardens of St. Andrews, Holborn, with whom he was acquainted, to obtain the use of the organ for his son to perform the duty: the celebrated John Stanley, master of the band of his late Majesty, was then organist of St. Andrews; he

kindly acquiesced with the Wardens desire, who very inadvertently omitted to state the purpose for which the use of the organ was requested; and only mentioned the name of the person in whose behalf the application was made; this name happened to have a strong similarity in sound to that of a very eminent Musician and Composer, which led Mr. Stanley to suppose that some great performance was about to take place; for, just as the young adventurer (who by the way was not a volunteer,) was about to commence the first voluntary, he was appalled with the sight of Mr. Stanley, who was accompanied by his Lady, seated within a few yards of the organ loft: the young performer had the precaution to avoid all attempt at shining, and to confine himself in the voluntary, to an Adagio movement with the Diapasons only, on one row of keys; and the Psalms he played in a plain and steady manner; by these means he was enabled to pass muster, by performing the duty without interruption. It is not a little remarkable, that he should on this occasion have chosen the 100th Psalm tune; which he was afterwards informed, was a distinguished object of Mr. Stanley's performance; and for his impressive manner of playing it he was much admired: of this apparently increased act of temerity, the young adventurer was entirely innocent, being

wholly ignorant of the existence of such a circumstance; for it is hardly to be imagined, that even juvenile vanity and presumption, would have been so predominant, as to have caused such an indecorous and improper a procedure.

The next object appertaining to the rudiments which the Author has too frequently had occasion to observe as having been neglected, or but superficially attained, is a good and effectual system of fingering the Piano Forte: much more depends upon this acquisition than many persons are perhaps sufficiently aware. Various passages are rendered more difficult and complicated, or are taken slovenly, or incorrect from a bad and careless method of fingering; indeed, there are passages that frequently occur, which cannot be executed in proper time, unless they are fingered in a proper manner, more particularly in quick movements.

If Musical Students were persuaded of the inconveniencies which attend, and of the awkward and ungraceful appearance which bad fingering occasions, they would not hesitate to bestow a considerable portion of their attention upon an object so deserving of their regard.

While the Author was writing his thoughts upon this subject, a forcible instance occurred to him in the following Anecdote, which he gives by way of illustration.

The Author was acquainted with a family who resided at Chelsea, who had their eldest daughter finishing her education at one of the great schools in that neighbourhood; (Gough House, he believes) when she was on a visit to her parents, and the Author, who was known to be Musical, was of the party, he was indulged with the young ladies performance on the Piano: her manner of playing was, to select some scraps of the most prominent and easy parts of the melody, from the numerous compositions of her master, that were spread upon the instrument; which she played with the right hand only, the other being engaged in keeping steady the page: upon one of these occasions, the Author ventured upon the enquiry, with all the delicacy and circumspection he could command, whether, her master recommended the method of fingering she adopted; with the greatest simplicity and nonchalance she replied, “ indeed I don’t know, I never “ give myself any trouble about fingering, I “ always take any fingers the first that come to “ hand.” After this unsuccessful attempt, the Author took the next favorable opportunity of requesting to know what mode her tutor recommended as the most efficacious for counting the time; with the utmost promptness and naiveté she answered, “ Mode of counting the time, *Pray what’s that,*” her amused Auditor did not

adventure upon any further enquiry, fully sensible that he possessed no powers of persuasion equal to convince his fair friend that she was not pursuing the most eligible means of becoming a *good performer*; the Author however had the gratification of knowing her in a more exalted character of infinitely greater importance, that of a *good woman*, the worthy and amiable mother of a numerous family.

As this work is not intended to embrace generally, or to enlarge upon the elementary parts of the subject on which it treats, it cannot be diffuse in the recommendation of any system of fingering; thus much perhaps may be hazarded with some advantage.

Let pieces of Music be perused apart from the instrument, solely for the purpose of considering how the passages can be fingered with the greatest facility and grace, ever bearing in mind the golden rule of keeping the thumb immediately before the short keys for a general regulator. A good system of fingering, the Author is emboldened to affirm will not only give ease and readiness, but will add grace and elegance to the performance.

He thinks that a little practice of the Chords in Thorough Bass would be very serviceable, and an occasional use of some of the keys not commonly employed such as B, with five Sharps, C with seven Flats, or F with six

Sharps might be advantageous, and would produce the further benefit of giving the hand a greater command of the instrument, and facilitate the taking of chromatic or other cramp passages. In case the student should not have in recollection the particular Sharps and Flats which belong to these keys, they will be found fully explained in the 12th chapter of this work.

