2.

OBSERVATIONS

ON THE

PRESENT STATE

OF

MUSIC

AND

MUSICIANS.

WITH

GENERAL RULES for Studying MUSIC, in a new, eaſy, and familiar Manner; in order to promote the further Cultivation and Improvement of this difficult Science.

The Whole illuſtrated with many uſeful and entertaining REMARKS, intended for the Service of its Practitioners in general. With the Characters of ſome of the moſt eminent Maſters of Muſic.

To which is added,

A SCHEME for Erecting and Supporting a MUSICAL ACADEMY in this Kingdom.

By JOHN POTTER.

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M DCC LXII.

TO

Sir SAMUEL GORDON, Knt.

SIR,

AN ingenious author ſays, "*the ſin of ingratitude is worſe than witchcraft.*" Were I to forget the favour you have ſhown me, I ſhould be ungrateful. I humbly beg your protection for the following ſhort treatiſe; not from an opinion, that it merits your patronage; but as it is the only return I can make you for your friendſhip to me.

---Quodcunque meæ poterunt audere Camœnæ,
Seu tibi par poterunt, ſeu, quod ſpes abnuit ultra;
Sive minus; certéque carent minus; omne vovemus.
Hoc tibi; ne tanto careat mihi nomine Charta.

As

DEDICATION.

As you have formerly expreſt your approbation of a few ſhort pieces of my poetry, I flatter myſelf this will not be diſpleaſing, eſpecially as I intend it for the ſervice of perſons of my own profeſſion.

I forbear all hyperbole or flattery, the common ſubject of dedications, as it cannot be pleaſing to a great mind; nor is it ever offer'd, but by the baſe and ſervile part of mankind: I therefore beg leave to conclude, and ſubſcribe myſelf,

SIR,

Your moſt oblig'd,

obedient, humble Servant,

JOHN POTTER.

ADVERTISEMENT.

THE obſervations in the following ſheets, were interſpers'd in my lectures read at *Greſham-college* laſt *Eaſter* and *Trinity* terms. As they were thought to contain ſomething new and uſeful, I have collected them together, at the requeſt of ſome of the auditors. They are not to be look'd on in the light of a regular performance, but as occaſional remarks and obſervations which enliven'd and illuſtrated the theory part of my diſcourſes. I ſhall ſubmit them to the Reader's conſideration without further apology, only begging him to pardon any errors or inaccuracies that may appear, and to believe that my intention was to do *ſervice* by this publication; ſhould it fail of *it*.

I am beholden to an ingenious author or two, for a few hints applicable to my deſign. I mention this, becauſe I would not be thought to accumulate the merit of others to myſelf.

ERRATA.

PAGE 12. line 6. of the note, for ὅτ ι, read ὅτι. Line 11. for χρεῖαν, read χρεῖαν. Line 14. for ἀι θησις, read ἀιθησις. Line 15. for χρείς, read χρείας. Line 19. for *crete*, read *certe*. Page 24. line 7. for *with*, read *to*. Page 25. line 1. for *theſe* read *thoſe*. Page 57. line 14. for *rank*, read *rate*. Page 79. line 15. for *players*, read *player*. Page 85. line 9. in the note, dele *that*.

OBSERVATIONS

ON THE

PRESENT STATE

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MUSIC

AND

MUSICIANS, &c.

THE Science of Muſic, tho' univerſally admir'd, and much practic'd, is underſtood but by few:* This may ſeem a paradox, tho' the ſolution is very eaſy. In all other ſciences, teachers and profeſſors have explain'd every thing difficult and obſcure, and have render'd things ſo eaſy, that they are frequently learnt from their books alone. I believe there is hardly one inſtance of this in muſic: Nor can it ſeem ſtrange, if we

* That is, few of thoſe that practice muſic underſtand the theory.

conſider, that few have wrote to the purpoſe on the principles of muſic; and what has been done, is only on particulars, and not in general. There is not one regular ſyſtem of muſic comprehending all its branches both theoretical and practical extant. Such a thing would greatly expediate the learning the ſcience; how much it is wanted, every young practitioner daily experiences.

It is a pity this noble ſcience ſhould be ſo little attended to by thoſe who ſtudy it. I can only aſſign two reaſons why we have not as many treatiſes on this, as on all others. The firſt muſt ariſe either from want of attention, and a knowledge of the neceſſity of knowing the principles; or, that the practical part of muſic is more pleaſing than the theory, and therefore is too apt to draw us off from it. If this is not the caſe, it muſt be owing to a ſelfiſh principle in the profeſſors, to conceal its myſteries, in order to reap the greater advantage

tage from it *. But as this is judging uncharitably of all, and as it can hardly be ſuppoſed, but ſome one of a generous, diſintereſted temper, would have wrote for the benefit of the public, in the long ſeries of time that muſic has been practis'd; I am inclin'd to think it proceeds from the former.

It is true, there are books of inſtruction publiſh'd, for all the different inſtruments of muſic, but theſe only teach the practical part and not the theory; and many of them are not only very imperfect, but are done in ſuch an obſcure manner, that they rather confound than inſtruct. There is alſo a multiplicity of muſic extant, but how ſhall a young ſtudent know what to make a proper choice of? How can he judge what is founded on the true princi-

* There is ſome reaſon for being of this opinion. When the great *Geminiani* publiſh'd his uſeful treatiſe, ſome muſicians complain'd to him, that he had explain'd too much; and added, that ſuch things ought to be kept ſecret for their advantage.

ples of muſic, and what not, unleſs he could have ſome guide to direct him? May not he as eaſily chuſe what is compos'd in a bad taſte, and from falſe principles, as that which is really juſt and right? and will not the conſequence of his ignorance prove fatal to him in the courſe of his ſtudies*? Certainly; for if the ground work is bad or uncertain, every thing built on it muſt be ſo too.

It was a general rule with the ancients who ſtudied muſic, to learn the principles as perfectly as poſſible, before they proceeded to practice much, as a ſure foundation to build on, and erect their ſuper-

* Perhaps this may be thought trifling by ſome, it being neceſſary to have a maſter at firſt. But it may be alſo neceſſary for a ſcholar to have ſome more infallible guide than his own judgment, when he has left his maſter, unleſs he confines himſelf to that ſtile or taſte in Authors preſcrib'd by him; this will be wrong, for nothing can create a taſte ſo ſoon as variety.

perſtructures. They had little variety * indeed in their muſic, ſo that it could not require the labour and application it does now, becauſe they confin'd their compoſitions entirely to rules, and therefore knew nothing of thoſe pleaſing varieties, and raviſhing beauties which are only to be produc'd by making ſome deviations from the rules, and for which the moderns are ſo juſtly famous. But theſe irregular flights of fancy ought not to be attempted, without a profound knowledge of the principles, as this will inſtruct us where theſe things may be done, and where not. Without this knowledge, we may attempt to compoſe, but there is little hopes that our productions will be of any ſervice to the

* Their muſic was vaſtly ſimple, notwithſtanding they aſcribe ſuch miraculous effects to it; which may ſeem ſtrange, and make ſome think, that we have an imperfect account of it. Dr. *Wallis* has endeavour'd to account for the ſurpriſing effects aſcrib'd to their muſic, and charges them principally on the novelty of the art, and the hyperboles of the ancient writers; and there is great reaſon to think him right in this opinion.

rising generation, or contribute to the advancement of the art *.

It cannot be denied, but we sometimes meet with music compos'd in a pretty taste, tho' not strictly agreeable to principles; which discovers the author to have been directed by a taste he has acquir'd from the works of others; and some compose from a knowledge of the principles without any taste at all, either natural or acquir'd: Yet tho' the compositions of the latter are seldom elegant, they are generally more correct. Now if those who understand the practical part of music, can compose by having a taste only, and no judgment; and they that have judgment, are capable of it without a taste; what a figure must he make that has both? The principles may be learnt by those who have no

* It is much to be lamented, that so many compose without the knowledge of the principles, as such productions are only a corruption of taste, and a disgrace to the English music in the eyes of foreigners.

no natural taſte for muſic; but a taſte is ſooner acquir'd and improv'd, when we have a true knowledge of the principles; tho' we ſeldom arrive to any great degree of perfection, unleſs we have ſome ſparks of it in our nature and conſtitution.

The ſcience of muſic, has a ſet of fixt rules and principles. They teach us what particular ſyſtem or diſpoſition of ſounds, will produce the moſt pleaſing variety and effects. It muſt therefore appear evident to any thinking perſon, that a knowledge of theſe ſhould be the ſtudy * of thoſe that hope, or intend to make any conſiderable figure in this noble and elevated ſcience. To the neglect of this, we owe thoſe corruptions in taſte, and errors in principle, which are daily creeping as it were upon us; and which will one time or

* It is not meant that we ſhould ſtudy the theory part of muſic, before we begin to learn the playing of ſome inſtrument; but before we proceed too far, or attempt to compoſe muſic, or teach it others.

other (unleſs ſome methods are taken to prevent it) be the downfal of muſic.

It is a common notion, that muſic was never in ſuch perfection in this kingdom, as at preſent. I believe it is not very difficult to prove the contrary, nor am I alone in this opinion; for a learned and judicious author, that wrote very lately *, has the following paſſage. "Our moſt faſhionable muſic of late years carries hardly any appearance of knowledge or invention, hardly indeed any traces of taſte or judgment. Light and trivial airs, upheld by a thin and ſhadowy harmony; an almoſt perpetual uniformity of ſtyle, and ſameneſs of ſubject; an endleſs repetition of the movements and paſſages, tho' worn to rags; the barren and beggarly expedient of paſticcios ſo often practic'd."——Surely theſe ſhew a viſible decay in the ſtate of muſic,

* *Handel*'s memoirs. See the concluſion of the obſervations on his works, p. 207.

ſic *, and ſhould excite us to purſue the ſtudy of it properly, and with vigour; and enflame us with courage and induſtry, to find out new beauties; for if we make no improvements on the works of our predeceſſors, we ſhall ſoon go back from the height we are at preſent.

Had the great *Handel*, Dr. *Boyce*, and ſeveral other ingenious profeſſors, purſued things in that careleſs, negligent, ſuperficial manner, which ſome of their contemporaries have done; their compoſitions would never have met with that univerſal applauſe and approbation they ſo deſervingly have. But I muſt ſay, it is ſomewhat ſurpriſing, that neither of our profeſſors, whoſe great abilities are equal to the taſk, have

* It is not the Engliſh muſic alone that ſeems to be on the decline; for the author of *Handel*'s memoirs ſays, "the Italian ſong muſic, in particular, has been dwindling, ever ſince the time of *Vinci* and *Pergoleſi*, and from the preſent ſituation of things" (which he mentions) "there is little reaſon to hope, that it will riſe again." See page 170.

have compos'd a regular ſyſtem of muſic, for the benefit of perſons of inferior capacities, who ſtand ſo much in need of ſomething in this way. Perhaps they may have more weighty reaſons for not doing it, than I have for thinking it neceſſary; eſpecially conſidering, if the deſire of being ſerviceable to a number of individuals, is not ſufficient to promote ſuch a work, intereſt might; for a thing of this ſort cannot fail paying the undertaker well for his trouble.

It muſt be acknowledg'd, that muſic remain'd in an infant ſtate, and receiv'd but few improvements among the ancients *.

Nor

* Mr. *Malcolm* ſays, " they ſeem to have been entirely unacquainted with harmony, the ſoul of modern muſic: In all their explications of the Melopæia, they mention not a word of concert, or the harmony of parts. We have inſtances indeed, of their joining ſeveral voices or inſtruments in conſonance; but then theſe voices and inſtruments are not ſo join'd as that each had a diſtinct and proper melody, and ſo made a ſucceſſion of various concords; but were either uniſons or octaves in every note:

and

Nor did it begin to arrive to any great degree of perfection, till towards the latter end

and ſo all perform'd the ſame individual melody, and conſtituted the ſame ſong." But I am afraid Mr. *Malcolm* takes that for granted which wants proof, and is miſtaken in this matter, as well as in many others.

