The Second Part of
Der Vollkommene Capellmeister.
In which the Composition of a Melody,
Together with the Particulars
and Characteristics of It,
Are Taught.

Chapter One.

Examination and the Care
of the Human Voice.

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In the preceding part we have dealt with those elements which are
more concerned with reflection than with the performance of music,
though this indeed substantially cleared the way for actual practice.

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Phonology, however, really constitutes the starting point for singing,
and is a discipline which teaches a thorough knowledge of the human
voice and its apparatus, how to put it in a good condition, how to
maintain this condition, and how to observe and tune the perceptible
difference between intervals, with their characteristics in the voice, in a
more natural way than has previously been done.

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One easily perceives that a rather large part of phonology pertains
to natural science, in so far as this is to be used and applied to the art of
singing. Whoever wants to compose pieces which can be sung well must
be able to sing well himself, have sung well, or at lest, if his voice were
naturally deficient, possess a thorough knowledge of singing. It is much
better if ability and knowledge, consideration and execution stand
together, than if one or another of them is lacking. Whoever wants to
sing well really must investigate diligently everything which pertains to
the voice, its conservation and tending, and must train, direct, regulate,
master and sustain it, particularly if he wants to head a Capell capably
and wants to have good male or female singers.

Many voices are beautiful in youth. However, especially the male
ones change with the waxing of years so that all flexibility, pliancy, and
supplesness is lost in the process. This is called mutation and is a
meaning of the word mutatione, which is essential to know, and which
hitherto was not present in dictionaries.

Hence, there are no soprano voices more permanent than those
possessed by the female sex, which in this case is wonderfully consistent,
though one tends otherwise to accuse it of fickleness. It happens that
lads change their voices so very much when they become adolescents;
however, sexually mature maidens and women do not. Kircher\textsuperscript{1}
states this insufficient cause: because the reproductive vessels of the daughters
have not so essentially subjugated the instruments of the voice as with the
sons. Here the truth is rather that with the last-named, the strongly
increasing ardors and humors generally enlarge and distend all of the
ducts and canals of the body. This does not have such a good effect as
is manifest with the female sex about the same time.

As is easily seen, the natural accrretion and release of the ardors and
humors, hence also the enlargement of the passages and ducts in the
throat whence undeniably derives the lowering of pitch, is impeded in
castrati by the early removal of those organs from which all of the fertile
humors come, and indeed before the power of enlargement of this last
appears.

Other voices, which can scarcely be used in youth, later often
become the strongest, most skilled, and most sonorous, with the
increasing maturity of the males. During mutation the so-called descant
voice usually falls to a tenor and the alto to the bass. Hence nature
proceeds in an orderly manner here, through octaves, and the vessels of
the windpipe enlarge in doubled proportion, without being
mathematically measured.

However, just as one can in some degree come to the aid of nature
in all matters through art, there are also certain external and internal
means to aid voices and to remove the rough quality and superfluous
thick humors from them, therefore polishing, tempering, strengthening,
and preserving them. Such knowledge was of such consequence in olden
times that there was a special profession made of it. Nowadays, many
musicians scarcely know the name, let alone its proper meaning.
However, the Italian singers still retain a little of it, and, as far as I know,
are quite alone in doing so. They have also used it to some extent, not
without benefit. Farinelli will confirm this.

Among the German singers, I have known no greater phonologist
than the famous Capellmeister Bimmler, who, if he were to sing in the
evening, would abstain during the day from the usual midday meal and
would from time to time consume something fennel, such as tea.
Meanwhile, he would practice constantly at the clavicord with a gentle
and light singing-through of his part. He would also devote such
diligence to this that he would always perform in a new way, with
altered, well-considered embellishments. Some years ago there was also
an English singer by the name of Abel who was held in very high esteem
and who was heard in Holland as well as in Hamburg, etc., with great
applause. He possessed several secrets for keeping his tender and natural
alto voice perfect until a late age. An uncommon moderation and
selection in eating and drinking helped this very much. He is mentioned
nowhere at all in books known to me except Roger's \textit{catalogue de
musique}, where at the very beginning \textit{Les Airs d'Abel pour le Concert du
Doule} are found.

It is not unknown to well-read people, that the ancient Greeks and
Romans maintained special, skilled masters for this who, while hidden
from view, by means of a little delicate pipe reminded and advised not
only public orators but mainly actors of when they should raise or
strengthen the voice and when they should moderate or lower it, and
pointed out mistakes in the other activities which pertain to speaking or
singing. Perhaps the custom that listeners whistle at those who do not
perform well comes from this practice; just as applause has its source in the
ancient Roman \textit{plaudite}, and denotes approval.

That use of the little pipe was, among other things, also a part of
the job of a voice coach, of whom the greatest singers and orators made
use in order properly to adjust the tone and the enunciation to the
affection, not, however, in order to be prompted or helped, as the present-day prompters or Souffleurs do in operas and other plays. We read that Emperor Nero would never go to the theater without having a phonologist behind him. That occurred in the five praiseworthy years of his rule.

As regards the apparatus of the human voice, the windpipe consists of various cartilages which lie over one another as rings or hoops and are fitted together by membranous flexible bands. The cartilages are themselves somewhat pliable, softer than bones, yet harder than tendons. Two of them, which are smaller than the others and are situated above the first rings of the windpipe, constitute with their closing together the rim or the top of this pipe. They bear the name glottis, i.e., tonguelet. This cleft produces sound by means of exceedingly subtle openings and motions.

One can also compare the form of this so-called tonguelet with the mouth of a little watering can, yet on a smaller scale; hence such united cartilage is also called cartilaginem guttalem, from guttus, a drop. Above this there is yet another larger upper-tonguelet, epiglottis, whose substance may be much softer, perhaps like parchment. The form of the epiglottis is rather like a triangular, arched, small membrane, rounded towards the mouth but concave on the other side.

It is indubitably true that such an epiglottis contributes to the delicacy and tenderness of sound, especially as far as trills, mordants, etc., are concerned. It also contributes much, perhaps more than the uvula in the mouth, to everyday pronunciation. However, here the glottis most certainly does the most and the most important part. Thus neither the lung nor the tongue, neither the throat nor the palate, is the true cause of the tone. Even less are the teeth and lips, which have no part in this except that the first yields the air, while the second, after the sound has been produced by means of thirteen muscles through the cleft of the glottis above the windpipe, emits it quite sonorously, clearly, properly, and unrestrictedly.

Thus the unique human glottis is the most sonorous, pleasant, perfect, and accurate instrument. Or, to put it better, it is the single and only true instrument among the great number of instruments of sound, be they produced through art or through nature; for all these wind or string instruments, excluding only the violins, are altogether imprecise compared with the human voice, even if they are perfectly tuned. These words of a very scholarly mathematician also confirm my thoughts expressed previously, namely that the human voice is the most beautiful instrument.

Some have thought that the very first step to the practice of singing cannot be made better than by means of church songs, since there one not only has the opportunity to sound one's voice loudly, as must necessarily be done, but also to hide the errors which occur among the multitude of fellow singers. However, because such a secondary purpose seems to run contrary to the true goals of the religious service, I might prefer to suggest other means. There are enough opportunities to be found outside of the church.

For example, one could go to a lonely place in the field, dig a small yet deep hole in the ground, place his mouth over it, and shout into it as loudly and as long as can be done, yet always without forcing. In this way or through similar regular exercises, especially in changing voices, the sounding apparatus will become smooth and pure, like a wind instrument which sounds the more charming the more it is used and is purged by the air.

We also find quite markedly with stringed instruments that they all, as long as they are yet new, are somewhat rough and hard in sound; however, with time and through constant use they become increasingly delightful. One calls such, playing out, and in young human voices, shouting out. Hence old lutes and violins, if they are otherwise good, are far preferred to new ones, though these might be made with greater diligence. This is just the way it is with the human voice. Good singers would in fact not be so rare among us, especially altos, if this expedient, so-called shouting out, were not neglected out of ignorance or laziness.

If the opportunity is found where one can put his singing to the test and can give the apparatus of the throat something suitable to do; then the next concern must be to sing at moderate voice in one breath as
long as it is possible without strain. Although this appears to depend more on the condition and good constitution of the lungs than on our will, yet one can, through painstaking practice, improve so that the breath is sustained longer than usual, so that the inhaled air is not expelled all at once nor too frequently, but most sparingly and only little by little, since one very carefully holds it back some and is quite sparing with it. This is a skill through which a singer can excel admirably and one which the Italian musicians know masterfully. However, other peoples apply themselves to this little or none at all.

The third practical consideration for cultivating the voice is that a singer apply himself, sometimes with quite a soft, then with medium-loud voice, which the Italians call sotto voce, finally progressing through various steps with a louder and ever louder voice in order to become familiar with his abilities, since the degrees of softness and loudness of the human voice are innumerable. The more of these which one knows how to find or to accomplish, the more he will also move the emotions of his listeners. This is one of those things which will be naturally understood by everyone as an indisputable verity, though I have never encountered a singing master hereabouts who had the desire or knowledge to train his charges in this practice and in the two preceding.

Fourth, just as little concern is taken in our singing schools for not forming the sound midway in the rasping throat, by means of the tongue, or between the cheeks and lips. This the French greatly despise and call chantier de la gorge. Yet if at first sufficient and full breath were drawn and amassed deeply from the chest and lungs to the windpipe and then the tone were given its correct form through a well-calculated division of it by the glottis and its delicate cleft, then, if it has been well-formed to this point, the hollow of the mouth together with the adequate opening of it merely permits a favorable passage.

The French call such hollowing out of the voice le creux de la voix, and this on the one hand depends mainly upon the disposition and the wide distention of the windpipe, according to whether this repository can retain much or little reserve breath; on the other hand, it also depends upon the skilled formation of sound in the lower and upper glottises, in so far as these instruments are capable of appropriate expression. Third, the upper palate must vary similarly. Hence the teeth and lips must make as much room as possible and must not be in the way at all, for they simply have no other function here than, quite modestly, to remain secondary.

Now as the improvement and the training of the voice occurs principally through singing itself, it is also helped to a certain measure by good eating habits as well as some very few medicines. One might indeed leave the first to the natural constitution and modesty of each person and the second to experienced physicians.

But because in the first place most men seem deficient in the requisite knowledge of their body and, what is worse, in the never adequately valued moderation, I only want to say this to them at present: a stuffed belly is just as useful in singing as in studying. School boys will know this as the plenus venter. Further a glass of wine or Pauli Nössel harms the delicate voice less than the coarser one, since an excess of this, particularly without a small addition of healthy, boiled water, narrows the pipes with time and otherwise causes all sorts of infirmity in the breast. Further, a pure, well-fermented beer, drunk for its strength and not for pleasure, helps male voices more than sopranos and altos. Finally, over-rich foods, among others oily stuff, and indeed all very fattening things are to be avoided. There may perhaps be many more of such preventive observations. These things actually concern the singers and not the composer as such. Nevertheless, it is necessary for the latter to know these things because they inevitably pertain essentially not only to general knowledge, but also to the advising, maintenance, and instruction of good singers in a Capell, even to appropriate employment of them. A good commander does not think just on his commands but also on the selection of his soldiers.