## CHAPTER IV.

### *On Thorough Bass.*

THE Author has reason to apprehend that the practice of Thorough Bass is too frequently shunned from a supposition that it is a dry, tedious, and irksome study; and from the modern practice of giving some of its powers in supplying the harmonies and accompaniments by a redundancy of Musical notation, rendering, so far as those objects are concerned, such supposed dry study unnecessary. Let the Musical Student be persuaded that this is an erroneous prejudice, and that a knowledge of Thorough Bass, fully sufficient for the Amateur Performer, may be readily obtained without any great effort or prolonged application; and so far from its being attended with any terrific apprehensions, it will soon be found to be a very interesting and agreeable study; and, when the mighty advantages which it appears to the Author to possess, are considered, some of which shall be here enumerated, he cannot but flatter himself with the entertainment of very sanguine hopes, that his persuasions will not have been urged in vain, and that the real lover of the charming Art of Music, will feel an interest in the possession of a knowledge of so valuable and useful an accomplishment.



It would much facilitate the study of Thorough Bass, and would indeed be found serviceable for other purposes, if the Student were, as a preliminary measure, to bestow some attention upon the acquisition of an immediate recognition of the relative distances of all the notes from each other; in like manner as thirds and octaves are generally known: for example, take all the sixths; the sixth from A is F, the sixth from B is G, the sixth from C is A, and so on: then take the fourths; the fourth from A is D, the fourth from B is E, the fourth from C is F, and so on: then proceed with the fifths, the fifth from A is E, the fifth from B is F, the fifth from C is G, and so on.

It is almost unnecessary to repeat, that this knowledge would frequently be found useful for purposes independent of Thorough Bass: for *that*, it is an absolute requisite, to be obtained either as a preliminary step, or by gradation, as the Student proceeds with his study; but the Author is not sufficiently friendly with such meretricious methods of acquiring information, to recommend the latter course to be pursued.

A knowledge of Thorough Bass will tend to the improvement of fingering. It will enable the performer in the most easy and ready manner to add the appropriate harmonies and accompaniments, wherever they have been omit-

ted by the Composer, the Printer, or the Copier.

It will tend to inspire greater confidence in performers, by enabling them when at fault, or when they may unexpectedly meet with abtruse, cramp and difficult passages, to avoid interruption or embarrassment, by the immediate substitution of some part of the appropriate Chord that may be more familiar and easy of execution.

A ready and competent knowledge of Thorough Bass, will also become one of the stepping stones to the pleasing practice of extemporaneous performance; and will almost imperceptibly lead the possessor to the composition of little Airs and slight pieces of Music; especially when aided by some acquaintance with the laws of Modulation, which may also very easily be acquired, at least as much as may be sufficient for the purposes of an Amateur.

Almost every performer on the Piano Forte soon becomes acquainted with the first and principle Chord in Thorough Bass, known to them as the Common Chord, and that it is invariably composed of the third, the fifth, and the eighth from the Bass, or any other given Note; the Student will constantly bear in mind that all the distances in taking Thorough Bass are to be reckoned by commencing *with* and not *from*

the given Note: Example, suppose such note to be G, considering that note as one, the second must be A, the third B, the fourth E, the fifth D, the sixth E, and the seventh F; the same system must of course be followed with regard to every other Note or Key.

The Common Chord to G, must therefore consist of B the third, D, the fifth; and G the eighth. It is not meant to be understood, that these notes are to follow in immediate succession from the given Note, or in the precise order here described: as they may be taken indiscriminately at any part of the instrument, as the nature of the composition may demand.

The Common Chord to A will be C the third, E the fifth, and A the eighth.

The Common Chord of B is composed of D the third, F the fifth, and B the eighth.

The Common Chord of C is formed of E the third, G the fifth, and C the eighth.

The Common Chord of D comprehends F the third, A the fifth, and D the eighth.

The Common Chord of E contains G the third, B the fifth, and E the eighth.

The Common Chord of F consists of A the third, C the fifth, and F the eighth.

It is obvious therefore that there are three different ways of taking the Common Chord, viz: by placing the third uppermost in the middle, or

at the bottom of the Chord ; which must necessarily place every other note of the Chord in like situations.

#### ON THE CHORD OF THE SIXTH.

The Chord of the sixth is to contradict that part of the Common Chord which requires the fifth, and its Accompaniment are, the third, and the eighth.

The sixth upon A is F, the Accompaniment C the third, and A the eighth.

The sixth on B is G, the Accompaniment D the third, and B the eighth.

The sixth upon C is A, the Accompaniment E the third, and C the eighth.

The sixth upon D being B, the Accompaniment is F the third, and D the eighth.

The sixth upon E is C, the Accompaniment G the third, E the eighth.

The sixth upon F is D, and the Accompaniments are, A the third, and F the eighth.

The sixth upon G being E, the Accompaniments are B the third, and G the eighth.

It may possibly assist the young performer to bear in mind that the Chord of the 6th is the same as the Common Chord to the third below the given note.

## ON THE CHORD OF THE SIXTH AND FIFTH.

The Chord of the sixth and fifth has for its Accompaniments the third and the eighth, so that four notes are required in this Chord.

The sixth and fifth upon A being E and F, the Accompaniment is E the third, and A the eighth.

The sixth and fifth upon B being F and G, the Accompaniment is D the third, and B the eighth.

The sixth and fifth upon C being G and A, the Accompaniment is E and C.