Dr. *Smith* ſays, " ſince the invention of a temperament, all the ancient ſyſtems have juſtly been laid aſide, as being unfit for the execution of muſical compoſitions in ſeveral parts. But to conclude from thence, that the ancients had no muſic in parts, would be a very weak inference. Becauſe it is much eaſier for practical muſicians to follow the judgment of the ear, which leads naturally to an occaſional temperament of any diſagreeable concords, than to learn and put in practice the theories of philoſophers: and alſo becauſe we are aſſur'd from hiſtory, that experience and neceſſity did introduce ſomething of a temperament before the reaſon of it was diſcover'd, and the method and meaſure of it reduc'd to a regular theory." As in the ſecond propoſition to the 5th ſection of his harmonics hereafter mention'd. This is a juſt remark, and he is certainly right. To this he adds the opinion of *Salinas*, who ſays, " the ancients us'd imperfect conſonances." Sed unum hoc omnes ſcire volo, inſtrumenta quibus antiqui utebantur, conſonantias habuiſſe imperfectas, ut ea, quibus nunc utimur. Neque enim aliter modulatio convenienter exerceri poterat. Quod ſi de hac conſonantiarum imperfectione, neque *Ptolemæus*, neque alius ex antiquis muſicis mentionem feciſſe

end of the last century, when some ingenious musicians oblig'd the world with their

fecisse reperitur, causam potissimam esse crediderim, quòd ad practicos eam pertinere arbitrarentur; quoniam sensu duce solùm, non arte aut ratione semper fieri solita sit: cujus plenissimum et evidentissimum testimonium reperitur apud *Galenum*, libro primo de Sanitate tuenda, capite quinto; ubi magnam esse latitudinem sanitatis ostendere volens, sic inquit: Καὶ τὶ θαυμαστὸν εἰ τὴν εὐκρασίαν εἰς ἱκανὸν ἐκτείνουσι ϖλάτος ἅπαντες, ὅτι οὐ γε καὶ ἐν αὐταῖς λύραις ἐναρμοσίαν, τὴν μὲν ἀκριβεστάτην δήπου, μίαν καὶ ἄτμητον ὑπάρχειν εἰκὸς ἡ μὲν τοι γ' εἰς χρεῖαν ἰοῦσα, ϖλάτος ἔχει. Πολλάκις γ' οὖν ἡρμόσθαι δοκοῦσαν ἄριστα λύραν, ἕτερος μουσικὸς ἀκριβῶς ἐφηρμόσατο ϖανταχοῦ γὰρ ἡ αἴσθησις ἡμῖν ἐστι κριτήριον, ὡς ϖρὸς τὰς ἐν τῷ βίῳ χρείας, hoc est, *Quid mirum, si Eucrasiam in satis amplam latitudinem extendunt universi; quando et in lyris consonantiam ipsam quæ summa exactissimaque sit, unicam atque insectabilem esse probabile sit, et quæ in usus hominum venit, crete latitudinem habeat. Sæpe namque, (quam) percommode temperasse lyram videaris, alter superveniens musicus exactius temperavit: siquidem nobis ad omnia vitæ munera sensus ubique judex est.* Ex quibus Galeni verbis liquido constat, consonantias, quibus in musicis utebantur instrumentis, jam tunc imperfectas esse, quin potius et fuisse semper et semper esse futuras. De musicâ lib. III. cap. 14.

☞ I thought it necessary to quote Dr. *Smith*, with *Salinas*'s opinion, in opposition to *Malcolm*, as they plainly shew he is wrong.

their melodious and harmonical compoſitions. Theſe, as it were, enlighten'd others, and ſpread abroad a muſical enthuſiaſm. Then it was that muſical variety began to extend itſelf, and ſhew the force and power of harmony in the combination of parts. From this time muſic advanc'd apace, and receiv'd various improvements from many great maſters of ſeveral nations; Mr. *Handel*, and ſome of our own Engliſh compoſers in particular.

But in all this time, as I have before mention'd, the world has not been preſented with a regular ſyſtem of the theory part of muſic. Some have wrote on muſical compoſition, muſical proportion, and a few other particulars; yet theſe are not explain'd agreeable to the preſent eſtabliſh'd methods of practice, and therefore are of but little uſe. The ingenious Dr. *Smith*, of the univerſity of *Cambridge*, has publiſh'd

a treatiſe on harmony; * a work compleat in its kind, and free from error: In which is contain'd many uſeful and judicious remarks, and ſome improvements that may, if properly attended to, open the road to things which at preſent lie hid in ſecret.

Some gentlemen in the profeſſion of muſic, have acquieſced with me, that a regular ſyſtem is greatly wanted for the uſe and benefit of young practitioners, as an oracle or authority to apply to when neceſſary. But as a thing of this kind would take a conſiderable time in compoſing, and be attended with a large expence in printing and publiſhing; they ſeem'd to think the price would exceed the pockets of ſome that may ſtand in need of it, and by this means it would not become general, and therefore not anſwer the end deſign'd. For my own part, I cannot think, but a thing of

* The title, HARMONICS, *or the philoſophy of muſical ſounds.* With 28 curious copper-plates, illuſtrating the whole.

of this ſort may be brought within a narrow compaſs, and for a ſmall expence; eſpecially if the muſical world would agree, *pro bono publico*, to communicate to the perſon who ſhould undertake this work, what uſeful remarks and improvements they may have made in the courſe of their ſtudies; and lend ſuch books as they think would be ſerviceable to him. This would enable him to go on with expedition, ſave him ſome expence, and thereby render his work the cheaper.

Such a laudable and praiſe-worthy ſcheme, would perpetuate the remembrance of every aſſiſtant with honour to the lateſt poſterity. I could wiſh to ſee ſuch a performance undertaken by the great Dr. *Boyce*, his Majeſty's compoſer; but I fear he has not leiſure time enough to do it *; however, ſhould it be attempted

* I am perſuaded he would not omit any thing, that might improve the ſcience, or be of ſervice to its practitioners, if the multiplicity of buſineſs did not take

ed by a perſon of inferior abilities, I would have it undergo his peruſal and correction; and

take him off from it. For he is now obliging the world with a collection of cathedral muſic in ſcore, being the works of ſeveral Engliſh maſters, of the laſt two hundred years. The ſelecting and reviſing them, muſt be a work of time; he has ſhewn a regard for the good of others in undertaking it. The generous ſpirit of diſintereſt, that breathes in his preface to the firſt volume deſerves notice; and as he ſeems of my opinion, that things are not ſtudied, or attended to, ſo much as they ſhould be; I ſhall quote a paſſage or two.

He ſays, "he was induc'd to undertake this work from the general opinion of its extenſive uſefulneſs; and if the execution of it meets with a ſuitable encouragement from thoſe, for whom it is chiefly intended, his end is fully anſwer'd."

"One advantage reſulting from this publication, will be the conveying to our future compoſers for the church, thoſe excellent ſpecimens of what has hitherto been conſider'd as the true ſtile and ſtandard of ſuch compoſitions; and as this ſtile in writing *is at preſent but little ſtudied*, it is become neceſſary to publiſh ſome reputable models of it, leſt it ſhould be *totally neglected and loſt*."

"Had my own profit been principally conſulted, the work would not have receiv'd many of its preſent advantages; and if there ſhould ariſe to me any further benefit than the reputation of perpetuating theſe valuable remains of my ingenious countrymen, it will be more than I expect."

and then the world would be ſure, that it might be an univerſal ſtandard to all.

Having ſhown, that the theory part of muſic, ſhould be more cloſely attended to, by our practical muſicians than it is, and that the errors that are creeping in among us (owing to the neglect of this ſtudy) muſt in time be the deſtruction of the art, I ſhall next proceed, to conſider a few particulars, which may probably give freſh hints to thoſe who ſtudy this difficult ſcience; and not only lead them to conſider the ſtrength of their ſeveral capacities, but to apply their attentions to thoſe particulars that lie level to their abilities, and come within the ſphere of their activity.

Upon a diligent and impartial enquiry of ourſelves, we ſhall find, that a mind rightly qualified for the ſtudy of the ſublime ſcience of muſic, ſhould be capable of taking the repreſentations and images

of things ſet before it by the variety of ſounds, in as lively, diſtinct, and exact a manner, as a mirrour of fine glaſs reflects the objects preſented to it, ſimply as they are, without any alteration. On the contrary, a mind not qualified, does either magnify or diminiſh the figures of things; or poſſibly, multiplies or leſſens their number or variety; confounds their natural order, or inverts their ſituation: deſtroys the contexture of harmony, or falſifies the proportions; parts that are connected, it divides; and connects thoſe which in reality have no natural agreement in muſic.

They whoſe ideas can receive the ſublime ſtrokes that muſic is capable of expreſſing, and that are thoroughly clear in the diſcernment of them; are enabled to communicate them diſtinctly, and as it were to point them out in a proper manner to inferior capacities, who comprehend things but darkly; and yet are able to ſee clearly, when they are enlighten'd by the inſtru-

inſtruction of a ſuperior genius. For there are few apprehenſions, which may not be brought to underſtand muſic, provided they are properly taught.

It is very uncommon to be bleſt with an underſtanding, in which all the repreſentations of things are abſolutely adequate to the forms themſelves. But notwithſtanding this exquiſite juſtneſs of conception is granted to very few; yet it ſhould be the ambition of every ſtudent in muſic, to endeavour to approach this ſtandard of a right apprehenſion, as near as the perfection of nature will allow. The beſt way to come at this is to think ſlowly, to proceed with the utmoſt caution and diffidence, otherwiſe there is not the leaſt probability we can go on ſecurely. "Precipitation" (ſays a ſenſible author) "is commendable only in a courier, or a running footman; who are requir'd no more to embarraſs themſelves with thought, than a *rein-deer*."

Perhaps, no human underſtanding ever came up to the juſtneſs of apprehenſion I have been ſpeaking of. Nevertheleſs, the ſtandard ought not to be alter'd, or brought down to our imperfections; ſince the moſt finiſh'd model ſhould always be propoſed as a pattern: And there muſt be a fix'd point of perfection ſettled, before we can calculate the degrees of deficiency or variation from it, in our own, or others underſtandings,

Among mankind, there are different degrees of capacity. From the greateſt, we may count downwards thro' the lower orders, till we deſcend to minds almoſt wholly deſtitute of apprehenſion, and which are incapable of diſcerning the beauties in muſical compoſition. Theſe things conſider'd, it is neceſſary to have an idea of a right underſtanding; to the accuracy of which, every ſtudent in muſic (as well as in other ſciences) ſhould endeavour to approach, as near as he can. There is no danger

danger in learning too much *, or that we ſhall examine too nicely into things; nor that they who are naturally unqualified, will labour beyond their abilities after an excellency, that is far beyond their reach.

Some perſons; are form'd by nature incapable of making advances in muſic anſwerable to their deſires and inclinations, even with the aſſiſtance and tuition of the greateſt maſters. Such limited capacities can never enlarge the bounds of muſical variety; explore the unknown regions of harmony; or diſcover what yet remains to compleat the ſcience. However, theſe ſubordinate underſtandings, in their ſeveral ranks, not only may be, but actually are ſerviceable. Tho' their ideas are confin'd to a narrow compaſs, yet there is ſtill ſufficient employment for their ingenuity, if

* From the manner in which muſic has been ſtudied by ſome, and from their continuing to uſe the ſame ſtile and methods they were taught at firſt; we may almoſt reaſonably think, they are afraid the making further enquiries would be prejudicial.

they would not attempt things beyond their genius, but ſtudy to perfect what falls within their comprehenſion. The reputation and honour of new inventions belongs but to few; the praiſe of adding to them may be acquir'd by many: And he who cannot extend his thoughts to great things, may be very accurate in ſome particulars; which may give a luſtre to thoſe of a higher degree. It is not for every muſician to enrich the ſcience with original compoſitions; tho' he may be able to play them on an inſtrument with great juſtneſs and exactneſs when compos'd by others.