As regards the medicines of which some eminent so-called virtuosos of both sexes make use for the preservation of their beautiful voices, I would advise that one should use such expedients as little as possible and indeed all purifying and purging things that are the most used, though not use at all the juleps and the sweet pastries which are commonly but erroneously considered good for the throat. For all these things do in fact produce a smoothness; however, they also produce a slimy stickiness and an unpure lubricity which never can produce good results in singing. They supply the lungs as well as the windpipe, which is a part of the lungs, with nothing but damp, thickening liquids.
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A little twice-baked bread or even a spoonful of vinegar are far more advisable here, especially the first, since they purify, sharpen, cool, and dry. I have known a couple of great female singers, one of whom took only a biscuit and the other a little lemon juice, if the throat needed to be clean and if they were to perform. Many, who were of another view and who would prefer to take their pleasure with raisins or candy, were amazed by such unseemly expedients and would not imitate them, especially the vinegar, and hence always came up short. In this matter, everyone also has merely to examine the particulars and qualities of his temperament and reject that which is not useful to him. Moderation serves a great deal here in preventatives as well as in expedients; though not at all in skill.

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Sixth and last, the exterior position of the body, the movement of the face, the bearing of the head, the moving of the hands, and, if sung from the musical score, the holding of it contributes not a little to the interest and the good effect of a singer's voice. In all events, he seldom will be at his best if he sits on a chair rather than stands, neither if he bends forward nor backward, stoops, much less if he weaves from one side to another, as many do.

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However, there is an exception regarding breath support while sitting. If one does not lean back too comfortably but sits straight and supports the arms, as I have learned through experience, one can markedly save breath that way. The body is quieter and has less movement in sitting than in standing. Hence one can sustain a tone much longer without drawing a breath, in the event this actually is considered. The supporting of one's arms must not be done with the elbows but with the hands, and one must sit like a coachman on the carriage box. We have tried it, as have others, and it has proven to be true.

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Many turn their face so far to the right in singing that the listeners on the left side cannot see them at all. Others do the opposite. It is the same with standing. Both legs and both feet never naturally rest at the same time. Either the right or left foot bears the weight of the body at a given time; but one can change with skill.

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In singing, some throw the head back so that the sound ascends into the air where no listener is. Others virtually bend it to the chest, singing into the beard, as is said, and thus miss the real objective, however skilled they may be otherwise. Many cannot hold their hands still, which would be the best in the absence of proper gesticulation, but if they make no other absurd motion with them, they have to convey the intrusive pulse in some way or another. This sort of thing will never pave the way to the listeners' hearts. Most, however, either from nearsightedness, which can be excused, or from habit, which is to be censured, hold the scores so close to the mouth and to the eyes that the voice is trapped and cannot be heard clearly by anyone except the singer himself, especially in large churches.

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This brief presentation of some important aspects of phonology or vocal training may suffice to give an idea of the delivery required and useful for everyone who aspires to be a perfect Capellmeister, to have some instruction in the main points on the human singing voice, and to reflect further on it. For this is far from everything which can be said on this. Yet this is sufficient, so that one who is concerned, if not for himself but at least for his present or future students, might derive something fruitful from it, transmit it, expand it, and put it to practice.
Chapter Two.

On the Qualities which a Musical Director and Composer Must Possess, in Addition to His True Art.

We also reckon the science of temperament and the mathematical expedients in harmonics as intrinsic to the art.

Otherwise the first question will be: whether a true Capellmeister (I will refrain from the new and absurd title, Hof-Composer), if he wants to be appointed to a royal or princely musical establishment and is to head it, would necessarily have to have studied? We use the word head with the qualification that a Capellmeister would not actually govern his subordinates in anything but musical matters. Study also has a variety of meanings; however, here we take it as doing at the universities that which is suitable for the acquisition of good scholarship.

Beer's discourses, among others, deal with such a question, the meaning of which we have previously found it necessary to explain, and this author, who likes to debate, sometimes says yes and sometimes says no to it: he writes, this question is a thorn to many a person who cannot justify himself with studies, and concludes finally that art without judicio is like a silken stocking over a crooked leg, coated pills which look like sugar but taste like gall; or even a mill-horse hidden with a lion's head.

An anonymous French author says explicitly: a composer will never be prominent in his art if he is not a scholar. A painter may be an artist; but if he is not a historian he will produce art without the historically appropriate affections. The same thing can be said of a composer; his work may be said to be the achievement of a diligent master; but if he is deficient in scholarship, he cannot have observed the nature of the text, just as the painter the passions of his painting. Beer adds this: It is one thing to be skilled with the brush; another to be skilled in expression. And in this he is not wrong.

If however the lower schools do not actually make so-called students; then the universities do not really make scholars: for it is well established that wisdom and insight may be restricted neither to one certain place nor to a university, especially if one wants to understand a thing demonstratively, which is true scholarship and cannot be attained well without systematic philosophy; but if one wants to learn something rightly, this can be done just as well at home or in any sort of place under clever leadership as at a university, nevertheless doing this, though it richly provides the means as well as the opportunity for scholarship, is not recommended by many great people, for many valid reasons; when they weigh the advantage and the disadvantage.

Now though the disciplines are supposedly tied neither to languages nor to universities, it is quite necessary that a composer master Greek or at least Latin so that he might understand the books on music, which are frequently written in those tongues. For it is ridiculous for one to blabber a great deal of Latin the way the Jesuits do and to believe that he has thereby swallowed all of scholarship. It does not follow: because this one or that one speaks and writes Latin, ergo he has studied or assembled a lot of learning on essential concerns from a higher scholarship. Similarly, not everyone who can speak German is intelligent; and therefore not all who speak Greek, Hebrew, or Latin are learned. Thus understanding a tongue and being learned in it are two different things. In the first case non occides means only thou shalt not kill; but, in the second case it means that one should preserve, protect, and defend his neighbors’ lives. Beer writes thus in the said place.

Languages are excellent expedients for scholarship, and if the most important books were clearly translated or could be translated well into German, then even the Lower Saxon dialect or any mother tongue could furnish such an expedient: but because there is yet a great deficiency here, especially in German, also because such perfect translations of textbooks can hardly be hoped for, not just because of the many technical terms but primarily because of the true meaning and opinion contained therein; thus Latin is almost indispensable: though the French
are laudable forerunners in translating, who can already study the largest part of knowledge in their own language.

For a poet it is very important to be born to the art of poetry; the same is true for a lyricist: since he not only will have to have brought into the world one certain, innate nature for writing his melody, but must be particularly skilled in those aspects of philosophy without which one can be neither a sound poet nor an adept judge of other poets. For when I speak of a poet, then I am speaking of more than a great philosopher, of more than a moralist, of more than a scholar of logic, of more than a mathematician, etc.

In ancient times true musicians were also poets, indeed even prophets. This was easier then than now, since most disciplines were in the cradle, as it were, whereas nowadays, with their maturity, each requires its own specialist.

Though it is true that one can have innate musical gifts without possessing an especially great poetic spirit; a composer must nevertheless be as versed as possible in the true art of poetry and its basic principles: since almost everything with which he deals is in the poetic language: he must have sufficient knowledge of all types of verse so that, though perhaps his librettist has done little or nothing at all in music (as is common) and yet is to compose a poem for a song, he could lend the other a helping hand, could help him along, and could be, so to speak, a philosophical midwife for the birth of the idea.

For this reason moreover it is quite necessary that, at least in an emergency, a composer himself be able to write a good verse, or at least have such poetic taste that he knows how to choose intelligently and to judge poetry for music well. Now it is not even necessary that he be a poet himself; but that he demonstratively judge it, i.e., in a provable way, and show mastery and understanding of it through convincingly sound conclusions.

If one now understands Latin and poetry in this way, then he should thirdly apply himself to learning French and especially Italian to such an extent that he could interpret it. And since it is also reasonable that a Capellmeister would be a galant homme, it is not easy to see how this attribute could be maintained nowadays without both these languages. Nevertheless, I would regard Italian as the most essential in this case, and he who possesses the two first requisites in the appropriate measure will be able to attain these last ones even sooner.

If one were to ask an aspiring Capellmeister to compose some music to Italian or French words, especially since the first occurs daily, and he did not understand the languages, how would the good man endure? If he adequately understood the languages to a certain measure, yet not the prosody, much less the writing, speaking, or reasoning style, then he would make the long syllables short, the short ones long; the caesuras would impinge upon the meaning and the purpose of the narrative: consequently he would produce beautiful rubbish. Now since almost everything in chambers and theaters is sung in Italian nowadays, it is not necessary to demonstrate further the importance of this language for a composer of melodies and choirmaster.

There is for example an aria for Caius for one voice and thorough bass: the latter is heard first in the usual way, and has a phrase of nine measures in four-four time. Then the voice sings the following: Con dolce aurato strale, un volto vezzosetto, vezzosetto. We write the comma here just as it occurs in the melody; though this is nonsensical: likewise the period. The singer then pauses for three whole measures while the continuo finishes. When this is over the same words are repeated with the very same melody, since it is so beautiful, before anything else happens.

Now the question is whether this could be called intelligent or even intelligible? All of linguistics contradicts: for there is not even a Comma much less a Sensus present, except that which is first perceived from the next words, which read thus: si vago nel mio petto scolpir sapesti, o Amor! Here too the words have only half a meaning, and this addition cannot provide a real conclusion to the preceding, much less a Da Capo: for the poetic meaning is this, love has set such a beautifully carved image in his breast, that the sun has never shone on a more beautiful one. But this becomes clear only from the remaining words, which can be understood properly without the preceding, as little as can the latter
without the former, and are thus: *Che mai bellezza uguale, con tante gracie e tante, non vide il bel sembiante il sol col suo splendor.*

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Here it should be mentioned that it probably should read: *il bel sembiante del sol:* which, as is sufficiently demonstrated by the sixfold repetition of the words, *il sol,* is not a mistake of the copyist but of the composer, who in fact had been in Italy and yet has no ability in Italian.

17

If we look at the melody, then miserable monotony peeks out of every crack, just as when the same lyre is heard all the time. Worn-out ornaments, on which more is soon to be mentioned, are found with expressions whose meaning is not at all compatible with them. Having the very same melody, which has neither the slightest relationship with the content nor with the principal phrase, occur six times in twoarias seems a little too often to me. The mentioned principal phrase might correspond more to the strangulation of a Grand Vizier than to a portrayal of love, or to the affection existing in the above words.

18

All of this comes from ignorance of the language: pure tastelessness, absurd trash; well-intended ideas which end up as fantastic excesses; artificial dissonances which are used much too often, and forbidden liberties which damage the understanding and are like caterwauling. 7

19

To the question: whether a man who can scarcely read or write, who does not understand the catechism and Donatus, and who has learned neither languages nor good morals be equal to an occupation and discipline such as music and its direction? I received some time ago from a composer and director who pretended to hear grass grow, to my great astonishment, the answer of a clear: Yes.

20

It was added that the first three errors were to be found among the present great number of Evangelists, only in the north, perhaps among the Finns and the Lapps: that Donatus and languages were not essential; belonging only to theory; and that there was no lack of good morals except among the tax collectors and sinners; that servitude among the town pipers, ill-bred directors, and guild rules, would not detract from it [music]; that whatever is stupid would have to be beaten; that composition could exist without thorough bass and would also be older than the latter, which with its barren numbers would not be even worthy of being used with powerful music; that the clavier was only a noise-box; etc, all of these were accompanied with select rudenesses which reveal a bad upbringing, such as: *bruta, pecora,* sluggard, and the like, and were also intertwined with exquisite new words and slogans, e.g., *philauticus, Cathechismus, Cantata en Serenata, Corn. per for., Voces & Cembalo* (i.e., brawling voices and noise-boxes), *2 Cor grosso, Bassono, Violono, altern. le Trio en quatre, Rigadon, Polonaise, Slissato, Hoboe e Traversiere, Aria di Choro, per Posta, Subson, relator,* concluding *en particulier en general, Stampo, à bon gout, ou livre ouvert, col Violinis,* serving *a theologum,* assuming something *apodictice,* etc.