The sixth and fifth upon D being B and A, the Accompaniment is F the third, and D the eighth.

The sixth and fifth upon E being B and C, the Accompaniment is G the third, and E the eighth.

The sixth and fifth upon F being B and C, the Accompaniment is the third A, and the eighth F.

The sixth and fifth upon G being E and D, the Accompaniment is B the third, and G the eighth.

## ON THE CHORD OF THE SIXTH AND FOURTH.

The Chord of the sixth and fourth is to contradict the fifth and third of the Common Chord, and the accompaniment is the octave.

The readiest way of taking this Chord is by considering it as the Common Chord to the fourth above the given note, which it invariably must be.

The sixth and fourth upon A must be D the fourth, F the sixth, and A the octave is the Accompaniment, which forms the Common Chord to D, the fourth above as before stated.

The sixth and fourth upon B must be G and E, the Accompaniment is the octave B which forms the Common Chord of E the fourth, above B.

The sixth and fourth upon C. must be A the sixth and F the fourth, the Accompaniment is the octave C, which forms the Common Chord of F the fourth above the given note C.

The sixth and fourth upon D must be G the fourth and B the sixth, which with its Accompaniment D the octave forms the Common Chord of the fourth above.

The sixth and fourth upon E must be C the sixth and A the fourth, which with its Accompaniment the octave E forms the Common Chord of A, the fourth above.

The sixth and fourth upon F must be B the fourth and D the sixth, the Accompaniment being F the octave, forms the Common Chord of B, the fourth above.

The sixth and fourth upon G must be E the sixth and C the fourth, which with its Accompaniment the eighth G forms the Common Chord of C, the fourth above.

The Chord sixth and fourth is generally or very frequently immediately resolved or followed by the Common Chord.

The Chord of the sixth and fourth followed by the Common Chord of the fifth and third are also generally used immediately to precede the close upon the key note; and that close is also as generally made with the Bass note which is a fourth below the key in which the piece is set.

#### ON THE CHORD OF THE FOURTH AND SECOND.

The Chord of the fourth and second has the sixth only, for its Accompaniment; consequently upon A it must consist of B the second, D the fourth, and F the sixth, but this apparently troublesome Chord may be taken with the greatest ease and readiness, by considering it as the Common Chord to the next immediate note above the given note; the given note as above being A, the Common Chord to that note will be D, F, and B, the fourth and second upon A as before described.

The Chord of the fourth and second upon B must be the same as the Common Chord of C, the next note above.

The Chord of the fourth and second upon C must be D, A, and F, the Common Chord of D, the next note above, D being the second, F the fourth, and A the sixth.

The Chord of the fourth and second upon D must be E, B, and G, the Common Chord of E the next note.

The Chord of the fourth and second upon E must be F, A, and C, the Common Chord to F, the following note.

The Chord of the fourth and second upon F must be G, B, and D, the Common Chord of G, the next note above.

The Chord of the fourth and second upon G must be A, C, and E, the Common Chord of A, the next following note.

#### ON THE CHORD OF THE SEVENTH.

The Chord of the Seventh is composed of the third and fifth as the Accompaniments, the seventh being in lieu of the octave, on A it must therefore be C the third, E the fifth, and G the seventh.

The Chord of the Seventh on B must be D the third, F the fifth, and A the seventh.

The Chord of the seventh on C must be E the third, G the fifth, and B the seventh.

The Chord of the seventh on D, must be F the third, A the fifth, and C the seventh.

The Chord of the Seventh on E must be G the third, B the fifth, and D the seventh.

The Chord of the Seventh on F must be A the third, C the fifth, and E the seventh.

The Chord of the Seventh on G must be B the third, D the fifth, and F the seventh.

The aforegoing Chords being those that are most frequently used in Thorough Bass, and



by means of which much excellent and powerful Music may be constructed; the Author has thus limited his observations from a persuasion that Amateurs will be satisfied with perfecting their knowledge of the Rules and Rudiments of Thorough Bass here given; those who may be desirous of extending their knowledge, will consult some of the valuable treatises which have been written upon the subject, particularly Rameau's Treatise of Harmony, Bethizi on the Theory of Music, Kollman's Essay on Musical Harmony, Shields Introduction, and Dr. Culcotts Musical Grammar.

## CHAPTER V.

### *Explanatory of the figures and characters used in Music for the performance of Thorough Bass.*

FOR every note to which no figures or other characters are annexed, it is always to be implied as carrying the Common Chord, in a similar manner to the Sharps or Flats marked at the beginning of the line, which signify that all such notes are throughout the piece to be so played, unless contradicted by an accidental Natural.

When a six appears annexed to the Bass note, that Chord as before explained is to be taken.

When a six and a five appears the like, but if the six be first and the fifth following, thus six-five it means the six to be first taken, to be succeeded by the fifth.

When a Sharp is affixed it always means the third to be sharp.

When a Flat appears it invariably implies the third to be flat.