As our capacities are unequal, and ſince no one ever exceeded the degrees of excellency and perfection allotted us by nature; we ſhould ſtudy very diligently to diſcover, and make a juſt eſtimate of the true force of our natural powers; and then, enquire into the improvements we are capable of. And there is the greater neceſſity for proceeding in this manner; ſince, on the juſtneſs

neſs of our own obſervations, will depend the proper uſe and application of our faculties, as well as a probable certainty of coming as near perfection as our nature will admit of.

Without this ſelf-examination, we are in danger of miſapplying the talents nature has given us; of purſuing a method and manner of ſtudy which we are incapable of perfecting, and thereby render ourſelves inſignificant: whereas, were we to conſult our ſtrength of genius, and its particular turn, and follow its preſcription; we might be entitled to fame and honour: And ſhould we fail of theſe, there will be a ſecret pleaſure on reflecting, that it is not owing to ourſelves.

Since the diſcoveries we make by enquiring into, and experiencing the force, and extent of our abilities, are of ſuch ſervice to us in our future ſtudies; we are inexcuſable if we neglect them; as it is

a ſort of duty that we owe to ourſelves. After we ſee the road moſt proper for us to purſue, it will be neceſſary to make a judicious choice of ſuch authors, as will aſſiſt our limited capacities; this will be adding the wiſdom and practice of others, with our own knowledge *: A thing as neceſſary in muſic, as in any other ſcience whatever.

Muſic has variety enough to employ the different underſtandings, ſuitable to their ſeveral diſcerning faculties. It is a ſcience ſo unlimited, that we can hardly ever hope to compleat it. The muſician of an open dilated genius, may ſafely launch into the boundleſs expanſe of thought; and range with pleaſure thro' the vaſt regions of harmony in which a little genius would be loſt. Here then is ſeen the neceſſity of con-

* And it muſt be a poor genius, that will not make ſome improvements, after ſuch a ſecure foundation is laid to work on.

confining ourſelves to theſe particulars we are moſt capable of comprehending.

It is in muſic as it is in trade: There are wholeſale and retail dealers, in one and in the other. The great merchant does not attend to little advantages; and the muſicians of ſuperior faculties, and of the moſt univerſal knowledge, frequently overlook things of an inferior nature, tho' uſeful to the whole; ſo that by omitting to apply things of ſmall concern with the more material, they frequently fail in the completion of thoſe grand ſubjects, of which they had plann'd out the firſt deſign. Here properly comes in the aſſiſtance of perſons, whoſe ſtudies have not led them into the mazes that muſical variety is capable of leading us thro'; but whoſe whole obſervation has been confin'd within a narrow compaſs, and whoſe ideas are contracted into one point of attention.

We

We may ſurely excuſe the ſmall errors, and inaccuracies often met with in the works of a great genius; as it is reaſonable to ſuppoſe, that a cloſe attention to minute particulars, would have ſtopt the flowings of fancy, and prevented the purſuing his thoughts, thro' the winding mazes that a warm and quick imagination is often led into; and thereby depriv'd us of thoſe amazing thoughts, thoſe raviſhing beauties, which we meet with in the works of ſome of our great compoſers.

A great genius will not be ſatisfied with ſkimming over the ſurfaces of things, nor with dwelling long on one particular; he will make a paſſage thro' all obſtacles, that bar up his communication with thoſe pleaſing varieties that his mind conceives; even tho' they lie out of the common road, and never ſo remote from the taſte and manner of his contemporaries. As he goes deeper into himſelf, he will meet with freſh mines; in which he will diſcover veins

veins of intelligence, branching out different ways, and inſerted into others, which tho' they ſpring from one original, maintain a ſecret correſpondence among themſelves.

But he who has this fine imagination, this elevated thought, this boundleſs and comprehenſive mind; will want the aſſiſtance of a certain preparatory, and auxiliary knowledge *; nor can he come near any great degree of perfection, till he has familiarized himſelf to attention, and ſteadineſs of thought, by a repeated practice, and a long habit of recollection. Our firſt conceptions of the power, extent, and variety of ſounds, are very few, and very ſimple; but by conſidering theſe with attention, others viſibly increaſe: Then we enlarge our ideas; then our imaginations begin to extend themſelves, and launch out after greater things; ſteering our courſe thro' the vaſt ocean of ſublimity, the great abyſs of

* The theory or principles of muſic.

of harmony, by the compaſs of judgment.

There have been numbers of perſons capable of making great improvements in muſic, who have never attempted it, merely for want of knowing, in time, the natural ſtrength, and the proper improvement of their faculties; and, from not applying their thoughts to diſcover the concealed treaſures of their mind. They have contented themſelves, with performing the works of others, and ſeem'd to imagine that things were not to be carried farther; when it has evidently appear'd, from their delicate manner of executing, and gracing thoſe compoſitions, that they were capable of extending their thoughts to greater beauties: Therefore, a ſelf-inſpection is abſolutely neceſſary, and will be of great advantage to us. For by obſerving the workings of our minds, we ſhall ſee, not only what we are capable of, but when we are beſt able to apply ourſelves to ſtudy;

ſtudy; there being certain times, when it would be prudent to omit the ſtudy of muſical compoſition.

Muſic is a ſublime ſcience, whoſe powers are capable of inſpiring all the various paſſions in the human breaſt. That perſon is the greateſt compoſer, that affects us moſt. And he that is to inſpire others, ſhould when he compoſes, be inſpir'd himſelf. That is, he ſhould ſet down to write, when he finds his imagination warm, and his mind filled with great conceptions, for ſhould he defer it, he may be almoſt certain, that he will loſe thoſe fine ideas, and that they are incapable of being recall'd; therefore he ſhould ſeize the preſent golden opportunity, nor depend on the future: Thoſe ideas ariſe as quick as thought, ſo that it is neceſſary to ſecure them on their firſt arrival.

As I have endeavour'd to point out the road that leads to perfection and excellence,

lence, it may be aſk'd what they are? To which I anſwer, that the perfection and excellency of a great muſician, conſiſts in his ſkill of conveying to the minds of others by the help of ſounds; thoſe juſt and lively ideas, which riſe in his imagination, with the ſame force and elegance, as he himſelf conceives them. Sounds or notes, in his diſpoſal are things: And the effects he works up by them are ſo ſtrong and ſenſibly delicate, that the hearers forget almoſt what it is that affects them; for as he proceeds, he ſtrikes them with amazing thoughts, excites paſſion after paſſion, tranſporting them into joys and griefs, pleaſures and pains, with a violence not to be reſiſted.

His true greatneſs and perfection, is to be able to perform the ſame wonders by ſounds, that a delicate poet commands by words. His ideas paſs from his mind, in a feeling manner, and conſtitute his pieces in elegance, taſte and ſublimity: His every thought

thought is a creation, and gives birth to more extenſive beauties. Such is the efficacy and energy of muſical powers, under the conduct and management of a ſuperior genius. It is hard to determine (nor is it my buſineſs at preſent) whether poetry or muſic requires the greateſt power of imagination, the longer experience, and the more wearied application. It ſeems equally difficult, either by words or ſounds, to affect the paſſions of mankind. The great poet, and the great muſician, think alike; but they expreſs their thoughts by different powers.

The poet and muſician, may mutually aſſiſt and improve each other. The poet ſhould ſtudy muſic, and the muſician, poetry *. By this means the ſimilitudes, and deſcriptions of the one, may be enliven'd

* Or if he did not ſtudy poetry, it would be of great ſervice to a fine genius, if he read bold ſpirited, and ſublime poetry. And I would recommend the reading of *Longinus*'s treatiſe on ſublime writing.

liven'd by the muſic of the other, and have an additional force on the imagination of the hearer. For this reaſon the muſician unqueſtionably claims preheminence over the poet. For muſical deſcription (if I may be allow'd the expreſſion) is more difficult than poetical, and requires a ſtronger faculty of imageing, and a juſter manner of conception. Let the poet, give a deſcription of a tempeſt, or a ſky enrag'd with ſtorms, flaſhing out lightning, and clouds burſting with thunder: We read, and fancy may conceive it! All this and more, can the muſician do! He can add power to power. You ſhall believe the poet's lightning real, when he expreſſes it, by tender pauſes, and by ſudden ſtrokes! Again, the thunder words expreſs, may move the boſom, not affect the ear. But muſic's thunder ſhakes the very ſoul, and raiſes each tumultuous paſſion in the breaſt!

By muſic, with a ſingle ſtrain,
We move each ſinew, nerve and vein!

Not to dwell any longer here, it muſt be allow'd, that whatever poetry is capable of expreſſing, muſic can not only give an additional force to it, but even aſſiſt deſcription. Nay deſcribe things of itſelf, without words. Mr. *Addiſon* is of opinion, "that muſic cannot be very deſcriptive, yet it is certain," ſays he, "there may be confus'd notions of this nature raiſed in the imagination, by an artificial compoſition of notes; and we find that great maſters in the art, are able ſometimes to ſet their hearers in the heat and hurry of a battle, to overcaſt their minds with melancholy ſcenes and apprehenſions of deaths and funerals, or to lull them into pleaſing dreams of groves and elyſiums." This is not all the power of muſic is capable of. But pray what is this but imagining and deſcribing? I might bring to the readers view numberleſs inſtances where

muſic is alone deſcriptive; but it would take up too much of his time, therefore one may ſuffice: Whoever heard, and paid a proper attention *to the dead march in* Saul, *compoſed by Mr.* Handel, but thought he ſaw the funeral pile before him, moving with ſlow and ſolemn pace; nay, heard the very mourners weep*?

What conſtitutes true taſte †, greatneſs and ſublimity in a maſter of muſic, is to be able to work up ſuch effects as theſe. The only way for us to come at this knowledge and perfection, is, to purſue our ſtudies in a regular and proper method: To conſult our abilities ‡, and follow the road that

* The muſic to ſeveral of the airs in Dr. *Boyce's Solomon*, is of this true deſcriptive character; we may almoſt underſtand what the ſubject of the poetry is, by the delicate expreſſion of the muſic alone.

† This is ſpeaking in a general ſenſe; but it muſt be acknowledged that it is impoſſible to define taſte, or a delicacy of expreſſion in muſic; as theſe things cannot be explain'd by words, nor are they to be acquir'd but by obſervation and practice.

‡ ——*Verſate diu quid ferre recuſent*
Quid valeant humeri——HOR.

that nature ſeems moſt to direct. I think I have made ſuch remarks, and laid down ſuch general rules, as may be of ſervice, if conſulted and properly attended to. I do not mean to undervalue the reputation of any one, when I ſay that muſic is neglected; nor would I be thought to point at any particular perſon. I ſpeak generally; nor am I prejudic'd in favour of one maſter of muſic more than another; my intention is to recommend the ſtudy of muſic both in principles and practice, ſo, as to have a knowledge of both, as by this means, we may hope to make further progreſs in this great ſcience: As to our maſters of muſic, either paſt or preſent, tho' there may be errors in ſome of their works, yet there is ſomething well worth notice in moſt of them, and what will be of great ſervice to a young ſtudent. By obſerving their different ſtiles, and manner of compoſing, and comparing their excellencies and defects, he will enlarge his thoughts and judgment; and by this means be enabled

to form a general idea of the variety and extent of muſical powers.