21

The essence of these cited, supposed reasons I must now reject out of hand for the sake of the common cause: without naming or insulting anyone in the least. Hence I say the following:

22

There are three types of deficiencies: in education, which afterwards cannot be changed and for this reason is so much more dangerous; in intellect, which are not censurable; and in volition, which are hard to forgive. Reason consists of the intellect and volition, which often so to speak may be more than healthy, and may be considered plethoric, namely since the worst arises from an excess of the best saps. Now that which purgative, perspiration and movement accomplish for physical plethora, the bending of the volition and the sharpening of the intellect accomplish with reason: but these improvements cannot occur without sciences.

23

All sciences and arts depend upon one another like chains or links in a circle. Whoever knows only his own trade, knows nothing, but is a pedant, even if he were a field marshal.

24

Music is a substantial part of erudition and one of the disciplines which is closest to theology, as Luther mentions: school can hence in no way dispense with it. Reading and writing are so very indispensable according to Donatus, and belong in such measure to the practice and not to mere theory of every science, that there may sooner be a day
without the sun than the most humble artist without these most basic tools.

Nevertheless there are also, in this time of presumed Evangelists not to mention other things, groups of such people to be encountered who single-handedly prove that there are choir directors and composers who can neither read nor write as is proper. Reading is actually a greater skill than writing: one could ask the English ministers about that. There is also a certain type of musical reading which very few musicians properly understand.

To the north, particularly in Finland, we encounter very learned people, especially at a famous university at Abo, where the way one spells the catechism is quite certainly better known than what we have seen above. Spelling, however, belongs in the lowest primary schools. Lapland itself has eleven churches in which the teachers have taught that asserting a thing apodictice [with certainty] is a good theological style of speaking; but assuming a thing apodictice is not at all customary: similarly that errors cannot be said to be common. One also finds beautiful pearls and crystals among Laplanders which are not found elsewhere.

Whoever considers Donatus and languages as unessential should refrain from free use of foreign words and not mangle them.

Tax collectors and sinners have such a blissful company in Evangelism that one becomes guilty of a great sacrilege by making fun of them. And that becomes indisputably among the unforgivable faults of the volition as something quite mischievous.

Whoever advances in music and goes backwards in morals walks like a crab and misses the proper goal. Whoever cannot speak is even less able to sing; and whoever cannot sing also is not able to play.

Natural stupidity or innate simplicity is among the failures of the intellect which no one can rightfully punish, though it can be deplored or at best ridiculed. Desiring to make youngsters intelligent with thrashing is not only futile, but godless. Many examples verify that beatings make heads ten times more dumb than they were previously. This is and remains abysmally characteristic of education in almost every guild and apprenticeship.

Free arts do not tolerate the bonds of a handicraft, and the academic rungs of scholars are of a very different nature than weaver’s spools and joiner’s benches. Many slovenly, vexatious practices, such as those of hazing and oath taking, etc., have also now been banished from universities.

In Italy, France, England, etc., the Academici filarmonici and other musical associations, which live in most beautiful orderliness, know nothing of such slavery and thrashing as exists among the Turnbläser guilds. And yet one does not hear that any of the former have had to do without something in their gardens.

However, so dryly calling the masters of church music time-beaters, the thorough bass sterile numerical instruction, the clavier a noise-box, etc., are errors which can hardly be improved upon through education and volition.

Preludes and fugues are pieces for hands just as hats and shoes are clothing: for everything which is played on the clavier is divided into only two types: into hand-pieces and thorough bass pieces; but whoever wants to play the latter skillfully must be able to compose extemporaneously. Composition cannot exist without the thorough bass, since the latter is constantly included and is just as old as harmony. The Lutheran teachings existed before Luther, and the thorough bass before Vienna. Threshing out a concocted, figured voice or part without knowledge of harmony is mechanical work.

There are many who play a good thorough bass and yet are not remarkable at the organ; but who will master such much easier than the best petty organists, if they are untired in thorough bass. Hence it is then to be concluded that this last is not at all unworthy of acceptance even by skilled musicians. With choirs of more than fifty voices in a
experienced in the art of singing can reach this goal. The old Germans used to say, you could always tell when a sow had rubbed against a school building. Thus one also soon sees whether or not a composer could sing. Whoever considers the above presentation might think it is superfluous: for without a doubt a Musicus would indeed have to be able to sing; but this is not at all the case.

All voices and parts, upper and lower as well as the ones in the middle of harmony, must exhibit a certain Cantabile in their appropriate style and be so constituted that they can be sung properly, without constraint and repugnance, though they will not all have equal beauty: even if the pieces are for instruments alone.

If this could not always be done very precisely in some middle voices, then the leading upper and lower parts must proceed in their way and dominate in fine melody. When this does not occur, there is something displeasing in one way or another, it sounds weak, unclear, unnatural, tasteless and awkward; even if all the trumpets’ and horns’ consonances are lying there in a heap, and there are no true dissonances at all.

However, if a composer does not have a beautiful voice, he must nonetheless understand thoroughly the nature and the true character of singing and must always modulate mentally when composing: which also even a good copyist cannot avoid, even if he would want to: since singing is so very, so particularly innate with man.

However, if a composer himself can sing well and knows how to ameliorate his perhaps mediocre voice with pleasing embellishments; then he is so much better off and will far better please his listeners than will all those who, without similar resources, merely follow their whims, and most diligently set to work following the prescribed rules for composing; even if they were to fill ten sheets a day. If Hasse were not a singer and did not have a singer for a wife, he would not be nearly so successful in composing. On the other hand, though many court composers may exert all their skills and powers, they will never succeed in touching the hearts with deeply-felt pieces. Why? They cannot sing. So much for the fourth principle which is a main requirement for a musical director outside of his actual art.
However, it is not done with singing alone; a composer must also apply himself to instrumental matters and, as much as possible, must have command not only of his clavier or another principal instrument but also the other most common instruments, or at least know their strengths and weaknesses perfectly. One sees this when someone who does not have mastery of the nature of the violin composes a solo for the violin and writes down things which are not at all comfortable to play on it. One can usually perceive in basses how well the composer has mastered the clavier. If someone composes a sonata in b flat or d sharp for the traverse flute, then one perceives forthwith that he has no knowledge of the instrument. Whoever does not know the range or intervals of trumpets and horns or does not give them timely rests will quite certainly reveal it. These observations refer only to the grossest circumstances; if we were to explain the finer ones with examples, we would be led too far astray. Yet there is also no lack of people who fail in the most facile aspects.

The clavier is to be recommended as the main instrument of all, and should be available daily; it is the special instrument of composition, and anyone who is or was not extraordinarily skilled thereupon can hardly be outstanding in composition. Yet we do not mean that one should produce all his works with this instrument and should not make use of others in composing; but only that it could give a much clearer concept of the harmonic structure than the others, even when the box or machine is not available, but is only imagined: for the position, order, and sequence of sounds is nowhere as clear and perceptible as in the keys of the clavier, although even it has its defects.

Nevertheless, one should also become generally well acquainted with all other instruments used, observe their characteristics precisely, and, if it can reasonably be done, practice on this or that one (the lute not to be excluded) to the extent that he could achieve academic proficiency on it. Moreover, this can be done much easier if a good foundation has already been laid in thorough bass: much practice with clefs will also help one to become familiar with them, so that it will not be necessary to take much time in thinking of what the names of the lines and spaces are in this or that clef while composing: for that would waste a great deal of time, as many often experience.

Now since there is seldom more than a single clavier available at a concert; though two or three of many other instruments are needed: one has the best opportunity to practice everything, and even if it were only in the middle parts, no trifling benefit can be derived from looking at them, properly understanding them, and practicing them, especially if the pieces are by skilled masters and have been melodically composed, from which one can learn more quickly than from many upper parts, and in playing good examples can see how and with what skill the harmonization must have been produced. This suggestion should not be scorned and one should not be ashamed to take up a viola, as most people are, and thus reveal more foolish ambition than desire for learning.

The sixth thing which is required cannot be acquired through toil and diligence as can the other qualities, i.e., where it is not present it does not come. These are nature's gifts and are usually called a good natural ability or innate instinct and spirit. But what is the best way to discover whether this or that natural gift for music is present or not? I know no better counsel here than that each would reach into his own heart and see; whether he could undertake to invent something new; or whether he would be satisfied with mere patchwork and pieces from diverse sources, which were toilsomely collected by begging?

We indeed bring nothing into the world with us except a good or evil disposition of the mind and the animal spirits in the blood, on which most seems to depend, and everything which we desire to know has to be received primarily through the two main channels of seeing and hearing; the difference however between what is seen and heard, and what is accepted, grasped, and used, is, according to the style of cognition, as great as night and day.

Some minds are like wax and others are like stone. Now though the one which is hewn in stone is most durable, in music we prefer a brain which is more like wax than stone: because it grasps things more easily, and has a more pliable nature.

One need only test himself by improvising on the clavier, the violin, etc., draw out his ideas, arouse his mind, and allow his thoughts free rein
in singing or playing; he should rid himself of all compulsiveness and vexation, and elevate the spirit in the best possible way; or if one is sad and sick, he should endeavor through sad expressions to make the heart lighter; for it is not a good sign if nothing pleasing is produced nor if melodies will not flow.

Many people possess the gift of producing thousands of good ideas spontaneously on the spur of the moment; for they are gifted with a strong power of imagination. Whereas as soon as they begin to write, they fail miserably because their thoughts are not deep enough. Others compose incomparably well; and yet do not have the slightest capacity for executing something extemporaneously, without time for reflection. Those who first discover their thoughts with improvisations, even in ever so wild a manner, and who gradually accommodate themselves to basic things, show the greatest inspiration and are actually the best of all. In this and a similar way one can compare and consider the diverse natural gifts which each person has, and how they would be used most appropriately.

Now even if one does not have a mind of the first rank, one need not give up on this account, but can be satisfied if, with patience and perseverance, one only attains the second or third rank: for as far as usage is concerned, brass and iron are just as necessary if not more essential in the world than silver and gold.

The seventh thing which is required is that a composer and director of music be of a vigorous, high-spirited, indefatigable, diligent, and energetic nature; yet also orderly: yet most often the most active are deficient in this last. Idleness must be hated as a devil, because it is his place of repose. A great deal of sleep is of no value here; much less a superfluity of joys of the table, or an otherwise lascivious life.

Neither impatience nor a sudden flush of emotion serves any purpose here. If one does not have enough desire or deep-felt love for the thing so that he can suppress many a displeasure over it and so that adversity cannot alienate him from his noble plan; then he is not well suited for the exercise of this discipline and its sphere of duties.

Indeed, with music and its pursuit very few roses are strewn in the path; moreover persons of authority and in high esteem seek, though it is unfair, to suppress and disparage everything about it as much as possible, and indeed these are often the very people who should promote and stimulate it to their greatest ability, as God and reason command. A master must have the heart in such circumstances to set a cheerful example for others, and must know how to create in himself so many pleasures from this noble pursuit that he would always be in the position, all obstacles notwithstanding, of finding his greatest peace in harmony and of reviving his spirit.

Many want to do this: they are very pleased when they hear that here and there famous capable people receive great praises from emperors, kings, and princes, and are also given substantial presents, stipends, and medals: for as a matter of fact they too would want the gilded carriage; but fighting for it is not to their liking: the praise, the jewel really pleases them; though the work, the running within the ropes, the perseverance, the constant thinking and studying, is not their cup of tea. That is the eighth point.