When a stroke or line is drawn through a six, a five, a four, or any other figure, it signifies that such note is to be a sharp.

When a natural appears affixed to the Bass note, it always implies the third, unless a figure should be added to contradict the rule.

An accidental Sharp, Flat, or Natural is marked against the figure where it is required to be taken, if it be not a third, (for then no figure is requisite.)

Most musical Students are probably aware, that it is in this shape, that the Organo part is placed before the performer in a Concert, having *only* the Bass line *figured*, from which he is to furnish the harmony, agreeably to the rules which have here been explained; so that without a knowledge of Thorough Bass, performers, however brilliant they may be as Solo players, will be wholly excluded from taking a seat at the Piano in a Concert, where such a qualification is indispensable.

A few examples of the powers and value of Thorough Bass were omitted in the place where they should have been given; they are therefore now inserted. Suppose the note in the treble were E only, with G for its Bass; the Thorough Bass performer instantly knows it to be the 6th, and he as immediately adds the third and eighth (B and G) which he also knows to be the proper Accompaniment.

If the Note were C in the treble, with D for its Bass; it is immediately known to be the seventh, and the third and fifth (F and A) will

be instantly added as the suitable Accompaniment.

If the notes were two Quavers in the treble, D and E; it instantly appears, if the Bass be G, that they are the sixth and fifth, and the Thorough Bass performer will immediately add thereto the third B, and the eighth G, as the appropriate Accompaniments.

These Examples it is presumed will be sufficient to establish the point for which they were introduced. Whether such a system be preferable to crowding the lines with so great a multiplicity of notes as frequently to render their reading very troublesome, and utterly useless for any other Musical purpose than that for which the composer has immediately consigned them, is a question that must rest with the performer to determine.

In Rossini's Overture to *Tancredi*, the following bar repeatedly appears; Bass A; (crotchet;) in the treble four notes are to be read, as they appear under each other, viz. C (in Alto,) A, E, and C in the third space, next follows D in the Bass, with four notes to read in the treble; viz. D, A, F, and D, these are succeeded by E in the Bass, having also in the treble the four notes, C, A, E, and C, next follows a repetition of the same bass, E, with four notes in the treble, B, G sharp, E, and B.

By the old system the page would have been

relieved of this ponderous load of notation: for the first Bass A, one note only that of C, would have appeared in the treble without any figure, to which the Thorough Bass performer would instantly have struck the Common Chord C, A, and E. The next Bass note D, would again have had but the single note D in the treble, when the performer acquainted with Thorough Bass would immediately have taken the Common Chord of D, (the third F, the fifth A, and the eighth D.) The third Bass note E, would have had the figures six-four annexed thereto, and the treble would have been C only, (the sixth,) the performer would instantly have taken C, A, and E, as the Chord of the six-fourth the last Bass note E, would have had a sharp third marked, the treble would have been B the fifth, the Thorough Bass performer would therefore have immediately taken the Common Chord with the sharp third.

If Musical performers be absolutely determined to have nothing to do with Thorough Bass, let its powers, its advantages, and its pre-eminence be ever so distinguished; most unquestionably the mode of crowding the page with notes must be resorted to, in order to prevent that weak, and meagre effect, which would be the inevitable consequence of single notes in the hands of persons wholly ignorant of the legitimate means of supplying, from

their own resources, the appropriate harmony.

The Author's anxiety to promote the employment of this powerful Agent for so many Musical purposes, he hopes will be considered as some apology for the warmth of his zeal in its recommendation.

## CHAPTER VI.

### *On Modulation.*

As Modulation has been alluded to in the chapter on Thorough Bass, it may be expected, that some assistance should be given the Musical Student with relation thereto. It is not absolutely requisite, in short pieces of Music, to depart from the original key by Modulating into any other; and the Author could name many beautiful Airs, both antient and modern where no such departure takes place; but whenever too long a continuance in the original key becomes tiresome, the Student may Modulate from the key of C (Major) into the fifth above G, by using the sharp seventh (F) or he may go into the key of F, by using one flat on B, and may return to the original key by withdrawing the sharp and the flat, from G he may again Modulate into D, the fifth above using the sharp seventh, which is C.

From D he may Modulate into A with three sharps using the sharp seventh, or into G by sinking the C sharp.

From E with three flats he may Modulate into A with four, or into B with two, by sinking the A flat.

From F with one flat he may Modulate into

C by taking B natural, or into two flats by taking E flat.

From A he may Modulate into four sharps, or reduce the G sharp and go into D.

From B with two flats he may Modulate into F, by taking the E natural, or into three flats by taking A flat.

From G he may Modulate into two sharps, or into C natural.

Of course this Modulation might be continued through all the keys and return to the original, but this slight sketch was thought sufficient for the purpose of the Amateur; if he should be disposed to extend his views, he will have recourse to some more elaborate treatise on the subject.