Such a ſtudy, will prevent that barrenneſs of fancy, that narrowneſs of underſtanding, which is ever the conſequence of too cloſe an attachment to this or that man's taſte, or manner in particular. A ſcholar, at leaſt as ſoon as he has left his maſter, and begins to think for himſelf, ſhould ſtrike off the ſhackles of prejudice for him, if he ſees any thing offers new, that is different from what he has been taught; and then examine into the merits of it: He ſhould ſcorn to wear his maſter's livery all his life-time if he can get a better. If he is ſtinted in his ideas, and ties himſelf down to his maſter's opinions, whatever he produces by his ſtudy, will be tinctur'd with the mineral it paſſes thro'. He ſhould examine every thing he can meet with, and, like *the curious bee, ſuck ſweets from every flower* *. This will ſtrengthen his natural

* *Floriferis ut Apes in Saltibus omnia libant.* LUCR.

ral abilities; by this means his judgment will be clear and penetrating, his memory will encreaſe daily *, and his invention quicken, by ſtoring up knowledge from variety.

There are many that imagine the ſcience of muſic is brought to its utmoſt perfection, and that it is incapable of being extended farther, becauſe all the agreeable combinations of the various continuance, riſing, falling, and mixture of ſounds, muſt be contain'd within certain limits, whoſe number may not be ſo great as is generally imagin'd. Theſe will think my recommending the trying for improvements trifling. But I muſt obſerve, that

* It is a moſt ſingular advantage to a maſter of muſic to be bleſt with a ready and faithful memory. As it will enable him to diſtinguiſh whether his thoughts are his own, or what he may have retain'd in his mind from others; becauſe he may, when he is compoſing, reject any paſſage that may riſe in his imagination from others, with leſs danger of ſpoiling his piece than at another time.

the bounds of muſical variety are more extenſive than they may imagine, and this every one that has examin'd the matter nicely is ſenſible of. We are too apt to take things for granted that want proof, and content ourſelves with a ſuperficial knowledge, but this is what no man of ſenſe will rely on; we ſhould go deeper into things, and labour diligently, without any regard to faſhionable or unfaſhionable opinions taken upon truſt, or to what is approv'd or rejected by any particular perſons, unleſs they have a clear evidence to ſupport them.

Thus if we ſet down contented, and reſt eaſy under a belief that muſic is not capable of farther improvements, we ſhall ſoon ſee the conſequences of it; we ſhall find that things will ſpeedily decline; this is impoſſible to be avoided, unleſs we aim at ſomething new. I ſhall therefore diſmiſs this point with obſerving, that our endeavouring to make advances, (ſhould

we

we fail of it) is the only probable means of securing the preſent point of perfection.

I ſhall now entertain the reader, with a ſhort ſketch of the muſic of ſome of our neighbouring countries, that by comparing their difference, we may ſee which is ſuperior and preferable.

* The taſte in muſic both of the *Germans* and the *Italians*, is ſuited to the different characters of the two nations. That of the firſt is rough and martial; and their muſic conſiſts of ſtrong effects produc'd, without much delicacy, by the rattle of a number of inſtruments. The *Italians*, from their ſtrong and lively feelings, have endeavour'd in their muſic to expreſs all the agitations of the ſoul, from the moſt delicate ſenſations of love, to the moſt violent effects of hatred and deſpair; and this

* See the obſervations on the works of Mr. *Handel*, p. 165.

in a great degree, by the modulation of a ſingle part.

Some of the beſt *Italian* maſters, by the delicacy of their modulation, have ſo deeply enter'd into all the different ſenſations of the human heart, that they may almoſt be ſaid to have the paſſions of mankind at their command; at leaſt of that part of mankind, whoſe lively feelings are ſomewhat raiſed to a pitch with their own.—— This is a juſt deſcription of the *Italian* muſic in particular, and appears to be drawn by a perſon of great judgment and penetration.

As to the muſic of our inveterate enemies the *French*, I need not attempt to characterize it, as it will not be ſerviceable to my preſent deſign; it being univerſally known to have little taſte or merit, notwithſtanding the *Abbé du Bos* ſpeaks ſtrongly in praiſe of it, and goes ſo far as to ſet the compoſitions of Monſieur LULLY,

above all the *Italian* maſters, and indeed the whole world *. In this he ſhews the true ſpirit, and vanity of the *French* nation; for we muſt not expect, that a people who think themſelves fit for *univerſal monarchy*, will have the modeſty to acknowledge any of their neighbours ſuperior to them in things of leſs moment.

But ROUSSEAU makes it evidently appear, that they can never have any muſic that will equal the *Italian*, or that can pleaſe thoſe of taſte and judgment. His reaſons, which are unanſwerable, may be ſeen in his *ſhort treatiſe on the French muſic*. I may add what the author of HANDEL's memoirs ſays on this particular, as the authority of ſo great a critic will undoubtedly ſettle this point paſt all diſpute.

"What

* However he does not pretend to ſay they are deſtitute of genius, but acknowledges that they have a general turn for muſic; only he gives the preference to his own countrymen.

"What ROUSSEAU says of the *French* musio is so true," says he, "that what is tolerable in LULLY himself, is borrow'd from those very *Italians* so lightly valued." However he does not think him destitute of talents, and less reason is there for believing this of his great successor RAMEAU, who has oblig'd the world with a treatise on musical composition.

Their taste is intolerable, a strict sameness runs thro' the whole; delicacy they have none, nor do they seem to be sensible of the powers of harmony. Indeed it seems admirably well suited to please the gloomy dispositions of those whose minds are enslav'd with bigotry, superstition and priestly power; and therefore never has, nor it is hop'd never will be admir'd by a great and free people.

The SCOTCH have something peculiar to themselves in their compositions, and the stile

ſtile of their muſic is truly original *. They don't ſeem to underſtand the certain relations and proportions that ſubſiſt between ſounds, as none of their muſic, that ever I met with, had any thing grand and magnificent, by a judicious combination of parts; ſo that there is ſome reaſon for thinking, they are unqualified to work up thoſe ſtriking effects for which the ENGLISH are famous. But if we conſider melody, they are entitled to ſome degree of it. There is an eaſy natural ſimplicity in their modulation, and ſome of their compoſitions may be ſtil'd elegant; and the ſong muſic is moſt agreeably ſuited to the dialect of the country.

The ENGLISH muſic, at this period, is a compoſition of GERMAN and ITALIAN, in

* Not original, as being the abſolute production of the *Scotch* themſelves, but as being different from any other preſent reigning or eſtabliſh'd taſte; for I have ſomewhere read, but cannot recollect, that they owe it to ſome perſon that was among them who was a foreigner.

in conjunction with the old ancient *Engliſh* muſic: For this agreeable union we are principally beholden to Mr. HANDEL: He not only laid the foundation, but liv'd long enough to compleat it. So that the *Engliſh* muſic may with juſtneſs be called *Handel*'s muſic; and every muſician the ſon of *Handel*; for whatever delicacies, or improvements have been made by others, they are all owing to, and took their riſe from, a peruſal of his works. What had we to boaſt of, before he ſettled in *England*, and new-modell'd our muſic? Nothing, but ſome good church muſic. He has join'd the fulneſs and majeſty of the *German* * muſic, the delicacy and elegance of the *Italian*, to the ſolidity of the *Engliſh*;

* "He form'd his taſte," ſays the author of his memoirs, "upon that of his own countrymen." And in another place, "it is highly probable, that whatever delicacies appear in his muſic, are owing to his journey into *Italy*." This is undoubtedly true, for ſuch a great genius as he was, certainly pick'd the flowers of every thing he met with, and it is as certain, that he made improvements.

gliſh; conſtituting in the end a magnificence of ſtile ſuperior to any other nation.

Perhaps this aſſertion may be thought too partial, but the truth of it will clearly appear if we compare things together: And as there is no muſic that can be compar'd with the *Engliſh* but the *Italian*, it is eaſy to ſee the difference and preference one to the other.

The *Italians* can only be ſaid to excel in their taſte and elegance in modulating a ſingle part. As to their management of things in parts, or the joining of muſical powers together, *Handel* and the *Engliſh* are univerſally known to exceed them. "*Handel*," ſays the author of his memoirs, "got many advantages from his thorough acquaintance with the *Italian* maſters, to whoſe delicate and beautiful melody he added *ſtill higher touches of expreſſion*, at the ſame time that he united it with the full

full ſtrong harmony of his own country." Here then, is an improvement even of their greateſt boaſted ſuperiority, excluſive of his additions in the force of his harmony.

The *Engliſh* have added to the ſimplicity of the *Italian* muſic, grandeur and ſublimity. Therefore, tho' it may be granted that the *Italians* excel the *Engliſh* in one particular, yet it is evident they excel the *Italians* in many; and on the whole, the *Engliſh* muſic muſt be allow'd the preference. — Taſte and elegance are fit to pleaſe but a ſmall part of mankind; they that are judges, and have a capacity to diſtinguiſh; but the *Engliſh* muſic is adapted to ſuit all the diſpoſitions of mankind, who in general, to ſpeak in the language of the celebrated author juſt quoted, "muſt be rouſed a little roughly, and are not of a caſt to be eaſily work'd upon by delicacies." "Thus," ſays he, "*Handel* takes in all the unprejudic'd part of mankind. For in his ſublime ſtrokes, of which he has

has many, he acts as powerfully upon the moſt knowing, as upon the ignorant." And this may be applied to the *Engliſh* muſic in general.

I would not be thought to inſinuate that the *Italian* muſic has no merit, far from it; it has great merit, in its particular caſt; what I mean is, that the delicacy in their ſtile and management of a ſingle part, is not equal to the fulneſs, force and energy that appears in the *Engliſh* muſic: They have nothing that comes up to its grandeur and ſublimity; nothing ſo ſtriking and powerful.

I ſhall now endeavour to draw the characters of ſome of the maſters of muſic, that have done honour to the profeſſion, by their ingenious compoſitions.

CORELLI, was a compoſer of great merit, eſpecially conſidering the time he flouriſh'd. His taſte, and (I think I may ſay ſub-

ſublime) ſimplicity of ſtile, has been equall'd but by few. The ſubjects of his pieces appear quite natural, and are conducted without any ſeeming art; he ſteals upon the mind with that eaſy negligence and graceful delicacy, as muſt ever pleaſe thoſe of the leaſt taſte. His muſic (I believe) is all inſtrumental, conſiſting chiefly of concerto's, ſolo's, and ſonatas. The concerto's are bold ſpirited pieces, full of harmony, and very compleat. The ſolo's, abound with many great ſtrokes of a maſterly genius; and his ſonatas or trio's, are beyond the character of things of this ſort. I might attempt to deſcribe his beauties, in the concerto's, ſolo's, *&c.* were I not conſcious to myſelf that I am not equal to the taſk, and that any deſcription muſt fall ſhort; however I will give the reader one proof of his great abilities, even where he may not expect to find it; and that is in the 5th ſonata of the ſecond opera, the key B flat with a third major.

The

The *Adagio* with which it opens, is as ſolemn and majeſtic, as the power of ſounds is capable of expreſſing. Here the mind is deeply depreſs'd, and engag'd in a pleaſing melancholy, which encreaſes as it were upon you, as the movement ends; and while you expect to be lull'd on in this ſoothing manner, you are inſtantly reliev'd by a quick lively movement, whoſe ſubject is a *fuge* as regularly carried on, and as compleat as the length will admit. Were the ſonata to end here, it muſt certainly pleaſe, as the mind is left in a lively, high finiſh'd rapture: but you are again to be charm'd in the ſolemn way, and one would imagine that it is almoſt impoſſible to be pleaſed with any thing of this kind ſo ſoon after the laſt movement; but ſo it is, he ſteals as it were unperceiv'd on the mind, and tho' for a bar or two you may wiſh for a repetition of the laſt movement, yet by this time he has engag'd the attention in a fine *largo* that is ſo lovely, you almoſt wiſh it would never end, and vainly imagine,

that nothing can ſucceed it, to give the leaſt pleaſure. But oh! how are you deceiv'd! by the beginning of that delicate *gavot*, with which it concludes. If before the mind was pleas'd, here it muſt loſe almoſt all ſenſe of pleaſure in an abyſs of harmony! here the tranſport is too great for a fine imagination to bear! this may truly be called a finiſh'd performance in its kind, that leaves the mind elevated to the higheſt pitch of tranſport and pleaſure.