And likewise one sometimes encounters fine minds without true desire and love for it; thus one encounters nothing more seldom than the required diligence and necessary, untiring industry, joined together with these two things, natural ability and real desire: because commonly not a little laziness and idleness, lasciviousness, comfortableness, and the like, tend to go side by side with innate gifts and inclinations.

A so-called natural disposition without ambition or love is like a buried treasure; desire without aspiration and accomplishment is like an enamored old man; diligence without desire is like a cart horse who pulls from morning to evening but only because forced to and with bitter complaint. Desire and diligence without natural ability is really the worst of all: for such a mixture resembles that person who would like to be rich and is frightened by neither work nor danger from achieving his purpose; but does so purely through unnatural, unjustifiable ways and means, because he does not want to or cannot find legitimate ones.
Thus these last three mentioned things, namely: natural ability, desire, and diligence, are, in inseparable ways, highly necessary and requisite to a composer and director: since, under the heading of diligence, writing may reasonably be placed first: be it copying, writing from dictation, rewriting, or transcribing.

Whether traveling, and principally the Italian sojourn, is essential here, as many believe, I can hardly affirm: not just because geese often fly into Italy and come out again; but because these traveling geese are prone to adorn and decorate themselves foolishly with many swan's and peacock's feathers, I mean to say, with great, borrowed weaknesses and incredible arrogance.

Experience shows that there are many who have never set a foot in Italy who surpass not only others who have been there, but who occasionally surpass native Italian virtuosos themselves. Meanwhile, whoever can make good use of the opportunity and his travels, and also knows how to fetch something of use from foreign countries, must surely have something good in him, which will always be to his great advantage. It is not absolutely necessary; often quite unnecessary and useless.

The ninth and final thing which might be required is, however, one of the most important things that a composer and director would have to master, in addition to his other studies, having mastery of the most refined teachings on temperaments. For no one who is not acquainted with a passion as if he had experienced it himself or is experiencing it, will be skilled in exciting a similar passion in other people's feelings.

It is not really necessary that a composer, if for example he wants to write down a dirge, a lamentation, or something of the sort, would begin to cry and weep: yet it is absolutely necessary that he open his mind and heart to the affection at hand to a certain measure; otherwise, he will fare badly.

On the other hand, he must also study the affective disposition of his listeners as much as possible. For though it is true: Each head has its own mind; still a certain propensity, a certain taste, usually predominates with wise and attentive listeners. For example in churches, where the main consideration is devotion, one will seldom succeed where devotion is not stimulated through means which can set astray all types of temperaments at the proper time and in their measure. Composing a devotional piece (in the normal sense) is somewhat commonplace, and the listener is not at all moved if he hears a respectable, serious harmony; but devotion has very many aspects and these must continually be renewed, encouraged, and so to speak stimulated, otherwise sleep follows.

It is much easier to perform something pleasing at the homes and courts of great nobles than at large gatherings: for one has only to examine the temperament of the nobles and to probe their sensitive side, then everything else is ordered according to the tastes of the most noble.

These observations could extend to entire cultures, to which one to a certain measure can attribute a pervasive temperament, and can deduce for example that one must not do things in the same way in France as in England, and must act differently in Italy than in Poland and Germany; if one wants to move the affections according to the temperament of the land.

Now only experience and diligent investigation can reveal of what the various means and styles actually consist. Hence we will also no longer dally with this matter, but in the name of God will go on; after we have given our reader in closing the chapter this small, yet wide-ranging rule: hear many, but imitate few.
Chapter Three.

On the Art of Singing and Playing with Graces.

* * *

1

As has already been indicated by the title, the discipline which is now to be dealt with, and which is called by its technical name, Modulatoria, is twofold in practice, namely: first in so far as it deals with human voices, and second instruments. One calls this Modulatoriam vocalem et instrumentalem.

2

As essential as this division may be in teaching, yet hitherto one finds very little information on it in those books wherein one ought to seek it: and Printz is still the only one to my knowledge who has mentioned this distinction briefly, 12 In the dictionaries there is neither the denomination nor the classification for the art of singing and playing with graces.

3

Now because it is established that no one could play an instrument with graces which does not borrow the most and best of his skill from singing, since all musical instruments serve only to imitate the human voice 13 and to be its accompaniment or companion: thus the art of singing with graces clearly stands in first place and dictates many useful rules to playing; on the other hand, there is also much which can be played well which would not sound good at all if sung. From this the necessity and usefulness of this distinction becomes clear.

4

That which appears in this chapter can be used in playing as well as in singing; however, the reader will find several things which are additionally or especially to be observed on the first-named at the appropriate place in the third part where the art of playing instruments is to receive special treatment.

5

Thus we turn primarily to the actual and proper discipline 14 of a skilled singer which shows how one is to conduct his voice with graces and in the most agreeable way. I say of a skilled singer: for, singing exactly according to the provided notes and beats is a part of the most basic knowledge. There are just as many in singing in Italy as we have in reading. Here we are not dealing with mere basics, knowing the notes and the intervals, but with completely different things.

6

True, it is not necessary that a singer, as such, would compose his melodies himself, which is what the word modulate would mean to many; but it is necessary that he knows how to perform a precomposed melody not only without the slightest offence against directions but especially with much grace, ornament, and artistry: the first is bad reading; the second is reading with expression and good style.

7

This is based more on practice itself, on taste, and on the understanding of the ornaments used than on certain rules and special formulae; though one can teach a few things about this last-named which indeed does good service at its time and in its proper place.

8

Such ornaments are not only for the most part subject to many a modification, fashion and innovation; but also to this or that local style in the great differences in the voices and their management. Perhaps this biased proverb, 16 doubtless invented by a self-praising Gaul, originated hence: The Germans bellow; the Italians bleat; the Spaniards scream; the French alone sing.

9

Now before we consider ornamentation, which requires great skill as well as discretion on the part of the singer, we would want to examine briefly the faults in Modulatoria, which in fact are easier to examine and reject than the perfections are to reveal and teach; yet they must be cleared away before something of the ornamental can be demonstrated.

10

The multiplicity of deficiencies and defects in singing should almost frighten me away from this work; nevertheless I will write down the most important of these as briefly and concisely as is possible. The first and most important abuse in singing may well be when through too frequent and untimely breathing the words and thoughts of the performance are separated, and the flow is interrupted or broken. The second is when
one slurs what should be detached; and detaches what should be slurred. These are a pair of substantial failures.

-11-

Third, when one either raises the voice a little above or lets it sink under all pitches without knowing or noticing it, and thus is out of tune. This impropriety, which is caused by the poor quality of musical ears, seems to be more common among those to whom the origin of the above-mentioned proverb is attributed than others.

-12-

Fourth, when one so to speak gulps down the text; alters the vowels to such a degree that an a becomes an o, and so on: as well as many other deficiences which are particularly prominent in pronunciation. A certain cantor had brought the bad habit from reading school, that he could not pronounce an s without an a prefixed. Once when he sang in the choir the words: Should we strike there with the sword, it sounded thus: a should we a strike there with the a sword, therefore coming out with three syllables more than required: hence then with all this repetition the measure had to be drawn out pitilessly and the good man became violently angry believing the fault was with others.

-13-

Fifth, when one sings through the nose, with clenched teeth, when the mouth is opened far too wide, and when other similar detestable circumstances occur: which is not only visually obnoxious to the listeners, but also unintelligible.

-14-

Sixth, when the voice is loud where it should be soft; and when one sings weakly when he should actually sound vigorous and ringing. For just as phonology or vocal cultivation teaches how and in what way one should sing loudly; modulation shows where and at which place such is best done: which most singers disregard, indeed often even turn completely around.

-15-

One simply must be amazed by the clever rule which has already served for two hundred years, that each singing voice, the higher it goes, should be produced increasingly temperately and lightly; however in the low notes, according to the same rule, the voice should be strengthened, filled out, and invigorated.\textsuperscript{18} It is even more amazing to us that such logical and select statements are virtually unused in the present wanton world.

-16-

Seventh, a great confusion arises when figures or embellishments are used, be it in singing or playing, which are either in complete dischord with the other voices; or, after the corrupt Italian manner of forcing, are prolix to such an extent that they essentially destroy the melody, and are indicative of very bad taste.

-17-

All these errors and more have their own classifications and names, yet we have misgivings of burdening the reader with them here, since it will be better to mention briefly the most used graces and ornaments which a singer or instrumentalist must observe: merely let it be said that such errors, as physical problems, are very easy to correct in the beginning, though with rooted habit this becomes difficult, even impossible.

-18-

Nothing very specific can be said on the actual ornaments in singing and playing. For just as was said very truthfully long ago, the thing is not merely determined by rules but more so by usage, long practice, and experience:\textsuperscript{19} it is yet this way to this hour; besides, one should generally follow the clever Italians before others in this, yet without slavishness.

-19-

Heinichen writes the following on this: "Embellishments or musical ornaments are countless and are altered after the taste (of everyone) and (individual) experience. Because this is not determined by rules as much as by practice and (much judicium, that is,) good judgment, we can do nothing in this limited space (the book has six alphabets) except give some prima principia (or first beginning principles) and brief guidance. We must leave the rest to the ocularen Demonstration (the visible demonstration) of a teacher or to the diligence and experience of a learner."\textsuperscript{20} Thus ancient and modern writers agree in this case, without the one knowing anything of the other.

-20-

Nevertheless, we cite here certain particular ornaments which are now quite in favor, which are not determined simply by everyone's individual experience and taste, thus one should be aware
First of the so-called accent, which is called the appoggiatura by some and le port de voix by the French, since the voice, before the following prescribed note is expressed, touches twice upon the adjacent upper or lower pitch very softly and very quickly.

-21-

Thus accents are sometimes ascending, sometimes descending, single and doubled: with the single only a little of the value is taken from the following note; however with the doubled half of it is taken, so that the accented note is heard much longer, and with a pleasant delay, which is often the most pleasing thing. In clavier pieces, moreover, the doubling of accents requires two voices or two fingers, both making this ornament simultaneously. I call the first of the two notes required here the accenting; the last the accented; which I mention for the sake of greater clarity; although I do not know if anyone has used such clearly essential expressions prior to this.

-22-

However, the accent must be so smoothly drawn out and glided, especially in the throat, that the two pitches of which we speak seem to hang quite closely together and sound almost as a single pitch.

-23-

The newest and nowadays very common use of this accent is however that it must serve, in playing as well as in singing, leaping from the fourth to the octave, upwards and downwards: especially since something sarcastic, obstinate, audacious and arrogant can be expressed very naturally thereby; when such is required. And without a doubt Heinichen had seen such a practice, as he says the accent could be used at all intervals.