## CHAPTER VII.

### *Relative to Punctuation in Music.*

IT is much to be regretted, that there is no character in use expressive of punctuation in Music, similar to the advantages to be derived from the stops in reading; much beautiful effect is often lost for want of such a character, where the use of rests and pauses cannot be adequately employed: a rest is frequently requisite when the measure of the bar will not admit of its introduction; the only remedy for this defect seems to be by a previous perusal of the Music for that special purpose; and, where the Memory may not be equal, to make some private mark where a stop should be made, although there be no rest or pause to direct it; the nature of the subject, and the taste of the performer, must determine where such rests should take place: perhaps the stops used in reading might also be employed in the pointing of Music; but probably they would be too small, particularly the comma, and the period, to be immediately distinguished; as a Volume of Music is frequently placed farther from the eye than any other book. The Author has adopted the letter S to signify Stay or Stop, for the use of himself, and such of his friends,

for whose kind and partial attention to the performance of many of the pieces of his Composition he is much indebted. For want of some established system of Musical punctuation, much injustice is sometimes done to very valuable Music, without any negligence in the Composer, and without any fault in the player. Sentences are too much exposed to be so blended, as to be destructive of the effect which might otherwise have been produced, and unproductive of that which was probably intended by the Composer.

It cannot be expected, that at one effort, the performer should be able to see his way in this respect; and unless he have the opportunity of more than a cursory view of the composition, every performer may not possess the genius and aptitude to make the discovery by so transient a glance as can be obtained while in the act of performance.

It occurs to the Author, that it might be a useful practice for the Student to point all the Music he possesses, in the way in which his judgment may suggest it should be performed, to give it the best effect; the Author of the piece will at any rate be indebted to him for his labours.

## CHAPTER VIII.

### *On the Accentuation of Music.*

THERE are so few good performers unacquainted with the proper Accentuation of Music, that it may be necessary for the Author to make a further apology for its introduction; it may probably be the more readily acceded to from the consideration, that the accent on Music forms an important branch of chapter eleven, on Musical Expression; and it may here be useful for reference, in case any young Student should not have it in immediate recollection.

In common time, the Accented parts of the measure, (or bar,) are, the first, and the third Crotchet, whether such note be a crotchet, a quaver, a minim or any other note; Example, suppose the bar to commence with a quaver, that quaver will be the accented part; suppose the commencement of the half or middle of the bar, (the third crotchet in point of time) be a semiquaver, on that semiquaver, place the accent.

In triple time of three in a bar, the first note only, of whatever description it may be, is the accented part of the measure; the remainder the unaccented.

In six and eight time the first quaver or other note is accented, the fourth quaver or that portion of the measure, is the other accented part of the bar, the intermediate parts are unaccented.

## CHAPTER IX.

### *On Transposition.*

IT may be useful to the Musical Student to bestow a little attention upon the transposition of Music, from the key in which it may originally be set, to any other that may be more convenient to accompany the voice, or in which the piece may be thought to produce a better effect. The Student will not fail to recollect, that no Music can be transposed from any Major key, into any key in the minor mode; nor can any piece in a minor key be transposed into any that are in the major mode; but from one major key, a composition may be transposed into any of the fifteen major keys in the octave; that is, in either of the seven sharps, the seven flats, or the natural key of C.

From one minor key, transposition can also be effected to any of the fifteen minor keys, that is, into either of the seven flats, the seven sharps, or the natural key of A.

It is not attended with much difficulty to *transpose at sight*, slow movements, or short Airs or Ballads, either a note higher, or a note lower; or a third higher or a third lower than the original key; as most performers soon become familiar with thirds: for example, if the piece

be set in G with one sharp, to transpose it one note higher, three sharps must be taken, it then being in the key of A.

If transposed a note lower, one flat must be used as being in the key of F.

If the transposition be a third higher, two flats must be taken, as belonging to the key of B.

If transposed a third lower, either four sharps, or three flats may be used, as appertaining to the key of E.

Should the transposition be desired beyond a third, most probably it would be found expedient to write the Music in the intended key; taking especial care to place every note the precise distance from the original key, and to put the appropriate sharps or flats at the commencement of the line, for example, if the transposition be wished from G with one sharp to D with two, every note must be written either a fifth higher or a fourth lower, and two sharps must be placed at the beginning of the line.

If it be wished to transpose from C natural to F, one flat must be placed at the beginning of the line, and every note must be written a fourth higher or a fifth lower. In like manner may transposition be effected into any other keys that may be desired.

While writing on the subject of transposition, an anecdote occurred to the remembrance of

the Author, that may probably be found interesting to some of his readers.

At one of the Provincial Music Meetings, (the Author regrets the place has escaped his recollection,) by some unaccountable inadvertence the organ was not discovered, until the very eve of the intended performance, to be half a tune *above* concert pitch; which occasioned much consternation and alarm; as no person was at hand capable of remedying the evil; all the wind instruments would have been out of tune; and very few of the stringed instruments could have been relied upon to stand such a stretch, and to have dispensed with the organ for choruses and other sacred Music, would have been fatal to the performance.