If *Correlli* had never compoſed any thing but this piece, it would have been ſufficient to perpetuate his name to the lateſt poſterity as a great maſter; but there are innumerable beauties thro' all his works, ſo that there is no occaſion to point them out, for they are viſible enough. In ſhort, he has many ſublime ſtrokes, which would take up too much time in deſcribing, and as they are well known, I imagine it will be uſeleſs. His ſubjects are very ſimple, but regularly carried on, and thro' the whole,

whole, ſo confin'd to the rules of compoſition, that we might expect to find them leſs delicate in point of taſte.

In ſome authors we often lament their cramping the beauties of their imagination, by ſtrictly adhering to the fixt rules of compoſition, as it evidently appears to have ſtopt the progreſs of a fine ſubject that ſeems boundleſs: but in the works of *Corelli*, the regard he has paid to rules, is one circumſtance that makes him admir'd; for tho' he ſeldom deviates, yet his pieces are finely carried on without any reſtraint. This ſhows a maſterly genius, a great taſte, and a compleat knowledge of the extent and power of muſical ſounds. On examining the whole of his works, no indelicacies will be found: His genius was never jaded, what he has left behind, is the work of leiſure and deliberation, and therefore has nothing forc'd or unnatural.

I intended to have made ſome remarks on the works of Mr. *Handel*, but it has been done ſo well by the ingenious author of his life, that I ſhall not attempt it. I therefore recommend the reader to a peruſal of that book, where he will not only find an account of Mr. *Handel* thro' his different ſcenes of life, a catalogue of his works and obſervations on them; but alſo a criticiſm on many particulars relative to the ſcience of muſic. I have not the honour to know the gentleman that has done ſo much juſtice to the character of Mr. *Handel*; however I take the liberty to pronounce him a perſon of great abilities, and one who has conſider'd things with judgment and impartiality: I ſhall give the reader a paſſage or two from him, where he is conſidering Mr. *Handel*'s abilities.

In one place he ſays, " In ſhort, there is ſuch a ſublimity in many of the effects he has work'd up by the combination of inſtruments and voices, that they ſeem to be

be rather the effect of inſpiration, than of knowledge in muſic." In another place he ſays, " In his choruſſes he is without a rival. That eaſy, natural melody, and fine flowing air, which runs thro' them, is almoſt as wonderful a peculiarity, as that perfect fulneſs and variety, amid which there ſeems however to be no part but what figures, and no note that could be ſpar'd." " There are indeed," ſays he, " but few perſons ſufficiently verſed in muſic, to perceive either the particular propriety and juſtneſs, or the general union and conſent, of all the parts in theſe complicated pieces. However, it is very remarkable that ſome perſons, on whom the fineſt modulations would have little or no effect, have been greatly ſtruck with *Handel*'s chorus's. This is probably owing to that grandeur of conception, which predominates in them; and which, as coming purely from nature, is the more ſtrongly, and the more generally felt." " To conclude, there is in his works ſuch a fulneſs, force,

and energy, that the harmony of *Handel* may always be compar'd to the antique figure of HERCULES, which ſeems to be nothing but muſcles and ſinews; as his melody may often be liken'd to the VENUS of *Medicis*, which is all grace and delicacy." In ſhort, he ſhould be ſtil'd *The prince of muſicians*, as he was the greateſt *Europe* ever produc'd, both as a compoſer and player.

Geminiani *, was a compoſer of great taſte and delicacy, his compoſitions may juſtly be reckon'd among the elegant. His taſte is peculiar to himſelf, and we need not wonder at this, as he had a fine natural genius, and an acquir'd judgment equal to moſt; which raiſed him above the neceſſity of any borrow'd help from others. He is univerſally admir'd for his ſtrict obſervance of rule, and his beautiful manner of joining parts together in compoſition. He

* I believe he is ſtill alive, but if he is, he muſt be very old, and paſt doing any thing now.

He has juſtly deſerv'd the title beſtow'd on him by a perſon who was himſelf a great maſter *: *The illuſtrious* Geminiani.

The reader may perhaps, expect to have ſome account now, of our old *Engliſh* maſters of muſic. I was not willing to run this pamphlet to a great length, and therefore ſhall omit this; but a ſuccinct account of ſome of them may be ſeen in the firſt volume of Dr. *Boyce*'s church muſic, and I ſuppoſe in the next, he will oblige the world with an account of the reſt.

Dr. *Boyce*, is the greateſt compoſer that this kingdom has to boaſt of; and no one ever came ſo near the great † original in powerful compoſition, as he has done; His juſtly admir'd anthems, are a convincing proof of this. In theſe, melody and harmony, taſte and judgment, ſeem to contend with each other for ſuperiority.

* The late Mr. *Robertſon*. † *Handel*.

His ſerenata of *Solomon*, is a great performance, a fine piece of compoſition! it has a number of beautiful ſtrokes of genius; in fine, it is elegant and ſublime *. It ſtares the *Italians* in the face, and aſks them, with what juſtice they can claim the art of beautiful modulation alone? How delicate are the airs in it, how charming the melody! can any thing be more ſo? Really it is almoſt impoſſible.

In all his muſic for the ſtage, he has ſhewn a fine genteel taſte; in his accompaniments to his ſongs, he has expreſſed every thing that can be done by a variety of inſtruments, but never over-burdens the voice with rattling ſymphonies, ſo as to eclipſe it, and render it inſignificant; a thing too frequently done by moſt of our compoſers †. In ſhort, he is a compoſer

* See the note to page 34.

† This is a very great error, and ariſes from a fondneſs to ſhew their abilities in the inſtrumental way; but it condemns their taſte and judgment. The voice

ſer that ſeems to have every neceſſary qualification, to conſtitute greatneſs and perfection. He is the *glory* of the *Engliſh muſicians*, and an *honour* to the *Britiſh nation*.

The compoſitions of Dr. *Arne*, are much admir'd, and are deſerving the kind reception they meet with from the public. He is a compoſer of ſome taſte and merit, and has oblig'd the world with many pleaſing performances. In the ſong way he is great, his accompaniments are ſprightly and elegant: He may juſtly be reckon'd among the number of our firſt rank compoſers.

The ingenious Mr. *Stanley*, is a perſon of great merit, and it would be a kind of ingratitude, not to pay that reſpect and juſtice which is due to his great abilities, both

voice is the principal thing to be heard in the ſong, therefore no accompaniment ſhould overpower it; nor any intervening ſymphony be too loud, for if ſo, the voice is not heard when it goes on again.

both as a compoſer and a player. He has favour'd the public with ſome fine compoſitions, ſuch as will bear a ſtrict examination.

His elegant cantata's breathe the ſpirit of true taſte and delicacy; ſuch a pure ſimplicity of ſubject, ſo finely carried on, and ſo ſtrongly affecting; plainly ſhew the hand of a maſterly genius. His ſolo's have ſomething genteel and pleaſing in them, but cannot boaſt of that greatneſs which appears in his concerto's. Theſe are elegant, melodious, and harmonious. In ſhort, all his compoſitions deſerve eſteem.

We muſt not paſs by Mr. *Howard*, without taking ſome notice of him, as he is a compoſer worthy of praiſe. His ſongs and cantatas, may juſtly be rank'd among the elegant; they are very pleaſing, abound with melody, and diſcover their author to be a perſon of fine abilities. His *amorous Goddeſs* is a compleat performance, but as

it

it is univerſally known, there is no need of deſcribing it.

Mr. *Smith* is another of our great maſters; a very conſiderable compoſer; he has taſte, elegance, and judgment. The whole of his works are worthy the notice and peruſal of every lover and practitioner of muſic.

Feſting, deſerves our praiſe and eſteem, for obliging us with ſome compoſitions in a fine taſte. He is a compoſer of great merit.

Martini of *Milan*, is a compoſer that is worthy our notice and eſteem. His concerto's, and ſonata's or trio's, abound with many fine ſtrokes of genius. His ſubjects are elegant, and judiciouſly carried on; his parts finely order'd, and he has a beautiful manner of making the inferior parts ſometimes principals, by an artful mocking, or imitation of the leading ones.—

Theſe

These same qualities may be ascrib'd to Signior *Lampugnani*, as his compositions are in the same method and manner; but the preferance must be given to *Martini* *, for tho' *Lampugnani*, is a composer of the same cast, yet his subjects are not so elegant, nor do they seem to be so masterly.

There are some others I should take notice of if I had room, but as I have not, and as I am not so well acquainted with their particular merits as those I have mention'd, I must omit it.

I shall next consider the mistaken notions of some persons on music and musicians; and I hope it will not be displeasing to any of the profession, as I shall endeavour to remove the prejudice of those that

* They, if I remember right, compos'd six trios in conjunction, *i. e.* three apiece. *Martini*'s are vastly superior to the others, which I think are *Lampugnani*'s, but a visible difference will appear, if their works in general are compar'd together.

that under-value the ſcience, by thinking it a contemptible ſtudy.

The elegant art of muſic, when conſider'd as an occupation, is by ſome thought to have little dignity; as having for its object nothing better than mere pleaſure and entertainment*; and that tho' we may arrive to a great degree of perfection in it, a much leſs degree in many others is more reputable, and far more preferable. This muſt appear to be a miſtaken notion by every one that conſiders, that great excellency in any profeſſion, is ſufficient to recommend and entitle us to honour and reputation; and the great uſe of church muſic in the worſhip of our Creator, is here left out, a circumſtance of greater weight and value than thoſe two aſcrib'd to muſic, of pleaſure and entertainment.

I would not attempt to ſet muſic before the ſciences of divinity, phyſic, law, or the ſtudy

* This was a notion Mr. *Handel*'s father had, as well as many of this preſent age.

ſtudy of languages, tho' it certainly muſt be allow'd to be next in dignity. It is very eaſy to prove, that muſic might be, if properly attended to, of many uſes little thought of by the generality of mankind, but it is not my buſineſs to do this. Dr. *Blow* in his dedication to Queen *Anne*, before his *Engliſh Amphion*, has enumerated ſome of them. "The excellent art of muſic," ſays he, "was thought by many of the wiſeſt ancients, to have deriv'd its original from heaven; as one of the moſt beneficial gifts of the divine goodneſs to mankind: To draw and allure the untaught world, into civil ſocieties; and to ſoften and prepare their minds for the reception of wiſdom and virtue."

It has always been the employment of this ſublime ſcience, to teach humanity; to civilize nations; to adorn courts; to inſpirit armies; to inſpire temples; to ſweeten and reform the fierce and barbarous paſſions; to excite the brave and magnanimous;

mous; and above all, to enflame the pious and devout.

For theſe reaſons, it has long receiv'd the encouragement and favour of the greateſt, wiſeſt, moſt religious and heroic perſons of all ages. And it ſeems but reaſonable, that they ſhould encourage this high-born ſcience, whoſe ſouls are more elevated than others, and ſeem moſt to partake of that natural and divine harmony, it profeſſes to teach.

The author of *Handel*'s memoirs, ſpeaking of his excellency in *recitative*, ſays *, "Without attempting to explain the cauſes of that forcible expreſſion, and over-powering pathos, which breathe in many paſſages of his *recitative*, I will only alledge theſe effects of muſic, to ſhew that its true uſe, and greateſt value, is to heighten the natural impreſſions of religion and humanity."