-24-

There are sufficient examples in the printed textbooks to aid the teacher and student on the stepwise accents. I thus name these because they deal with seconds and are thereby set in opposition to leaps. However, since there is not yet to be found, as far as I know, an explanation in notated examples of accents in leaps, notwithstanding the occurrence of this type daily in recitative, namely at some cadences, I will place here a couple of ascending and descending examples of these. Now if the formula is thus:

and one finds it well to employ ascending accents of the fourth and fifth, it must be played or sung approximately thus:

-25-

I say, approximately, for ornaments actually can hardly be expressed with notation; the living voice of the teacher can always do the best in this: though the written presentation gives a rather clear idea. Hence let us further assume that the written form is perhaps this:

and if someone would want to perform the falling accent of the fourth, fifth and sixth, conditions permitting, it would sound approximately like this in performance:

-26-

I must not pass silently by an as yet unmentioned theory of accents, which one could call crossings as reasonably as one called the former appoggiaturas. These accents or crossings consist of the following: when a descent of the fourth, fifth, or lower should occur, the upper note is given a fine and short appendage or supplement from the upper neighboring tone, which must not be written down but is optional, like all other ornaments, and is very pleasing to hear, especially in pieces
which have something of plaintiveness or humility. For example, the written phrase would be this:

\[ \text{Ich will mich dem Schießsal beugen, ich will mich dem Schießsal beugen.} \]

Which was once performed so expressively by the famed Madame Keiser in the cathedral here that this beugen seemed almost visible, as if one could hear it with the eyes; simply because of the following small supplement and crossing accent:

\[ \text{Ich will mich dem Schießsal beugen, ich will mich dem Schießsal beugen.} \]

The tremolo\(^{24}\) or the trembling of the voice is neither a so-called mordant, as many assert, nor any other figure consisting of two tones, as is asserted by Printz’s erroneous\(^{25}\) view and his invalid example; but is the slightest possible oscillation on a single fixed tone which in my opinion must be accomplished for the most part by the upper tonguelet of the throat (epiglottis) through a very soft movement or restriction of the breath: just as on instruments merely bending the finger tips without yielding the positioning accomplishes this very thing to some degree, especially on lutes, violins and clavichords, which sufficiently illustrates that nothing more is required for it than a single pitch.

Whoever is acquainted with the tremolos in organ works will know that simply the wavering air itself performs the effect and no higher or lower keys are touched on the keyboard: for such a tremolo is only a valve in the windpipe of the organ which causes an oscillation of the sound as rapid as one wants. On violins the same trembling can also be accomplished on one tone within one bowing\(^{26}\) without another being necessary for it.

Thus tremolo cannot be clearly indicated through notation until certain signs for the wind and finger tips have been invented: for if one would say that even the smallest movement, be it by means of the air or the finger tips, would produce another pitch, then this is speaking mathematically, not otherwise; however no one can describe nor measure such a fine dividing of sound, much less present it with the usual signs. One may point out where such a wavering or oscillating should occur, but can show with neither pen nor compass how it actually happens: the ear must teach this.

Thus one must not in the least confuse the tremolo with the trillo and triletto: as almost all ancient writers have done: for the last-named ornaments consist in a sharp and clear striking of two adjacent or neighboring pitches, alternating one with the other as fast as possible; and also the trill is not distinguished from the triletto except as regards its duration, which for the last is only very short.

The good Printz is once more found on a pale horse since he states that the trill is merely a trembling on one pitch. He says,\(^{27}\) the trill is a trembling of the voice (which is usually called a goat or sheep trill) on one pitch on a long note with a somewhat sharp but pleasant and appealing sound. Georg Falcck sings the very same tune in his idea boni cantoris as do so many others of his ilk; without being contradicted: that is to say, without their having been contradicted by anyone. If I would not do so, in this case as well as in others, I would go against duty and conscience: for as a rule I willingly recognize honor which is due to others. But in scholarly affairs one must not be sparing of the truth, and as soon as someone allows one line to be printed, he subjects himself willingly to universal judgment regardless of his other merits. My own writing must likewise face this danger. It can do no harm if I say this more than once.

French singers, especially the women, are fond of a somewhat slow sounding of the two alternating pitches of the trill: such shows, among other things, that the instruments of the throat, or rather the epiglottis, are very well constituted, indeed it sounds clearly and purely though somewhat subdued.

On the other hand, the Italians sound their common trills very rapidly, strongly, and briefly, almost like trilettos; except when perhaps
one or another tone is to be sustained, which they call tenuta and the French call tenue; because they must do it a little more deliberately and not so fast in order to save the breath, which in the rapid trill escapes more quickly and is soon lacking.

-34-

Occasionally at such tenutos slow trills are also intermingled with and alternated with fast ones; however a more than usual skillfulness and flexible or supple quality of the instruments of the throat are needed for this.

-35-

Now nothing embellishes a good melody as much as a well-applied trill that is quite fast and of appropriate length: on the other hand a too frequent use of these produces, as excesses in all ornaments do, a great indelicacy, disdain and disgust in perceptive listeners.

-36-

This same thing applies to the other vocal and instrumental embellishments; yet because trills are a part of everyone’s work and are also appropriate everywhere (although many a singer lacks the gift of clear performance); a composer or Capellmeister has to be so much the more on his guard not to provide too many opportunities in his pieces for a rather trill-crazy vocalist or instrumentalist: since one usually writes as one likes to sing, and for this reason not only a singer but especially a musical director must have a thorough grasp of our art of modulation.

-37-

One use of trills probably unknown to our forefathers appears not seldom nowadays, namely, stepwise, ascending notes, with each one having its own trill; but all of these must be joined together uninterruptedly as if there were only a single one, though they often persist for five, six, or more steps; yet, as far as I know, they never descend but always go upwards. For example:

\[
\text{Catena di Trilli.}
\]

In want of a predecessor, we have taken the onomatopoeic or name-making liberty of calling this ornament a \textit{Catena di Trilli}, i.e., a trill-chain. This will do until better data are found and something more appropriate is conceived.

-38-

Earlier singing masters made much ado of an embellishment which they called a \textit{groppo}. According to my translation, that is like a knob in cluster form. I cannot understand how it is possible that this word \textit{groppo} could mean a cylinder or sphere in Italian; though Printz, Walther, and many others explain it thus in their books. It certainly comes from \textit{Grappo}, a grape, which is \textit{Grape} in French and English; and it signifies everything, in the literal as well as in the figurative sense, which we call a cluster in Lower Saxon and English (as in ancient German), namely, for example many small berries or other things which are joined closely together or heaped up: as here with this ornament in which the notes join together.

-39-

One commonly would use this cluster-ornament at the cadences of the melody: as nowadays the greatest number of embellishments of songs are found, like farewell compliments, at the end; hence such figures are usually called cadences: not because they are such themselves, but because they appear there.

-40-

In this regard we must not limit ourselves to one particular place, but groppos can appear sometimes as a mere incidental ornament and sometimes as an inherent or essential part of the melody, forming entire passages of it: these produce not inconsiderable harmoniousness in the event the passion which one wants to express permits such twisting and turning.

-41-

As little as it was necessary above to present an example in notation of trills and their actual form; because not only is the description clear enough but also they are quite well known; it would seem just as necessary to present groppos in notation: because they are somewhat less familiar than trills, and are harder to make understood with words.
Unornamented.  An Ascending Groppo.

Unornamented.  A Descending Groppo.

The so-called half-circle, Circolo mezzo, is of nearly the same nature; but perhaps half the size of the groppo, if the notes which so to speak visually form a half-circle are considered. Actually it is a type of figure through which a few basic notes are made into more and smaller\(^3\) ones in a certain way. In my opinion, such a half-circle is most appropriate at a cadence or at a pause in the song: though opportunity can also be found for it at other times, especially now and then where one unison follows another.

Without Embellishment.  A Descending Half-Circle.

Plainly.  With an Ascending Tirata.

Without Embellishment.  An Ascending Half-Circle.

Plainly.  With a Descending Tirata.

Now we come to the tirata, which is currently more widely used than the preceding ornaments, and actually means a shot or hurling of an arrow, but not, as most commentators would have it, a pull or stroke, because the voice is not merely pulled or stroked but shot upwards or downwards very powerfully, and employs a quite fast sliding, usually to Pan's fifth, and also, but more infrequently, to the octave.

Hence I cannot possibly attribute the name tirata to the easy ascending and descending of the scale (Scalae) in nothing but half beats, as Brossard does and as some of his followers, without naming it: since there would be in this case neither sliding nor hurling, neither pulling nor stroking, much less something that resembles spear-throwing, arrow-hurling or the like, but a pace is wholly Spanish, one foot after the other. Examples of correct tiratas now follow: wherein incidentally a half-circle also appears.

Plainly.  With an Ascending Tirata.

Plainly.  With a Descending Tirata.

A short time ago people were so frightfully enamored with this ornament that the composers writing in the most recent fashion would almost never compose an aria or symphony in which they did not use like figures frequently and explicitly; since this should rather be left to the choice of the singer or player and his discretion: for composers must be somewhat frugal with such things, in so far as they do not want to arouse any aversion. I say this much: if a tariff were to be laid to aid the church choir on the following phrase or one similar to it, and the collection of this musical excise were charged to me, something substantial would result for the evangelical Levites:
Misused Tiratas Aplenty.

-46-

The so-called slides, which pass through either the ascending or descending third and are quite common, are nothing but small tiratas. For example:

these were ascending and descending Tirate piccole, little shots or hurlings of thirds; if they go to the octave, then one can quite correctly call them Tirate maggiori or large tiratas.

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Finally, the Ribattuta is well worth being briefly mentioned: it consists of a dotted and discreetly detached alternation or two adjacent pitches, where one always returns to the lowest and longest one and establishes it as a resting point. The word means a stroking-back and needs no further explanation; it is again found neither in music dictionaries nor in ordinary method books for singers, a substantial number of which I have perused; there are, however, some uses of it in manuscripts and unprinted works.

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The tenuta, which we mentioned above, begins quite appropriately with a ribattuta, which, after gradually becoming somewhat faster, ends on a long trill, in about the following way:

The worthy Heinichen mentions a passing tone (transitus) to the third which is accompanied with a trill. We will gladly allow such a name for this pleasing and well-known ornament; though the same thing also occurs in many other cases and thus different things are meant and because of this they are made obscure. The passing tone is taken by very many teachers as Passaggio; or at least they normally explain the word Passaggio as a passing tone.

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Transitus is also used when some pitches appearing in the upper parts do not harmonize well with the bass and yet are traversed. In this instance the said passing tone is something quite different, and is found in the written, ordinary, one-voice melody, where it is embellished only with a fast trill and a quick turn. It is such an indispensable ornament that one can barely sing or play a melody nicely without it. For example:

The So-called Passing Tone.

Embellishment of it with Trills.

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Nevertheless, because this embellishment always appears in ascending notes, and no example of such an ornamental, descending passing tone which does not use a trill is available in our printed methods or textbooks, I want to beg permission to offer you one:
Basic Notes of the Mentioned Passing Tones.

Their Embellishment Without Trills, Downwards.

Tirata per 7.

Here it is to be observed that in the first two measures of the simple version or the plain phrase of basic notes it would of course be necessary to use short trills on the passing tones which have the asterisks above them; but this would create excessive embellishment, because a little appoggiatura would do better service here. Incidentally, in the first measure we also present a tirata to the seventh, so that one might see that the ornaments can be fit together nicely: likewise, a half circle also appears at the cadence.

The mordant might frighten many a person if one would make a biter [Beisser] out of it. The first says that it would appear like something hard-bitten or divided by such a biter, for example, a nut; but another thinks it has to do with roosters, since the sounds are bitten from the comb. They say this in pure seriousness, and thus it sounds so much the funnier. However, Gasparini\textsuperscript{31} writes: this mordant has its name from biting only because it, as a very small animal, would scarcely grasp and would immediately let go again without wounding. That would be all right and does not have anything in common with either nut-cracking or cocks' combs.\textsuperscript{32}

Meanwhile, the so-called mordant is not an ornament useful just on instruments, as most or nearly all authors pretend; but it can also take place in the throat of singers as well: nevertheless, the singing quality of this ornament has not been discussed by anyone, in a good pedagogical style. The dear mordant really has more to it than many believe; though it is not so easy to prescribe and teach as to write down and hear.

This ornament can be used in different ways in playing; but only in one way in singing: since one first touches the written pitch, after which the lower half or whole tone, depending on the key, occurs very quickly as if done simultaneously, and then it comes up again just as rapidly, so that these three strokes seem to cause one single sound, as it were, which seems to hesitate only a little, to be delayed somewhat, or to be struck softly. From this it is sufficiently clear that the mordant has nothing divisive in it, much less something which breaks things apart, but rather it joins together and unites the pitches.