Most fortunately, and unexpectedly, the Conductor was relieved from this distressing dilemma, from the extraordinary offer of the Gentleman who was to preside at the organ, to play all his part a semitone lower; and this very arduous task he well performed, as in every piece in the key of D, he had to play it in C, with *seven* sharps, and in such as happened to be in the key of G he must have played in the key of F with six sharps. This Gentleman must, most likely, have been much in the habit of amusing himself in these very unusual keys, to have rendered such a performance possible.

## CHAPTER X.

### *On the Copying of Music.*

THE Author has frequently observed a very extraordinary degree of reluctance in Ladies to the Copying of Music, notwithstanding they have written very fine hands, and had a great command of the pen: they are recommended to overcome this antipathy, and even to copy Music that may not be the object of desire, for the sake of practice, as it will tend to facilitate the execution, by affording the opportunity of observing passages with much more deliberation than can be bestowed while in the act of performing at the instrument.



## CHAPTER XI.

### *On Musical Expression.*

THE Author has here to encounter the most formidable part of the task he has undertaken; well might an eminent Northern Doctor of Music observe, in the very able and valuable treatise which he published in a folio volume at the price of a Guinea, that, “Expression is the very *life and soul* of that delightful art:” with this sentiment the Author of these pages most cordially coincides: for although Music may be performed chaste and correct, it may yet be far from perfect. It may want filling up, (as it is technically termed,) which would render it meagre, tame, and insipid; it may require the aid of punctuation; it may demand energy; it may stand in need of embellishment from the performer; the accented and unaccented parts of the Measure may call for special regard; and above all, a spirited and appropriate expression of the subject must be given, before any thing like a finished, brilliant, and impressive performance can be expected to be achieved.

Notwithstanding the Author is fully sensible that all these qualities cannot be infused into the pupil, either by the tongue or by the pen

of the most eloquent and accomplished Musician, he has persuaded himself from an experience of nearly half a century, not altogether unattended by success, that some assistance may be afforded to the diligent and zealous efforts of the industrious student in search of this grand and important desideratum.

It may probably excite a smile in the reader, to find Music, and such objects relating to it, made of so much consequence as to call for such distinguished consideration and attention; be it so, if the smile be but that of good humour, and it should at the same time cause any excitation towards a regard to the admonition and advice the Author has taken the opportunity in these pages to administer.

The Author wishes, that a strict attention should be paid to the accented parts of the measure, for it is generally *there*, that he recommends the greater stress or emphasis to be laid; the most strength, spirit and energy to be employed, either by the use of chords, thirds, Apoggiatura's, turns, beats, shakes, or such extemporaneous ornaments and embellishments, as the taste, feeling, imagination, judgment or invention of the performer may deem best fitted and most suitable to the style and nature of the composition, and of the particular passages that may most require the aid of any marked expression.

What *degree* of stress or emphasis should be laid; what *peculiar* force and energy should be used; what *species* of ornament or embellishment may be most suitable, or to what extent they should be carried, are questions, which the Author does not feel equal to agitate, with any satisfaction to himself, or probable advantage to the Musical Student: they must be left to the genius, skill, and ingenuity of the performer; the Author cannot hazard more than pointing out the most conspicuous parts where ornament and expression may, in his opinion, be profitably employed. It is not meant to be contended, that there may not be other parts than the accented measure, where emphasis and expression may be judiciously afforded; but this also must be left to the feeling and discernment of the performer. The Author thinks, that the unaccented parts of the bar should be very sparingly, if at all ornamented, (except on special occasions) as forming the greater contrast with such of the accented parts as have been embellished.

It is not an unusual thing to hear young performers complain, that they “cannot make any thing of pieces of Music” to which they are quite strangers; and the Author has observed the difficulty to arise from want of distinctness in separating the bars, and every component part thereof, so that no part due to

one crotchet be made to hang, drag, or be joined to any part of another; the first note of every bar should be so distinguished as to mark its commencement, and it would be well if every crotchet, or whatever notes may be given to that portion of the bar, were kept separate and distinct, as if they were so many different tunes, and less mischief is likely to happen from an excess in this disjointed mode, than from the confusion too frequently attendant upon its neglect; as the Author has not satisfied himself with this explanation, perhaps example may more successfully convey his meaning. Suppose the first quarter of the bar be two quavers, play them distinct and separate from any union with the last part of the preceding bar, or with the second quarter to follow; suppose that second quarter to be four semiquavers, keep them distinct in like manner; suppose the third quarter to be composed of a quaver and two semiquavers, keep them separate in like manner; if the last quarter be a crotchet, play that unconnected with any part of the third quarter: occasionally, it is admitted, this method must be abandoned; but the notes will then be generally found slurred, to denote their connection.

The Author's object is to recommend the practice of new Music by detachments, which will soon bring the performer into the habit of concentrating his whole force.

## CHAPTER XII.

### *Relating to the Succession of Flats and Sharps.*

IT may be a convenience to such Musical Students as have not considered the subject to be informed, that the sharps increase by fifths in regular progression, and the flats by fourths.