And

* Page 194.

And at the end of the obſervations on his works, he has the following intereſting remarks*. "Too much reaſon is there for believing that the intereſts of religion and humanity are not ſo ſtrongly guarded, or ſo firmly ſecur'd, as eaſily to ſpare thoſe ſuccours, or forego thoſe aſſiſtances which are adminiſter'd to them from the elegant arts."

"They refine and exalt our ideas of pleaſure, which when rightly underſtood, and properly purſued, is the very end of our exiſtence. They improve and ſettle our ideas of taſte; which when founded on ſolid and conſiſtent principles, explains the cauſes, and heightens the effects, of whatever is beautiful or excellent, whether in the works of creation, or in the productions of human ſkill."

They adorn and embelliſh the face of nature; the talents of men they ſharpen and

* Page 204.

and invigorate; the manners they civilize and poliſh; in a word, they ſoften the cares of life, and render its heavieſt calamities much more ſupportable, by adding to the number of its innocent enjoyments.

There is one thing more powerful and intereſting than all theſe; which ſhould be ſufficient to reſcue muſicians from contempt, and that is, we ſhould conſider that nature and providence ſeem to have created ſome men muſicians, who if they were forc'd into any other tract, to which they may have no natural biaſs, would hardly be fit for any thing at all *.

But to proceed. The contempt thrown on muſic, ariſes from two objections: The one, repreſenting it as not being in general ſo profitable and reputable as many other profeſſions, as having for its object nothing

*. Mr. *Handel*'s ſtrong propenſity to muſic, tho' kept from it by his father at firſt, is one glaring inſtance of this; and many others might be brought.

better than pleaſure and entertainment. The other, that it not only requires a particular genius to excel in it, but alſo a great deal of time to make any progreſs, and by this means hinders and diſqualifies a perſon for any thing elſe.

It muſt indeed be acknowledg'd, to be a diſcouragement to vulgar minds, from applying themſelves to the ſtudy of muſic, (or any other ſtudy) when there is the leaſt proſpect of its not being advantageous, or that but little can be got by it *. The queſtion is, will the ſtudents labour recompenſe him with large poſſeſſions, or fill his empty coffers? Will it not be abſurd ſay they, to beſtow great labour and thought in ſtudying muſic, while ſome with leſs pains and application, in other things, ſhare places of honour and profit? But this objection bears with equal force againſt ſeveral

* It is a pity, there is not a greater certainty of meeting with encouragement in muſic, after a perſon has taken ſome pains to ſtudy it.

ral other accompliſhments, as well as againſt muſic, which no man, who is not degenerated into ſtupidity, or the moſt ſordid avarice, would be thought entirely to renounce: Particularly, a perſuaſive eloquence, a readineſs of wit, ſoundneſs of judgment, a manly courage; with many other perfections that might be enumerated. And tho' all theſe qualifications are of ſervice to men in life; yet it will be difficult to calculate what particular profit accrues from any one, or more of them to the poſſeſſor. In like manner, muſic muſt be allow'd to be a valuable ſtudy, notwithſtanding we cannot always aſſign the exact proportion of advantage it may bring to the perſon who ſtudies it.

It muſt indeed be confeſs'd, that in all ages, they who have made the moſt improvements in muſic, or any other ſcience, were animated by a nobler paſſion than the love of gain. They were ſo enamour'd

with the charms of muſic *, that (even, notwithſtanding their narrow circumſtances)

* Thoſe perſons that naturally have a taſte and genius for muſic, are incapable of being brought to diſlike it, or totally to abandon it, on any view of intereſt whatever; ſo powerfully do the charms of muſic operate on the minds of ſome. And it muſt be acknowledg'd by all true lovers of muſic, and ſuch as are capable of diſcerning and feeling the force and power of muſic, that its influence is irreſiſtible.

Many of the poets have been truly ſenſible of its power and effect on the human mind; and have expreſſed themſelves with a feeling delicacy. *Congreve* opens his *Mourning Bride*, with a ſoliloquy on muſic, that aſcribes as great power to it, as any thing the ancients had to boaſt of from theirs.

Muſic has charms to ſooth a ſavage breaſt,
To ſoften rocks, or bend the knotted oak.
I've read that things inanimate have mov'd,
And as, with living ſouls have been inform'd
By magic numbers and perſuaſive ſounds.

The immortal *Shakeſpear*, goes yet farther; he not only tells you what muſic is capable of, but pronounces that perſon bad that diſlikes it.

———*Thus the poet*
Did feign that Orpheus *drew trees, ſtones and floods;*
Since nought ſo ſtockiſh, hard and full of rage,
But muſic for the time doth change his nature.
The man that has no muſic in himſelf,

And

ces) riches had no allurements to ſlacken their ſtudies; thinking themſelves more glorioufly rewarded by the improvements they made, than if they had ſucceeded in the moſt extravagant purſuits of avarice or ambition.

It is to men who have neglected the advantages of an active life, that we ſtand indebted for the diſcovery and improvement of many things in muſic, philoſophy, mathematics, and many other parts of learning, from which we reap ſo much benefit. And if others, after the example of their renown'd predeceſſors, can be pleaſed with a moderate fortune, that they may be more at leiſure to ſtudy and improve the ſcience of muſic, for the benefit of the riſing generation; they may hope

And is not mov'd with concord of ſweet ſounds,
Is fit for treaſons, ſtratagems, and ſpoils;
The motions of his ſpirits dull as night,
And his affections dark as Erebus:
Let no ſuch man be truſted.——

MERCHANT OF VENICE.

for a pardon from thoſe, who are engag'd in the plunder of the world; as leaving them the more room, and eaſing them of rivals, who by their performances ſhew, they did not want either capacity, or application (if they had thought fit) to ſhine in courts, or camps, in the pulpit, or at the bar. If therefore men conſpicuous for their love and cloſe attachment to muſic, have preferr'd the deſire of an innocent fame from their works, to the love of wealth and grandeur; let this ſingularity of theirs, be at leaſt excus'd; ſince it is to themſelves moſt delightful, advantageous to many, and hurtful to none.

'Tis but the few, true muſic's charms can feel,
'Tis but the few, that can theſe charms reveal.

But the force of the objection I am now combating, will be quite deſtroy'd if we obſerve; that there have in all times, and in all countries, been ſeveral perſons, whoſe merits in muſic have advanced them to very high

high ſtations *, without the aſſiſtance of other friends, than thoſe their eſtabliſh'd reputation has procur'd them. And if there have been many, who had reaſon to hope, and who probably might expect the like ſucceſs, and yet have found a different fate; this will not appear very

* I have heard that *Corelli* had the honour of ſome conſiderable poſt, as a reward for his great merit. And he was in high favour with the cardinal OTTOBONI, a perſon of a refin'd taſte, and princely magnificence. He kept *Corelli* in his palace, where he play'd the firſt violin in the cardinal's band of muſic.

STEFFANI, a native of *Venice*, and a moſt delicate maſter of muſic, was promoted to great honour, as a muſician; and at laſt was exalted to the high offices of *biſhop* and *ambaſſador*.

Lully of *France*, was thought worthy of being raiſed to the rank of a ſtateſman and privy counſellor.

Moſt of our old *Engliſh* maſters were honour'd with being organiſts to the chapel-royal; the particular perſons, and the time of their being honour'd with the office, may be ſeen in the account given of them in Dr. *Boyce*'s church muſic.

Handel, had an uncommon reſpect paid him, by many royal and illuſtrious perſons; and to his death enjoy'd a very conſiderable yearly income, beſtow'd on him by the bounty of ſeveral crown'd heads, *viz.* queen *Anne*, king *George* the firſt, and her late majeſty queen *Caroline*.

ſtrange, if we make ſome obvious reflections, both on the patrons who beſtow, and on the candidates, who aſpire to preferment.

It too often happens, that they, who have it in their power to patronize muſic, are not always the beſt judges of it; and alſo have but mean notions of muſicians, and think them perſons not worthy promotion; or at leaſt, are miſinform'd in their characters, ſo as blindly to beſtow on undeſerving perſons, what ſhould be the portion of the deſerving. There are other patrons, who regard the court and applications made them, the recommendation of friends, and ſometimes more ſordid conſiderations, before the merit of the perſons who ſeek their favour. Therefore, when men eminent for their ſkill in muſic, find themſelves neglected thro' no fault of their own, they muſt impute it to the worthleſsneſs or ignorance of their patrons. But here ſome will ſay, " this

is

is fine talking; ſo if we can't meet with encouragement, we are to lay the fault on thoſe that have it in their power to do us ſervice; but what benefit will this be to us?" Why none to be ſure, but here the fault lies; however I have a ſcheme, if it could be put in execution, that would remedy all theſe inconveniencies, troubles, and difficulties; and not only inſure to men of merit in muſic, rewards anſwerable to their abilities; but lay a foundation for the promotion, and further cultivation of this noble ſcience: which the reader will find at the end of this pamphlet. But if we would impartially examine ourſelves, we ſhall have reaſon to impute the diſregard often met with, in ſome meaſure owing to our own ill conduct.

It is a pity that any man's modeſty ſhould be an hindrance to his advancement, but that merit might expect to be ſought after and called upon. Nevertheleſs, it muſt be acknowledg'd, that the muſician

muſician of merit, would have little cauſe to complain, if he was regarded when he fairly offer'd himſelf. Neither can it be ſuppoſed, thoſe who have it in their power to reward merit, have either the inclination, or leiſure to hunt after conceal'd worth. So that if the great muſician does nothing to manifeſt himſelf to the world, and to draw the attention of his ſuperiors; he can reaſonably blame only himſelf, for his want of preferment.

I ſhall now conſider the other objection, namely, that as it requires ſo much time to make any great progreſs in muſic, it hinders, and diſqualifies a perſon for any thing elſe.

Will any one really aſſert, that becauſe it requires a great deal of time to practice muſic, and to make any conſiderable progreſs, it will diſqualify a perſon for any thing elſe? I believe few inſtances can be given of this. I never found but thoſe who

who had made muſic their principal ſtudy, were capable of doing moſt other things. And a number of muſicians, that I could mention, are, and have been concern'd in ſtudies no way connective with muſic; and have made as conſiderable a figure in theſe, as in muſic. In ſhort it muſt be a barren genius, a narrow underſtanding, that can comprehend but one thing. We are form'd with the elements of ſcience in our mind; and it ſeems as if it was intended, we ſhould have a general knowledge of things; or at leaſt that our obſervation ſhould not be confin'd to any one particular: and this is ſo true, that we often meet with thoſe that have as general a knowledge of things, as it is poſſible for us to have *.

Beſides, if a perſon who ſtudies muſic, is ſo immers'd in the mazes of it; ſo intent

* This is not general to be ſure, and there are a number of limited capacities, as I have taken notice in the former part of this book; yet the ſtudy of muſic, does not prevent our being able to do many other things, more than any other ſcience whatever.

tent in diſcovering its beauties and ſublimities, that his obſervation ſtoops not to the minute and trifling occurrences of life; Let this be granted, which is ſeldom or ever the caſe; yet it redounds only to the damage of the ſtudent, not of others, who may probably reap ſome pleaſure and ſatisfaction, and perhaps benefit from his labours.

Since therefore, the perſon that is cloſely attach'd to the ſtudy of muſic, is alone the ſufferer, by overlooking the petty prudences of life, while the ſcience is improv'd, and its profeſſors benefited by his application, and ſuperior knowledge; this innocent defect ſhould never deprive him of the reſpect and encouragement, due to his profeſſion.