In singing an accent is almost never made ascending where a little mordant does not appear. One could thus represent this ornament in notation, although rather imperfectly, as sixty-fourth notes which are not considered in counting the beats on account of their short content:

\begin{verbatim}
Written perhaps thus: \hfill Sung about thus: \\
\end{verbatim}

\begin{verbatim}
| \hline
| \end{verbatim}

Accent with the mordant.

\begin{verbatim}
| \hline
| \end{verbatim}

\begin{verbatim}
| \hline
| \end{verbatim}

Finally, there remains the acciaccatura, of which Gasparini and from him Heinichen certainly make more than it is worth: particularly when far more essential and important things are slighted or disregarded: for this ornament is nothing more than the mordant at the whole step; is also never used except on the clavier in the thorough bass with full realization; and is often the cause of much dissonance in the harmony of the playing.
The above- praised German author is of the opinion that the word Acciacatura derives from crushing and smashing. God forbid biting, crushing ornaments! On the other hand, Walther writes that it derives from Acciaco, which means superfluous or excessive. This is a home-made technical term and is not found in a Veneroni; it seems to me, that the whole ornament, in so far as it is supposed to be something unique as well as regards the cited shallow etymologies, is on the one hand completely superfluous and on the other hand has many imperfections.

Why is this so far-fetched? Does not Accia mean a twine, and cannot Acciacatura better mean a uniting, than a squashing or an excess? namely since the realization on the clavier is so much more securely and closely united or so-to-speak closely knit with such a mordant.

If perhaps there are other things to be said concerning these matters, especially as regards ornamental figures which are very large and long, as are the Passaggi, Bombi, Mistichanze, etc., such is really the composer’s, not the singer’s work; and perhaps there may (as is said) be occasion to mention something on this parenthetically below in the third part.

Many will think that the above is a glorious title: since it must rain nothing but beautiful ideas! but I fear that if one has no natural qualities, one will likely receive little comfort from instruction; no matter how willingly we present all imaginable helpful suggestions.

Invention can be described more easily than taught or learned. The learned Donius called it: a contriving or fabrication of a song which pleases the hearing. And we will leave it at that.

This depends mostly upon an innate quality of the mind and the fortuitous disposition of the cells in the brain. It also depends not a little on the time and on a good mood, if one is to invent something proper.

This does not always depend on our will, even if it were indomitable: one often thinks a thing should turn out very well indeed and firmly resolves to write down something excellent; yet this often unexpectedly yields something very bad.

On the other hand, occasionally a notion which is incomparable comes without much reflection and in a completely innocent and natural way. One must not let such a moment pass idly by but should put it to good use.

Good invention can also be aided a great deal if one is stimulated and encouraged through honor, praise, affection and reward: since even the bravest horses occasionally need a spur.
Lacking these enticements, many good heads among us Germans are quashed and suppressed so that the wings become heavy and our spirits cannot rise as freely as they probably could and would like to.

Now though invention, to the stated extent, is not easily taught nor learned and consequently could only be brought into an art form laboriously; still, when necessary, many a person can be helped and be pointed in a direction which will assist his innate gifts and with which he would be on the right path.

I knew one Capellmeister who even knew how to search for a method for invention in the carillon in St. Peter's steeple here, which, at certain hours, sounds a tetrachord or a passage through the fourth by means of a clockwork.

Some consult the best-known evening songs, morning songs and other types of songs, I mean the melodies of those sacred songs from which they, sometimes here, sometimes there, borrow a phrase and develop it nicely. For example:

affettuoso

Essentially.

One finds inexhaustible sources of inventions everywhere, in each one, even in the most trifling thing, and they cannot be counted; yet it is soon noticed whether one considers them, seeks and finds them; likewise if something affected creeps in which has not flowed out of the spirit, but has been dragged in by the hair or fetched from a foreign source.

Moreover, often someone accidentally follows certain pathways which have already been trodden; without thinking on it or without having explicitly chosen these very same phrases.

Now if further instructive observation is to be undertaken here on the art of invention, it first is essential that this art must have three inseparable companions, without which even the most beautiful ideas are of inferior worth. These three are called: Dispositio, Elaboratio & Decoratio: i.e., skilled disposition, diligent elaboration, and clever embellishment of the melody: which is to be dealt with in the fourteenth chapter of this second part; however, Execution, i.e., actual performance and execution, is to be considered in the very last chapter of the third part.

The first, insofar as musical invention is concerned, consists of these three things: Thema, Modus, Tactus; i.e., theme, key, meter, which must be especially well chosen and written down before one can consider anything else; regardless of what the purpose is otherwise.

Certain special formulae which can be used in general utterance must be available for the theme or principal statement, which in the science of melody is what the text or subject is to an orator. That is to say: The composer, through much experience and attentive listening to good work, must have assembled something now and then on modulations, little turns, clever events, pleasant passages and transitions, which, though they are only isolated items, nevertheless could produce usual and whole things through appropriate combination. If, for example, I had the three following different and separate passages in mind:
and wanted to make one cohesive phrase out of them, it could perhaps appear thus:

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\[\text{Musical notation image}\]
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For, though one or another of these events and turns might already have been used by various masters and would occur to me again just so without having thought of the first writers or knowing them, still, the combination gives a completely new form and style to the whole phrase: so that it can be considered as a unique invention. It is also unnecessary to do such intentionally; it can happen by chance.

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These particulars must not be taken so strictly that one would perhaps write down an index of like fragments, and, as is done in school, make a proper invention box out of them; but one would do it in the same way as we stock up a provision of words and expressions for speaking, not necessarily on paper nor in a book, but in one’s head, through which our thoughts, be they verbal or written, can then be quite easily produced without always consulting a lexicon.

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True, whoever wants and needs to can always have a written collection in which everything that pleases or is encountered now and then in fine passages and modulations is to be found, organized under certain chapters and titles, so that he could locate counsel and consolation as necessary. However, a lame patchwork will probably result if one’s clumsy piece of work were patched together from such rags, even if they were of silver and gold.

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Now as such available and special moduli aid in composing a main theme, which is the subject here; on the other hand certain general things in the art of inventing also lead us to particulars: namely where one can use many a common and familiar thing in one particular application. E.g., cadences are something general and are encountered in each musical piece; but they can occur right at the beginning of particular main themes, though otherwise they belong at the close.

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All of this concerns the invention of a good theme, which we call a main theme, and requires the greatest art or skill; whereas the key and the beat, though they must likewise be selected well, do not have such a broad impact. Thus we will impart further below some instruction on these last; yet now we will note a few more things about the main theme: since the familiar loci topici (though I for my part make no great thing out of them) occasionally can provide quite pleasing expedients for invention in the art of composing melody as well as in poetry and oration.

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The splendid assistance which these loci should provide for the imagination of a composer, according to Heinichen, can be read in detail in his neue und gründliche Anweisung, pages 30 to 88. Nevertheless, it is wise to mention that an ungifted composer cannot obtain any real inventions from them. These loci, which one might better call dialectical than topical, can also be seen in the preliminaries of the Organisten-Probe, p. 1. They are otherwise called sources for invention. Weissborn38 includes only eleven of the most common of them, though he does attribute many good things to them.

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The mentioned loci seem to be greatly despised by those who permit nothing which has the slightest relationship with schools; irrespective of the fact that they really may not be without use and benefit in various things: especially when the materials are themselves unfruitful and the minds are not especially disposed to expansive thinking. Thus no one should feel pangs of conscience in taking his recourse to the below-mentioned fifteen means for invention rather than to melodic thievery. Whoever does not need them has for this reason no cause to forbid them to others.

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They are called: Locus notationis; descriptionis; generis & Speciei; totius & partium; causae efficientis, materialis, formalis, finalis; effectorum; adjuctorum; circumstantiarum; comparatorium; oppositorum; exemplorium; testimo niorum: which we want to explain.

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Now though many might think that it would require a great deal of coercion to extend all these to the art of musical composition; the
following will convince everyone that such not only could occur in a completely natural way but that in fact it must be so in the theory of invention: this is notwithstanding the fact that no one has attempted to do this in an orderly manner nor even that each dialectic locus is equally as appropriate and important for this, since, on the contrary, the first and the second are preferred before all others.

The first place [locus], namely notationis, furnishes perhaps the richest source. Since notare means to denote, we understand through notationem the external form and design of notes: as in oratory the letters of a name or thing are understood as that which can give cause to many ideas. Just thus, indeed, in even a better way, the form and disposition of the notes, as musical letters, lead us to innumerable variations of which especially these four ways are to be considered: 1) through the value of the notes; 2) through inversion or permutation; 3) through repetition or reiteration; and 4) through canonic passages.

It is hard to believe how wide a field this is; and yet this is certainly true. For the worth of notes is the only visible foundation for a well-liked type of obbligato\(28\) bass, which sometimes is composed out of one type of note and sometimes from different types of note values.

If, for example, I execute my theme or main phrase without otherwise limiting myself to any certain procedure except the use of only quarters or eighths, etc., so that no different rhythms (rhythm) appear: I restrict myself to that. On the other hand, if I produce two or more types of notes with regard to their value, such yields a new variation, especially if the meter and key are considered. Also, the art of permutation (ars combinatoria) can serve here as desired: there will be more said on this in rhythmopoea: though I credit the mentioned art with no great miracles; yet everyone is nevertheless free to have his own mechanical opinion on this.

Inversion, technically called evolutio or eversio, namely where it is unnecessary to change either the note form or value, only its position; but, in this case, it consists merely in one making the ascending notes into descending ones, the descending into ascending, the normal into retrograde, etc.: from which good inventions can often result. What meaning evolutio would have in other cases is to be mentioned in its place. Meanwhile, this is the second point on invention.

The third path on which this notational source of invention leads us concerns repetition, known by its technical term, clausulae synonymae, or what one otherwise in the fugal pieces calls the reiteration, i.e., transposition of a certain phrase higher or lower.

Through this expedient very many pretty themes or main phrases are devised not just for fugues but more so for other things and are very skilfully worked through or worked out: especially when one modulation alternates with several intermediating ones and subsequently is again so skilfully produced that it would seem as if it came at just the right moment.

Reiteration is called repercussio and occurs when one voice answers the other, not in mere repetition of the same pitches but on different ones with like disposition, either higher or lower, and this can also occur in a single voice. The hearing prefers very few things more than such a pleasant repetition of a reiterated, charming main tune: especially if it is transposed in a clever way, and appears at a place where it is almost unexpected. That is called naturalness: and naturally all perceptible pleasant things have this very quality.

The fourth path on which the notation locus being considered leads us is derived from the canonical style of writing and is of uncommon worth; if only one does not restrict oneself too much in this. Of what this style actually consists has, to the extent needed, already been reported in the first part: but the significance of canons, what their many types are, and how they must be constructed, will be more thoroughly shown in the third part.

Here, with the theory of invention, we are not dealing with strict canon; but only with a certain type of canonic imitation wherein one voice follows another, imitating it strictly in regard to the value of notes as well as the intervals, yet with such freedom that it does not always confine itself to the pitch.
That quite briefly would be the explanation of the first dialectic-locus or first source of invention and its four openings or ducts through which notation alone not only provides a main tune but can also develop it rather substantially.

However, it will be of use to give a small illustration of each of these four ways so that one would have a model of how to deal with the remaining locis. For a rational reader can easily imagine that it would require a thicker volume than this present one if we really wanted to undertake a similar explanation of all fifteen.