Examples, from the natural key of C to the key of G it is of course a fifth, which requires F as the first sharp to be used; but the inquisitive Student may ask, why must the sharp be F rather than on any other note! because the key into which you rise by fifths will invariably require the seventh to be made sharp, and the seventh of G being F it consequently follows that one sharp can be no other than F, and that the key of G and one sharp are synonymous terms.

From G the fifth is D requiring the seventh which is C to be sharp, consequently the key of D has two sharps, and they are thus proved to be F and C.

From D, the fifth being A, the sharp seventh which is G, must be taken; therefore the key of A has three sharps, and this explanation shews them to be F, C, and G.

The fifth from A. being E, it requires the seventh, which is D to be made sharp, and

consequently causes the key of E. to be in four sharps.

From E the fifth B requires the seventh, which is A, to be made sharp; therefore the key of B, into which you have risen by this regular progression of fifths has five sharps, those of F, C, G, D and A.

From B to F, it being a fifth, demanding E, the seventh of F to be made sharp, occasions the key of F to be in six sharps, those of F, C, G, D, A and E.

From F to C, the fifth, the seventh which is B, must be taken sharp, consequently the key of C will require all the seven sharps to be used.

#### ON THE SUCCESSION BY FLATS.

From C, (without either flats or sharps) to F; it is of course a fourth, which requires B the first flat to be used; if a similar enquiry to that regarding the first sharp be also here made, it is answered by saying, that the flat is ascertained by being the flat seventh of the key *from* which you ascend, which being C., causes B the seventh to be flat.

From F, the fourth being B. requires the second flat which must be E., as the flat seventh of F. the key *from* which you rise.

From B. the fourth is E, requiring the third flat, which must be A, as the flat seventh of the key *from* which you ascend.

From E. the fourth is A, demanding the fourth flat to be used, which must be D, the seventh of E, the key *from* which the rise has been made; four flats are therefore in the key of A, and they must necessarily be those upon B, E, A, and D.

From A, the fourth being D, the fifth flat is required; and that must be G, as the flat seventh of the key ascended *from*.

From D, the fourth is G, which requires the sixth flat, and that must be C, as the seventh of D, the key *from* which the rise takes place.

From G, the fourth being C, all the seven flats are requisite.

## CHAPTER XIII.

*On such Keys as have a relative, both in the Major and in the Minor Modes.*

THERE are few performers who are not aware, that the key of E, being in four sharps, as well as in three flats, the precise same notes on the Music paper may be played in either of those ways, at the election of the performer; but their studies may not have led them to consider, that every other key beside E, has a relative, in which the performance may be in like manner.

### RELATIVE KEYS IN THE MAJOR MODE.

The key of A is both in three sharps, and four flats, those of B, E, A and D.

The key of B, is also in two flats, and in five sharps, those of F, C, G, D, and A.

The key of C, is remarkable for having all the seven flats, all the seven sharps, and all the seven naturals, as before mentioned.

The key of D, is both in two sharps and in five flats, those of B, E, A, D, and G.

The key of E, has either three flats or four sharps.

The key of F, is both in one flat, and in six sharps those of F, C, G, D, A, E.



And the key of G is both in one sharp and in six flats, those of B, E, A, D, G and C.

RELATIVE KEYS IN THE MINOR MODE.

The key of A is in all the seven sharps, all the seven flats, and all the seven naturals, as before stated.

The key of B, is both in two sharps and in five flats.

The key of C, is either in three flats or in four sharps.

The key of D, is both in one flat, and in six sharps.

The key of E, is in one sharp, and also in six flats.

The key of F, is both in three sharps and in four flats.

And the key of G, is both in two flats and in five sharps.

It will therefore be at the option of the performer to play from the same notes, without any transposition other than changing the sharps and flats in any of the numerous keys here described.

Many plaintive *Airs* and *Ballads* will be found to have a pleasing and appropriate effect, if performed in some of these unusual keys of five or six sharps or flats.

The Author flatters himself, that this will be thought an acceptable chapter to young stu-

dents, as he is not aware of any Musical Work in which the subject has been introduced and so explained ; and he trusts it may occasionally be found very serviceable to some of his fair vocal friends, when they may be desirous of singing a Duett or a Ballad *half* a tone higher or lower, without the trouble and inconvenience of transposition ; a little practice (particularly of Ballads) would soon render these seemingly cramp keys quite familiar.

Suppose an Air were set in A with three sharps ; and it would be a convenience to the vocal performer to take it a half tone lower ; she will play with four flats, with the exact same notes, or request the person who may accompany her so to do.

Suppose the key to be F, with one flat, and it should be too low for the vocal performer, it may be raised a semitone without being transposed ; playing, or singing the Air, from the same notes in six sharps. It is therefore clear, that this convenience may, by the foregoing system, be extended to every semitone in the scale.