But, what exceſs ſoever the ancients were guilty of in the earlier ages, by too cloſe an attachment to muſic, or any other ſtudy; an over application to knowledge

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in any of the ſciences, is not the prevailing vice of ſtudents in our times. They are not very fond of any kind of ſtudy at all; if learning in all its branches, could be had without much thought and application, we ſhould all be great men. However, thoſe ingenious moderns, that have applied themſelves, with great attention to the ſtudy of the polite arts; are for what I ſee, (and I believe it will be generally allow'd) as ſharp-ſighted, in diſcovering their advantages in the world; and, as dextrous in managing their private affairs; as quick-ſcented in hunting after preferment; as eager for advancement; and as attentive to the emolutions and perquiſites of their reſpective ſituations; as the reſt of the world.

What reaſon, then, can there be for imagining, that a perſon, who has been bred to the ſtudy of muſic, ſhould not be able to turn his mind, with eaſe, to any other ſtudy; and make any kind of buſineſs, at proper

proper times, the ſubject of his care and attention; eſpecially when his intereſt, his honour, and his duty, require it? Doubtleſs, ſuch a man is as well qualified to conſider the nature of the affairs he may be engag'd in, the moſt ready means of managing them; to foreſee the difficulties that may ariſe, and to find out proper expedients; as to trace the winding mazes of muſical variety; explore the unknown regions of harmony; or make himſelf maſter of the laborious and difficult ſcience of muſic.

Were we to take an impartial ſurvey of the world, we ſhould too often find, that many perſons are unequal to the buſineſs they are ſtation'd in; and we ſhould ſee, that their inſufficiency has proceeded, not from their having ever been too intent on ſome particular ſtudy, but from never fixing their attention to any thing at all. So that it muſt appear evident, that the ſtudy of the polite arts in general (among which muſic

muſic unqueſtionably claims a place) is far from rendering us unfit for other things; on the contrary, very often enables us to manage the affairs of life, with regularity and diligence.

I come now in the laſt place, to make a few obſervations on ſome errors, which many young muſicians in particular, are guilty of. And firſt of playing in concert. Every one that plays in concert ſhould conſider, that what he plays, is to agree with other parts; and that he is to aſſiſt in making one agreeable and compleat harmony. But it is very often otherwiſe, from the players not conſulting the nature of his office. The parts ſhould be play'd ſimply as they are, without any additions, or graces, which are almoſt generally improperly applied. The under parts in particular ſhould avoid this, and it ſhould never be done, by the perſon that performs the leading one, unleſs he is well acquainted with

with the nature of the ſubject; and then it is better let alone.

If you ſuppoſe that the author is himſelf, correct in the harmony of his parts; it is almoſt certain, that the different gracings and additions of the players, will deſtroy this harmony; one is flouriſhing his part one way, and another, a quite different way; and as theſe things are done *extempore*, there is not the leaſt probability that they can accord. Thus a beautiful author is frequently murder'd by introducing what he never thought of, or intended. When a perſon plays a ſolo, he may introduce what his taſte and fancy directs, as he cannot deſtroy the harmony, there not being a number of parts to join him; tho' he ſhould be very careful not to deſtroy the melody; wherever this is done, it were better his gracings were never introduc'd *. And as to playing things in parts,

* This has been long complain'd of, and is really a great error. If an author has taſte in his compoſitions,

parts, it is moſt commendable to play them juſt as they come out of the hands of the author.

Our church muſicians, are likewiſe guilty of ſome miſtakes, which it is a pity were not entirely laid aſide. "The firſt voluntary" is, as the *Spectator* properly terms it, "an office of praiſe." Its deſign was to inſpire devotion, and to raiſe the mind above all thoughts of the affairs of this world, when at our devotion. But from the manner it is often perform'd, it can never work

tions, it is very difficult to add any thing that will render it more beautiful. Few perſons but the author are capable of doing this, becauſe no one knows his intention ſo well as himſelf. And therefore, moſt of theſe things from other perſons, render the ſubject indelicate, and too frequently ſpoil all its beauties.

"The more any piece of muſic is delicate and expreſſive," ſays an ingenious author, "the more inſipid and diſagreeable muſt it appear under a coarſe and unmeaning execution. Juſt as the moſt delicate ſtrokes of humour in comedy, and the moſt affecting turns of paſſion in tragedy, will ſuffer infinitely more from being improperly read, than a common paragraph in a news-paper.

this effect. The extravagant execution of some in their voluntaries, entirely destroys this design; its appearance of indecency, rather disturbs the mind, than calms and elevates it.

It is imagin'd this manner of playing, is pleasing, and without it, the audience will entertain but mean notions of the organist's abilities; he must shew his fine finger to raise his reputation: It may be necessary on some other occasions, where entertainment is the object in view, but not when devotion is. There are many persons that don't see the use of church music, and from the common manner in which it is perform'd they never will; and instead of being brought to like it, they will dislike it.

I would not be understood, to recommend a stile and method in the voluntary, that should lull the congregation asleep. I would not abandon one error, and fall in-

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to another; this would be as bad the other way. I would have every Organiſt that has not conſulted the nature of his office, aſk himſelf this queſtion, before he begins to play. "On what occaſion am I going to play? For what end and purpoſe?" When this is aſk'd, if he has not a capacity to work up the great effects that ſome are able to do, he will ſurely have the modeſty to be decent in his performance.

Perfection does not conſiſt in extravagant performance alone, but in delicacy of ſtile and expreſſion; which is as great (if not more ſo) in the ſolemn and ſublime way, as in the other; and on theſe occaſions, moſt proper, as it is moſt conſiſtent with the nature and reaſon of things: So that they who purſue a contrary method, injure that reputation, they would willingly eſtabliſh to themſelves; as well as the reputation of church muſic in general, by which ſome get their whole maintenance.

Another great fault that ſome Organiſts are guilty of, is, their giving out the pſalm tunes in ſuch a manner, that it is almoſt impoſſible for one of the profeſſion to know what pſalm they are playing; much more the congregation in general, who are not ſuppoſed to underſtand muſic. The deſign in giving out the pſalm, is to inform the people what tune it is, and how it ſhould be ſung. But this end is never anſwer'd, when the tune is confus'd by unneceſſary flouriſhings; ſo that it is only ceremony, or matter of cuſtom, and not uſe. Theſe miſtakes ariſe from a vanity, to do ſomething extraordinary; tho' they muſt render the perſon that makes uſe of them, ridiculous and inſignificant. Equally ſo, is the manner in which ſome accompany a pſalm; trifling, indecent, and deſtructive of that fine melody which flows in ſome of our delicate pſalm tunes compos'd for the church.

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One thing I would have theſe young gentlemen obſerve, who are ſo fond of diſplaying their talents; that none of theſe things are now done by any of our great players *, who are certainly the beſt judges what is proper, and what not: And this ſhould be ſufficient to influence the conduct of others. It was once the cuſtom, it muſt be allow'd, to flouriſh things in this indecent manner, but it has long been laid aſide by thoſe who have conſider'd the matter properly, as not being fit to be introduc'd in muſic for the ſervice of the church.

* *Epictetus*, in his morals, adviſes us when we are under any troubles or difficulties, or are in doubt how to act in any of the affairs of life; to conſider what *Zeno*, or any of the great philoſophers would have done in the ſame caſe, and to do it. And *Longinus*, ſays, when we want to expreſs a particular thought, or circumſtance, we ſhould endeavour to recollect in what manner the great writers would have done it, and follow their footſteps. So that perſons of inferior abilities in muſic, ſhould follow the method and manner, of thoſe perſons who have render'd themſelves eminent in the profeſſion, and are allow'd to be great maſters.

A regard to decency, is therefore, as neceſſary a qualification in church-muſicians, as their being able to execute the ſervice. The *Spectator*, in N°. 338. has taken notice of this, and blames thoſe perſons that don't attend to the nature of their office. "A great many of our church-muſicians," ſays he, "introduce in their farewel voluntaries, a ſort of muſic quite foreign to the deſign of church ſervices, to the great prejudice of well-diſpoſed perſons. Thoſe fingering gentlemen ſhould be inform'd, that they ought to ſuit their airs to the place, and buſineſs; and that the muſician is oblig'd to keep to the text as much as the preacher. For want of this, I have found by experience a great deal of miſchief: For when the preacher has often, with great piety and art enough, handled his ſubject, and I have found in myſelf, and the reſt of the pew, good thoughts and diſpoſitions, they have been all in a moment diſſipated by a merry jig from the organ-loft."

I have already ſaid, I would not be thought to mean, that church muſic ſhould be ſo dull as to lull the congregation aſleep; no, it ſhould be chearful and inſpiring, ſo as to leave lively impreſſions on the mind, and not ſink or depreſs it too much, and leave gloomy, melancholy thoughts, which may create uneaſineſs; like ſome of the muſic in foreign churches, whoſe deſign is to aſſiſt the enthuſiaſm and ſuperſtition of the religious doctrines, and enſlave the minds of the people, in order to bring them under the ſubjection of prieſtly power: This is neither the true deſign of church worſhip, nor church muſic; nor can it be pleaſing to God, or men, ſince it makes them miſerable; and this muſt be contrary to the intention of the Divine Being in creating mankind, for it is evident he wills the happineſs of his creatures, and therefore muſt be beſt pleaſed when they are happy, if he is pleaſed at all, with any thing that they can do.

The real uſe of church muſic properly perform'd, is viſible enough, tho' not ſufficiently attended to; " I cannot but wonder," ſays Mr. *Addiſon*, " that perſons of diſtinction ſhould give ſo little attention and encouragement to that kind of muſic which would have its foundation in reaſon, and which would improve our virtue in proportion as it raiſed our delight. The paſſions that are excited by ordinary compoſitions, generally flow from ſuch ſilly and abſurd occaſions, that a man is aſham'd to reflect upon them ſeriouſly; but the fear, the love, the ſorrow, and the indignation that are awaken'd in the mind by hymns and anthems, make the heart better, and proceed from ſuch cauſes as are altogether reaſonable and praiſe worthy. Pleaſure and duty go hand in hand, and the greater our ſatisfaction is, the greater is our religion."

" Methinks," ſays he, in another place, " there is ſomething very laudable in the cuſtom

cuſtom of a *Voluntary* before the firſt leſſon; by this we are ſuppoſed to be prepar'd for the admiſſion of thoſe divine truths, which we are ſhortly to receive. We are then to caſt all worldly regards from our hearts, all tumults within are then becalm'd, and there ſhould be nothing near the ſoul but peace and tranquillity. So that in this ſhort office of praiſe, the man is raiſed above himſelf, and is almoſt loſt already amidſt the joys of futurity *."

" I have heard," continues he,, " ſome nice obſervers frequently commend the policy of our church in this particular, that it leads on by ſuch eaſy methods, that we are perfectly deceiv'd into piety. When the ſpirits begin to languiſh (as they too often do) with a conſtant ſeries of petitions,

* Certainly the perſon that is to do this, ſhould conſider the moſt proper means to work this great effect. Solemnity, and a decent manner of playing, is moſt likely to perform it.

tions, she takes care to allow them a pious respite, and relieves them with the raptures of an anthem. Nor can we doubt that the sublimest poetry, soften'd in the most moving strains of music, can ever fail of humbling or exalting the soul to any pitch of devotion. Who can hear the terrors of the Lord of Hosts describ'd in the most expressive melody, without being awed into a veneration? Or who can hear the kind and endearing attributes of a merciful father, and not be soften'd into love towards him!"

To what has been said, I shall only add, a short account of the reception music met with among the ancients, and the uses they made of it; and this from undoubted authority.

Athenæus, assures us, "that anciently, all laws divine and civil, exhortations to virtue, the knowledge of divine and human things, lives and actions of illustrious persons, were writ in verse, and publicly

ly ſung by a chorus to the ſound of inſtruments; which was found the moſt effectual means to impreſs morality, and a right ſenſe of duty on the mind."