**Invention of a Main Theme.**

*With Notes of one Value:*

Of Differing Value:

Through Inversion:

One can invert almost everything in this way and obtain many different ideas; yet one must not make a regular practice of this: because this can easily result in a forced quality.

As regards imitation or reiteration, one who simply looks around intelligently in musical writings cannot be unfamiliar with what excellent service it performs in invention. There are numerous examples. We will be satisfied with the following.

Everything which makes this pleasing consists simply of imitation of the first five notes, which, once at the second and then at the third, display a certain type of reiteration and pleasing similarity or uniformity.

This expedient has even greater application for bass tunes than for the upper voices; though it is absolutely indispensable in the development of fugues as in all other melodic types, and one must be able to transpose a very good theme through almost all intervals, if the melody is to have fine cohesiveness and if one part is to stand in pleasant relationship with the other.

As stated, one must not as strictly limit oneself here to exact repetition as is the case with an ordinary fugue, but can arbitrarily deviate from it sometimes in this and sometimes in that way, but principally with regard to pitch: as if it occurs both for delight and so to speak by happenstance in order to produce something better, for constrained repetition which occurs too frequently and too monotonously seems perhaps more unpleasant than charming to the hearing.

The following may give a model for the fourth path, namely for canonic imitation in passages of two or more voices: for, we have seen, imitation and repetition also take place in a single voice, whereas the
canonic style must utilize more voices. And the explanation of the *loci notationis* is terminated here, otherwise we would get too far off the track.

At 1) is a deviation from the canonic sequence; 2) is an exact repetition; 3) a canonic succession at the unison; 4) an approximation of this passage, otherwise called *appropinquatio thematis*; and 5) a *Ribattuta* which ends with a trill.

The second invention-locus in the series, namely *locus descriptionis*, is, after the first, truly the richest source, indeed, in my humble opinion, the most reliable and essential guide for invention. For, if they are to be portrayed or depicted in notes, the bottomless sea of human affections belongs here; however, because of the very quantity and nature of such abundant and multifarious passions, this description-locus cannot possibly be given as many clear and specific rules as the preceding.

Meanwhile the essential aspects of the affections have already been discussed, and in fact in the third chapter of the first part, to which one can refer from the natural theory of sound and can apply to the art of invention.

But whoever might think that the locus under consideration would primarily depend upon the nature of some certain words set to music would not be very wrong; since the so-called text of vocal music principally serves for the portrayal of the affections. However, one must know here that even without words, in purely instrumental music, always and with every melody, the purpose must be to present the governing affection so that the instruments, by means of sound, present it almost verbally and perceptibly.

The renowned Neidhart wrote very well on this in the foreword of his *Temperatur*, as follows: the purpose of music is to stimulate all affections solely through tones and through their *rhythnum*, the best orator notwithstanding. And that is a part of the description-locus of invention.

In instrumental pieces (which also generally have their own characteristics) the composer might occasionally conceive and construct a special passion; in vocal pieces the poet often does this in verse, as he can. This, among other things, undergirds anew my familiar axiom: it would be easier to compose something good for singers than for instrumentalists. For far more sensitivity and feeling is needed there for spontaneously bringing out one’s inclination, than that needed to stir up those instigated by someone else.

The still remaining *loci*, such as *generis & speciei, totius & partium*, etc., also have usefulness with musical invention, as we will soon see; yet not as much so as the two preceding sources.

Hence it is not a good philosophical style of teaching if one here does not cite *Notation* and *Description* at all, but simply refers to that which precedes, accompanies and follows (to *antecedentia, concomitantia*...
& consequentia): for, not to mention the fact that these things are not loci topicorum at all, one must reckon them among the effectual causes, the circumstances and the purpose (ad causæ efficientes, circumstantias & causam finalem); still, the two above-mentioned loci do ten times more service with invention than the former three presumed sources: indeed the trifling point in the other 13 can find in its classification more benefit than these.

Counterpoint, for example, is a whole genus or a whole branch in the art of composing; but fugues are Species, types or categories. A solo is a Genus; a Violino solo is a Species, etc. For the former or the latter genus can be helpful to me, in a general way, according to the extent to which it reaches agreement with the words or the intent; the former or the latter species of melody can also lead me to a more precise or special way to invention.

All musical pieces are fitted together from different parts. If I would want to reflect on this, then I would consider whether the words or the intent of the work under consideration would be best suited to a solo, to a tutti, to a chorus which consists of many members, or to a duet, to a trio, etc. If it were such that a tutti would have to be made of it, then this question would arise: What kind of voices or parts should it have? as there are C., A., T., B., etc.

Requisites, requisita, such as the variety of instruments with their proper application, belong likewise to the loco partium: and thus each voice, each instrument, or, as is said, each part, in its way in so far as it shows some analogy with the materials to be performed, also gives some cause for invention.

The effectual cause (causa efficiens) in oration, namely when a story or action occurs, provides a fourfold expedient for invention: for it is either a principal, instrumental, or propelling, or finally contingent cause; which quality can again always be explained better with a written text accompanied by musical phrases than can be done here briefly with mere theoretical words and descriptions. The former would lead us too far, and the latter is quite enough for instruction and review.

The material one (causa materialis) is threefold: from what, in what, and with what. (Ex qua, in qua & circa quam.) In order to illustrate this concisely, one would have to accept that our musical material would consist entirely of sound: if no verbal subject nor even an explicit view toward some particular passion were to be taken into consideration.

Now were I for example to set out to make a harmonization from nothing but consonances, excluding dissonances entirely, then the material from which my phrase were derived (ex qua) would certainly yield something quite distinctive and could produce a special invention.

On the other hand, though one in fact cannot make something harmonious out of nothing but dissonances, it is nevertheless feasible to use them so frequently that they seem to reign over the consonances, as if the latter were almost completely disregarded.

One can for example so perform his bass that the vocal part would begin each new phrase at the second after a pause, or conversely that after each pause of the bass and a short rest, the vocal part would always be a fourth or a sixth above the bass: which appears as pleasant as it is strange, and is of the locus from what.

Further, one can represent quite horrid or dreadful things with dissonances and can fetch his invention ex loco Materie. For example, a Symphonie terrible on poetic stories of infernal furies, plagues, etc., where nothing even can be conceived which would be so terrible that it would not be good and appropriate to invention in such cases.

And as such ideas can flow from prevailing consonances or dissonances; thus it is easy to conclude that in still another way inventions may be made from the diverse artistic, and to some degree changing mixture of consonances and dissonances among themselves.

Materia in qua, or material in which one works, belongs in part to the subject, to the text, or to the special passion which one has chosen
for representation, and consequently maintains some relation to the
description-locus and also, as is easy to see, deviates some from it.

Materia circa quam, with which or on whose account the thoughts
of a composer are occupied with his work, are voices and instruments,
singers, instrumentalists, and especially listeners, as these, according to
their various aptitudes and capabilities, draw the invention out of a
composer, and these can almost be more assistance to him than all else.

Ten good composers are often not capable of creating a single good
singer; but a single good singer, especially a beautiful and talented
female, is easily capable of inspiring ten good composers: so that the
latter sometimes do not know whence the magnificent ideas come to
them. Love does not seldom contribute the most to this, since it has
always been the best teacher in music, even without the use of many
rules.

The material circa quam is hence always to be considered as one of
the strongest resources for invention, since it is uncommonly encouraging
and enticing to a composer if he knows that his work is to be performed
by this or that great virtuoso or by admirably-skilled people. Then he
considers working to be the greatest pleasure and joy.

It is deplorable that many an intelligent young man is deprived of
this invaluable source for invention by old envious people, and that the
performance of his work is prevented in an unfair way, though he
demands nothing for it: some malicious examples of this have been
recently experienced in certain concerts whereby aspiring composers
receive little encouragement for continuing with their diligence; others,
however, too clearly reveal their unjustifiable self-love; which an honest
connoisseur and patron of music should completely banish from his
heart.

Next, the form and norm of each work, of each melody, shows, as it
is easy to perceive, how one should invent and intelligently erect his
passages: on which the two chapters on the distinction between
instrumental and vocal melodies and on their categories and characteris-
tics will give detailed instruction below, if one wishes to apply them
correctly to the theory of invention under consideration, and wants to
combine this with these as formal causes (causas formales).

The goal of our musical work, next to honoring God, is pleasing
and stirring the listeners. Now perhaps, were I to work at a prince's
court, the position would give me good cause to speculate over the
prevalent tastes there, the mature consideration of which can lead to
many inventions; especially since necessity itself is also reckoned as a
mother of invention.

On the other hand, when we deal with a church in this or that large
city, the purpose is quite different and the preference of the most noble
people must reasonably take precedence over many other considerations,
in so far as this is to be adjusted to the listeners. Thus a certain,
different bias reigns in both places.

But whoever wants to work for the theater needs primarily to use
sound judgment, instead of just following a leader: for nothing but good
taste and the abandonment of all prejudices should dominate in this. I
mention this only as the goal of composition and leave it to the poets to
contribute conscientiously their part, so that once the honorable theatrical
stage would be cleansed as much as possible of all tomfoolery, and would
be considered as a true school for morals; no matter whom this
disgruntles.

One generally can soon perceive whether his listeners' taste is
spoiled and whether they might quite properly find more pleasure in
other dishes. One must select those inventions which help most here and
must use them with prudence.

The locus effectorum also belongs here if for example we observe
how this or that phrase would have an admirable effect in chambers or
salons; yet on the other hand it loses its strength in the church. Also
vice-versa. Here practical experience is an incomparable teacher for
invention.
The *locus adjunctorum* occurs in composition mainly with the performance of certain persons (as in oratorios, operas, cantatas, etc.) and one tends to look at it as threefold, namely as the endowments of spirit, body and fortune.

If someone might mention that indeed these things cannot be well represented in music; then one can assure and convince him that he would be deceiving himself not a little. The famous Joh. Jac. Froberger, court organist for Emperor Ferdinand III, knew how to represent quite well, on the clavier alone, entire stories depicting contemporaneous and participating persons, as well as their emotions. I possess, among others, an allemande with all the trimmings wherein the crossing of Count von Thurn and the peril he endured on the Rhine is rather clearly laid before the eyes and ears in 26-note cascades. Froberger was there himself.

Buxtehude (Dietrich), the similarly highly-esteemed former organist at Lübeck, also wrote such pieces with good success in his day, and, among other things, portrayed well the character of the planets in seven clavier suites. It is unfortunate that little or nothing is printed of this fine artist's profound clavier pieces, in which his greatest power resides.

Now if this can be done to some degree on a mere instrument, how much more and better it will be accomplished with vivacious voices. Yet moderation must be maintained here: for, whoever would want indiscreetly to push this too far might easily carry it to the point where many forced, ridiculous and pedantic things creep in; in this the works of our beloved forefathers also appear to us not to be lacking.

The former organist at St. Jacob’s in Hamburg, Matthias Weckmann, who was no less famous than the above-mentioned, once composed and performed the words from the 63rd chapter of Isaiah so forcefully, in accordance with the *loco adjunctorum*, that the known Converter of Jews, the licentiate Edzardi, testified: He depicted the Messiah in the bass voice as clearly as if he had seen him with his own eyes.

One creates such inventions out of the sources at hand by means of an active imagination, if for example one imagines how one with an exalted bearing would say: I am he who teaches justice; I tread the winepress alone, etc. If perhaps I would want to set in a Passion these words attributed to Pilate:

*Bäume, die mit ihren Zweigen Wollen in die Lüfte steigen, Kurzet man bei Zeiten ab.*

Trees which strive to grow Too high into the air Are cut in time.

and if I would want to think only of this, because no special affection shines forth from the words, I might only direct my thoughts toward the wealth of Pilate and the fact that he was a great politician and ruler: hence perhaps something proud and domineering would have to be produced, which would provide the opportunity for expressing the affections of lust for power and of majesty. In fact, growing too high into the air would yield many a person his invention here; though inner stirrings are always more noble than external, verbal signs.