## CHAPTER XIV.

### *Containing some Concluding Remarks and Anecdotes.*

THE Author will be much gratified to learn, that this little work has been thought deserving of consideration and encouragement; and that his endeavours to remove some of the stumbling blocks which have arrested his course in the attainment of Musical knowledge, have not been altogether fruitless; but he will have much to lament, should he, however unintentional, have given cause for offence by any of the foregoing remarks, or by any undue warmth of expression into which his ardent love of the science, or his zeal for the assistance and improvement of the Musical Student may have inadvertently and unguardedly hurried him.

His young friends, for he trusts this little book will create him no enemies, are earnestly entreated, not too hastily to reject this little volume, nor disregard the admonitions it contains, because their good effects may not be immediately and strikingly apparent. Even persons other than those to whom these pages are more immediately addressed, may probably not disdain to favor them with a perusal, when they are assured that the Author received from the lips of the late Dr. Burney, with whom he

had the pleasure of being long acquainted, that “ Music was an art in which *perfection* was “ not to be attained, there was, “ he observed,” “ always something to be learned, something to “ be gleaned,” this observation was elicited in consequence of an inconsiderate remark in a conversation with Dr. Burney, when the Author was too young and deficient of Musical knowledge to warrant the hazard of any of his thoughts before such an experienced veteran, and a person of such general talent and information as the skilful and able Historian of Music. The suavity with which this rashness was overlooked, and the kind and encouraging manner in which the apology which almost instantly followed the inadvertence was received, made an impression that neither death nor time have been able to obliterate.

Firm is the conviction of the Author, that a due regard to what has been offered to the consideration of Musical Students in these pages, together with such suggestions of their own, as may emanate and spring from their attentive study, will have such a powerful operation, that a great acquisition of Musical knowledge will so imperceptibly steal upon them, that in the course of a few months they will scarcely be able to recognize the source from which their distinguished improvement has been derived.

The Author is not insensible, because experience has taught him the truth, that there are Ladies who have so fine an ear; who have such a quickness of apprehension and discernment; who are gifted with so retentive a memory; and are possessed of so refined and cultivated a taste, as to perform admirably well with but an imperfect knowledge of the science of Music: but as these qualities are not always to be found united in the same person, recourse must be had to industry and art, to supply such of the wants as the bounty of nature may not have bestowed.

The Author now takes his leave, with the insertion of the following Musical Anecdotes, with the hope that they will be found to be of a more enlivening description than the sombre tints which it became necessary to give to the subjects which have been discussed in the foregoing pages.

At the time that Dr. Burney was the organist of the Chapel at Chelsea Hospital, the Author occasionally performed the duty for him there, when he was only qualified to execute it in a very plain and humble manner: on one of those occasions Dr. Burney happened to be in an avenue to the Chapel just at the conclusion of the service, when he was accosted by a Lady of his acquaintance, who after the customary salutations, complimented him by expressing

“ her thanks for the very beautiful voluntary he gave them that morning;” Dear Madam, “ the Doctor replied,” the “ merit is not due to me; I was not one of the congregation, as I have but this moment quitted my apartments\* for the first time this day.” This anecdote is inserted to shew the power and prejudice of a great name, more than to display the egotism it contains.

About the years 1778 or 1779, the Author was told by a petty broker, who kept a little shop in Saint John’s Street, near West Smithfield, that about twenty years before that period, many of the churches in the metropolis were without an organ; and the reason which he assigned was, the difficulty which attended the procuring of organists, or persons properly qualified to undertake and perform the duty. That he could only play, three or four Psalm tunes, and two or three trifling voluntaries, and with these extensive acquirements, this industrious broker had also been for several years the organist of Saint James, Clerkenwell.

The Author knew two young persons who were apprenticed to Mr. Lockhart, then the organist of Saint Mary, Lambeth; they had such a dislike to the study of Music, that they

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\* Dr. Burney then resided in apartments in the Hospital, belonging to one of the Chaplains!

eagerly resorted to every manœuvre to avoid its practice, until their master was driven to adopt the expedient of locking them up in an obscure garret, in which nothing was to be found except themselves, an old Harpsichord, their lessons, and some necessary refreshment. Self defence speedily compelled them to have recourse to the instrument, by which they soon conquered their aversion, and they ultimately became fine performers and good Musicians; the eldest of them was elected organist of one of the principle churches in the metropolis, and was so much followed and admired for his extemporaneous performance of Fuges on that noble instrument the Organ, that his fame reached the ears of the late Duke of Queensbury, who offered him a respectable situation in his establishment, with a present salary of £300 a year; but such was the infatuation of the besotted organist, that he could not be prevailed upon to quit his pipe, his jug, and his toping companions at the Blue Lion, for the eligible appointment, and the brilliant prospects that would have attended the countenance and patronage of so powerful and distinguished a Nobleman.

The Author will be proud to offer his best acknowledgments, in case a further edition of this work should afford him the opportunity, to such of his readers who will have the kindness

to point out any obscurities which may appear therein, or to suggest any alterations, improvements, or additions which they may think expedient and likely to render the little book more deserving of encouragement and support.

**FINIS.**