"Among the people who were ſtiled choſen, it was a religious art. The ſongs of *Sion*, which we have reaſon to believe were in high repute among the courts of the eaſtern monarchs, were nothing elſe but pſalms and pieces of poetry that ador'd or celebrated the Supreme Being. The greateſt conqueror in this holy nation, after the manner of the old *Grecian* lyrics, did not only compoſe the words of his divine odes, but generally ſet them to muſic himſelf: After which, his works, tho' they were conſecrated to the tabernacle, became the national entertainment, as well as the devotion of his people.

The firſt original of the drama, was a religious worſhip conſiſting only of a chorus, which was nothing elſe but a hymn

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to the Deity. As luxury and voluptuouſneſs prevailed over innocence and religion, this form of worſhip degenerated into tragedies; in which however the chorus ſo far remember'd its firſt office, as to brand every thing that was vicious, and recommend every thing that was laudable, to intercede with heaven for the innocent, and to implore vengeance on the criminal.

HOMER and *Heſiod*, intimate to us how this art ſhould be applied, when they repreſent the muſes as ſurrounding *Jupiter*, and warbling their hymns about his throne. I might bring innumerable paſſages from ancient writers to ſhew, not only that vocal and inſtrumental muſic were made uſe of in their religious worſhip, but that their favourite diverſions were filled with ſongs and hymns to their reſpective deities. Had we frequent entertainments of this nature among us, they would not a little purify and exalt our paſſions, give our thoughts a proper turn, and cheriſh thoſe divine impulſes

pulſes in the ſoul, which every one feels that has not ſtifled them by ſenſual and immoderate pleaſures.

Muſic when thus applied, raiſes noble hints in the mind of the hearer, and fills it with great conceptions. It ſtrengthens devotion, and advances praiſe into rapture. It lengthens out every act of worſhip, and produces more laſting and permanent impreſſions in the mind, than thoſe which accompany any tranſient form of words that are utter'd in the ordinary method of religious worſhip."

A

SCHEME

FOR

ERECTING and SUPPORTING

A

MUSICAL ACADEMY

In THIS KINGDOM.

——Si quid noviſti rectius iſtis
Candidus imperti, ſi non, his utere mecum.

A

SCHEME

FOR

ERECTING and SUPPORTING

A

MUSICAL ACADEMY.

BY erecting an academy for muſic in this kingdom, as is done in ſome others *; a foundation would be laid, for promoting the further cultivation and improvement of the ſcience on true principles, and proper methods; and ſome means ſettled to ſecure to all ſtudents and practitioners, rewards and benefits, adequate to their reſpective merits and pretenſions: and all the difficulties and diſcouragements that

* In *Italy*, there are a number of ſchools, and academies for muſic; and vaſt encouragements afforded to thoſe who excel in the art.

ſome of our preſent muſicians labour under; would be made eaſy and agreeable to thoſe that ſhall embark in the ſtudy of muſic, in future times.

It ſeems moſt proper, to have it eſtabliſh'd by the authority of the legiſlative power; and to be conducted in the following manner.

The maſters that are to carry it on, ſhould be thoſe, who have a profound knowledge of muſic in all its branches, both theoretical, and practical: and that they who are to teach the playing of the different inſtruments of muſic, ſhould be the moſt excellent in their way. Thoſe firſt mention'd, ſhould be the principal managers, as to the buſineſs of the academy; and they ſhould make choice of proper compoſitions to be made uſe of by the pupils, ſo that they might from the very beginning, be grounded in a true taſte.

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The pupils ſhould always be ſent to the academy, at leaſt two years before the uſual time of boys going to other profeſſions; in order to ſee if they ſeem to promiſe making any figure in muſic, that if they ſhould not, they may be put to trades in proper time: and what time may be loſt at the academy, in undergoing this trial and examination, can be but of little ſervice to children at this age; ſo that ſhould they be found deficient in the qualifications neceſſary to make a good muſician, the being rejected could not be attended with any injury.

As the pupils who are to receive their education here, will be pick'd perſons, that may be very promiſing genius's; it is reaſonable to expect, that great improvements will be made by ſome of them in the courſe of their ſtudies. And the conferring ſome degrees of honour on thoſe that excel, will be lighting up a flame of emulation in the breaſts of theſe young artiſts,

and certainly contribute to the advancement of the ſcience.

Particular care muſt be taken in conſtituting this academy, that the preſent muſicians are no way injur'd either in reputation or intereſt, by ſuffering any of the pupils to deprive them of their preſent advantages or poſſeſſions: But when vacancies happen at churches, or in the bands at the play-houſes, or any other public places, then theſe pupils ſhould have a right to be preſented, and that muſt be govern'd by ſeniority, or as the directors ſhall think moſt proper. So that theſe places will be ſure to be filled by perſons of genius and great abilities; which at preſent is otherwiſe, for intereſt * generally goes before merit; which is really a great grievance, and poor encouragement for men of capacity to ſtudy.

It

* How many flagrant inſtances we have of this it will be needleſs to enumerate; it is a pity it was not otherwiſe, tho' it would not be compatible with the laws of a free people if it was prevented by authority.

It will be too tedious to consider the more trifling particulars to be observ'd in the establishing such an academy; as the number of managers, or the particulars of the pupils admission, and many more; these might soon be adjusted if ever such a thing could be established.

An authority should be granted by the legislative power to the masters of this academy, to have a right to command the sight of all musical compositions intended to be made public, by all, even out of the academy; and to make such alterations and corrections as they should think necessary, without which, and a licence from the academy, no music should be suffered to be printed. By this means, nothing would hereafter be made public, but what is correct and compleat, and fit to be left for the use of posterity.

Now it does not appear to me, that any one could be injur'd by being laid under this

this reſtriction; for thoſe who have a capacity to compoſe, and inclination to publiſh, I ſhould think would be glad to have their works undergo a correction, ſhould they need any, and come into the world with the ſtamp of reputation on them: as a licence from ſuch a reſpectable body of men as would compoſe this academy, would certainly be. We will next conſider, how this academy may be raiſed and ſupported.

We imagine, in ſuch a flouriſhing nation as *Great-Britain*, where there are ſo many lovers and admirers of muſic; that it may be done by a *public ſubſcription*, as it will be much to the honour and credit of ſo great a people. Indeed it is an age of charity, and there are already an incredible number of things ſupported by voluntary ſubſcriptions; ſo that a propoſal of this ſort may meet with a cold reception: however, this is but one more, and that a very neceſſary one; for without ſome ſuch thing is eſtabliſh'd, both for the improvement of

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the ſcience, and the benefit of its practitioners, it is much to be fear'd, that muſic will ſhortly decline.

I almoſt ſee an objection that will be made to a thing of this ſort being raiſed and ſupported by a public ſubſcription. Some will be apt to think, that ſhould this take place, it may be a means of leſſening the ſubſcriptions to the more neceſſary charities; ſuch as the foundling hoſpital, the lying-in hoſpitals, and many others, which add a dignity and luſtre to the name of *Britons*; and that ſome might withdraw their ſubſcriptions entirely to ſupport this new charity: To eaſe ſuch of their doubts, and to prevent the eſtabliſhing of a muſical academy's being in the leaſt prejudicial to theſe; the remedy is at hand, and may prove an effectual one.

Far be it from the thought of every humane perſon, to be any way inſtrumental in prejudicing the intereſt of thoſe noble cha-

charities just mention'd; yet surely they cannot be a bar to adding one more, provided it no way effects them. Suppose the annual subscriptions advanc'd to support *Italian Operas*, and what is sometimes expended at *masqueradés*, were apply'd to this purpose, would not this amount to a sum sufficient for raising and supporting this useful academy? It certainly would. And it would be much to the reputation of this kingdom were it done. By this no one would be injur'd, except a few *Italian* singers, and *French* dancers, who run away with what is strictly due to our own countrymen.

If then, so useful a charity as that of an academy for music, in order to educate the *British youths* in the science, who by this means will be able to perform and please as well as foreigners; can be raised with the money that is now lavish'd away in folly and extravagance, should it not be done?—In short if this thing is consider'd

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in a proper light, its not being done is a reproach on the inhabitants of *Great-Britain*.

Italian operas, are fine entertainments, but it is really abſurd to have them in a language we don't underſtand *. The inſtrumental parts may be entertaining in the manner of a concert; but if this is all, we can have concerts perform'd by *Engliſhmen* much cheaper. As to the fine ſcenery uſed in operas, it ſhews a childiſh diſpoſition to be pleaſed with any thing of this ſort.

As for *maſquerades*, they may paſs for a very arch contrivance in countries where jealouſy paſſes for wiſdom; where every

* Why will not the *Engliſh* operas compoſed by Mr. *Smith*, pleaſe as well as the *Italian?* The drama we can underſtand, and this ſhews us the beauties of the muſic the better, as we are judges whether the paſſions and ſentiments are well expreſſed. And Mr. *Smith* as a compoſer has great taſte and elegance, and if the ſame encouragement was given to him, and ſome of our other maſters, it would be worth their while to do greater things. But the uncertainty of ſucceſs, and the cold reception that any thing under the title of *Engliſh* meets with, is enough to deter them from doing any thing at all; or at leaſt from beſtowing much pains and labour.

maſter of a family locks up his women; and where the two ſexes never have an opportunity to converſe promiſcuouſly, but in diſguiſe. In *Great-Britain* the ladies are as free as the gentlemen; and we have no diverſions, or public amuſements, in which the one may not appear, without any offence, as frankly as the other, in their proper perſons.

"They muſt have very mean notions of politeneſs," ſays a great writer, "who can imagine this popiſh extravagance, any improvement in our national diverſions. The wearing of an odd maſk, or a whimſical habit, is a very poor, mechanical way of being witty. I am pleaſed to find our maſqueraders compleatly awkward, in their borrow'd characters. Without anſwering queſtions, they expect their dreſs ſhould ſpeak for them: They ſtalk about like a croud of mutes, and the great room in the *Hay-market*, upon theſe occaſions, reſembles the wardrobe of ſome ancient *Gothic* king, animated by goblins."

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" The lovers of this diverſion, would do well to conſider, that it was introduc'd in this city, by a *French duke*; whoſe chief buſineſs was to ſeduce us, by ſpecious appearances; and to undermine the virtue of the nation, by ſuch methods of luxury, and ſuch maxims of policy, as no true *Briton* ſhould be fond of or encourage *. It is hop'd this conſideration alone, will have ſufficient influence, to perſuade the admirers of maſquerades to withdraw, and add theſe ſubſcriptions towards the eſtabliſhing and ſupporting an academy, for the improvement and cultivation of the noble ſcience of muſic; and the benefit of our *Britiſh youths.*

It is hardly to be doubted, but this will be done ſome time or other, when theſe kingdoms are again reſtor'd to the *bleſſings of Peace:* eſpecially as we have a Prince upon the throne, who is a lover and an en-

* Indeed they are not now ſo frequent as formerly, and it is a pity there ſhould ever be another.

encourager of the polite arts; and an enemy to every thing, that tends to the deſtruction of virtue, morality and religion: all which the folly of maſquerades, it is well known, has been productive of.

He is a Prince, that endeavours to rectify his own mind, by the continual obſervation of what paſſes within it; and by this means, to found the knowledge of men and things, and the government of theſe united kingdoms, in the government and knowledge of himſelf. In him is wiſdom honour'd; and in him is actually ſeen, what *Plato* was thought extravagant for imagining, "that philoſophy and a knowledge of the polite arts, could even caſt a luſtre upon majeſty, and give an additional dignity to the greateſt prince." We will therefore humbly hope, that he will not forget to ſupport and encourage muſic, among the number of theſe arts, which he has ſo juſt a right, to take under his patronage and protection.

FINIS.