The following *locus circumstantiarum* is the same type as the preceding; yet with the notable difference that here the circumstances of time, place, the preceding, accompanying, following, and other things must be taken into consideration: examining all of this would require a book of its own and would be much too prolix here; if we consider that space yet required for the third part of this work, which cannot exist without copious examples.

Heinichen alone appears to have derived his whole theory of invention and perspective from this circumstance-locus when he expounds purely on the *antecedentia, concomitania & consequencia* which are just a part of a single *locus* out of fifteen.

Next we have the *locum comparationis*, or comparison, where similar things are compared with dissimilar, small with large, and vice-versa: fictions and personifications also belong here since one for example symbolically personifies day, night, and other things, so that they can speak and sing. One day says to the other, etc.
Further, the *locus oppositorum*, i.e., the opposites, is also of no small consequence and is not only very useful to music as a whole, but mainly provides many expedients for producing good inventions: for, if I were simply to consider correctly the different meters, the counter-movements, the high and the low, the slow and the fast, the calm and the violent, together with many other opposites, then well nigh innumerable inventions come out of this, with or without the stimulus given by words.

The *locus exemplorum* could mean here the imitation of other composers, if only fine models are chosen and the inventions were simply imitated, not however copied and stolen. If, when all is said and done, most is fetched out of this source for invention just in the sense we take it here: such should not be censured, if only it is done with restraint. Borrowing is permissible; but one must return the thing borrowed with interest, i.e., one must so construct and develop imitations that they are prettier and better than the pieces from which they are derived.

Whoever does not need to do this and has enough resources of his own, need not begrudge such; yet I believe that there are very few of this sort: as even the greatest capitalists are given to borrowing money, if they see special advantages or benefit in this.

The last *loco testimoniorum* is most useful in music when one quotes in a certain way a song by someone else which is known to virtually everyone, as for example church hymns, etc., so that the quoted material would serve as proof or confirmation, as a *citatum* or *allegatum*; this then is sometimes very beautifully expressive and can be seen as a good invention, especially if such quoted phrases seem to come at the right moment and are developed with diligence and reflection.

Thus ends this very brief report or essay on how the familiar *loqui topici* or sources of inventions, in so far as they are taken from oratory, can also perform unusual service in musical composition.

Yet, there is one more special type of inventing left, which one calls an unexpected, unforeseen and rather extraordinarily impulsive one

*inventio ex abrupto, inopinato, quasi ex entusiismo musico*, and for this it helps:

1) If one delves beforehand into the work of an outstanding composer, especially to the extent that he perhaps has dealt with the same sort of material.

2) If one occupies oneself with one affection and as it were becomes engrossed in it as if one were indeed prayerful, enamored, irate, scornful, melancholy, joyous, etc., this is surely the most certain way to completely unexpected inventions.

3) If one can also apply diverse inventions in a single melody, and so to speak can almost instantaneously alternate these in an unforeseen way: which pleasantly surprises the listeners; if only it does not otherwise interfere with the continuity or intent.
Chapter Five.

On the Art of Creating a Good Melody.

* * *

Melopoe is an effective skill in inventing and making such singable phrases as give pleasure to the ear.

This art of making a good melody comprises that which is most essential in music. Hence, it is quite amazing that such an important feature, on which most depends, has been neglected by virtually every teacher until now. Indeed there has been so little thought on it that even the most superb masters, and among these the most prolific and most recent, must admit: it is almost impossible to give fixed rules on this, with the plea that most derive from good taste; yet the most fundamental rules can and must be given on this: as regards common language, one need only ask skilled cooks; as regards fancy words, ask moralists, orators, and poets.

Thus those authors reveal more than too much their weakness and poor understanding concerning the most essential thing, melodic science. However, others, who otherwise pretend to know everything, are somewhat more intelligent here, as they prefer to remain completely silent about it in their large books.

Consequently, I always insist that, above all, a single fine melody is the most beautiful and most natural thing in the world, and I am incontestably the first who has given published descriptions and systematic instruction thereon: perhaps, as with my other initiatives, these will, now or in the future, allow someone else to put on airs about this and without even mentioning its originator. No one has, to my knowledge, ever written purposely and expressly on melody. Everyone deals only with harmony, and even the most skilled composers are more deficient in melody than in anything else: because they always put the cart before the horse in their endeavors, and casually write four to ten voice parts before they have yet learned to do justice to a single one, or to make it attractive.

We however consider melody to be the basis of everything in the art of composition, and cannot understand at all why the clear difference between simple and many-voice harmony, which was long ago mentioned in my writings for good reasons, is never properly taken into account, when for example against all reason it is stated: that melody springs out of harmony, and all of the rules of the first must be taken from the second.

Melody however is in fact nothing other than the origin of true and simple harmony, in which all intervals follow after, on, and behind another; just as these very intervals and no others are perceived in harmonized phrases simultaneously, at one time, and together, thence producing a many-part harmony. In both, good taste must reign of course; otherwise they are not worth any praise.

This fundamental differentiation and explanation likely ends all debate over this: because everyone must grant that the first elements out of which a harmonization is generated consist of the bare intervals, as they follow one another, and then that in natural philosophy, of which a thorough musician must have mastery, the statement that the simple preceded the complex, consequently is its source or root is irrevocably true.

Now whoever wants to differentiate these properly must first observe and understand well all aspects of their relationship. This statement cannot be subject to any doubt; hence I will use it in the following way: No one will know what the significance of a third, fifth, octave, etc., would be, who has not first of all touched, heard, seen, and in fact verified that the first consists of three, the second of five, and the third of eight sounds, as if out of so many simple elements and essential melodic aspects which are joined together by certain regular degrees of the scale.

Such an arrangement of musical degrees is properly and preferably called Harmonia, Compages: as can be shown with the true ancient Greeks, who made almost all of their musical marvels with simple harmony.
Accordingly, no one can undertake the dividing of a string or even of a single octave before he has observed, grasped, sung, or played the whole scale in its natural character and context, step by step, degree by degree, without leaving out anything. And that is melody.

Then the following examples should sufficiently demonstrate and make manifestly apparent these things: that each and every harmony would be present in the melodic scale; that many-part harmony would derive its rules from melody; that a particular song could stand well even without accompaniment, while a so-called harmony without melody would only be idle noise and not a song at all; that everything of a musical nature would be of little or no significance without imitation, but this imitation would be based on individual melodies, be it in fugues, concertos or other types; that every theme would always have merely one melody, on which, as if on the ground, the many-part harmony then constructs its embellishment or ornamentation, and it is also governed in the same way, either entirely or in part; that everyone would have to learn his part alone before he can sing with the choir; and finally, that it is quite hard for beginners working in harmony with many various melodies not to make mistakes, in spite of the fact that usually they can sing their own part rather well alone. From all this, it follows that the former in one sense would be more difficult than the latter.

Canone alla diritta a 4. Voci.

Here the diatonic scale alone, straight through its steps, ascending and descending, produces with a completely natural cohesion such a simply noble melody, that, without altering a single note, it contains the full four-part harmony, with the imaginable consonances, as well as all pertaining small and large intervals, seconds, thirds, fourths, fifths, sixths, sevenths and octaves.

I now place this Scottish dance here and ask, how miserable would the bass for it be, if it were not set in imitation of the principal tune? and, on the other hand, how well does a two-voice harmony succeed, when the accompanying voice takes the main one as a model, and plays it most pleasantly in imitation or as a counter-voice using virtually all of the same melodic passages? Everything which this harmony has unquestionably flows from the melody, which must be imitated by the former and which must be considered the original.

Ecossoise.

Ask honest dancemasters: s’ils commencent leurs leçons par des entrechats, ou par la Demarche de la Danse: if they first teach their students cross-cabrioles and only then the walking step? One cannot, in fact, demand adroit leaps using both feet simultaneously from anyone before he has learned how to walk properly: as little as someone could publish the third part of a thing without knowing anything of the first and second. Here the one unavoidably relates to the other.

My next indisputable statement reads thus: Natural models yield the artistic. Art is a servant of nature, and serves to imitate it. Too much art obscures the beauty of nature. Even if it is possible, consciously and arbitrarily, to strike or to divide isolated thirds, fifths, etc., without knowing, measuring, and examining the sound which lay between their ends; still natural singing by man (I say by man) existed earlier than
playing, and the beautiful innate instrument of the throat yields only a single note at a time. Normally.

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Thence when the discussion is on intervals, one must primarily deal with this type, since their ends are heard one after another, and produce only one single sound or simple tone at one time; not however those which are heard simultaneously, and constitute a simultaneity: For only the former can normally by done by a human, and for this reason is more important, because the pure melodic song is simpler and naturally older than harmonization,\(^9\) while on the other hand the latter requires more persons, or imitating instruments.

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The very best, clearest rules on many-part harmony are based on the above-mentioned computation and the silent calculation of the intervening steps and notes of leaping intervals. Why then is it incorrect and strictly forbidden to compose thus?

![Musical notation](image)

and the like

clearly for no other reason than because the degrees of the melodic scale lying between these leaps, which one always has in mind though they are not actually written down, divulge the hidden fifths and octaves. Now does this knowledge come from harmony or from melody: Here then we indeed have a test of harmonic rules which flows from melody; and there are more like this.

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Consequently, we use each and every interval in melody naturally; while in harmony in an artificial and contrived way. After all, we can do no more in harmony with only octaves or thirds, fourths, etc., than in melody or in the unaccompanied song; such a procedure would also be just as absurd, indeed, even more foolish in many-voice harmony than in melody: yet there is a one-sided and very insipid argument in this. Seconds actually belong to both, and variety in all brings the greatest
delight.

Chapter Five

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The conclusion undeniably follows from the two cited principles, that the proper beginning for composing would necessarily have to be made with nothing but melody: in as much as in all teaching there is only a single good method or style of teaching, namely, one proceeds from the simple things to the complex and from the known to the unknown.

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Health and the temperate Horace\(^9\) commend this emphatically, though one who enjoys all sorts of mixed foods does not know how good a simple dish tastes. Why is such not appealing to them? Answer: They never take succulent meat which always has its juices within it; but serve spoiled fish which needs much seasoning, many dissonances.

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There are some cooks who quite readily acknowledge in print that often even the most beautiful harmony is tasteless without melody;\(^1\) hence I give them a simile here involving taste and foods: they instinctively acknowledge that virtually all of the power of thoughts, passions and the expression of these, are subject only to melody; they also boldly promise, with titles and superscriptions and with plain, clear words, to teach everything in their books and chapters which could simply make music perfect: and when things come to a head, the dear ones plead it is simply impossible to give rules on melody; yet they themselves cannot deny that melody itself is the chief component and the highest peak of musical perfection.\(^8\) They beg forgiveness for having discovered such a secret, confess their impotence in melody, and acknowledge themselves conquered. What more might one want?

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I must insist on raising a couple more, pertinent questions before I proceed. The first is whether music could ever be good which is composed according to certain artificial, harmonic rules, regardless of whether, when all is said and done, this impinges upon the order of the melody, of the song, of the meter, of the meaning, of good taste, etc?\(^\) The second is: Whether such a theory as the latter could coexist and coincide with the one above on the precedence of melody, since they both come from Rameau? If these two questions would prove to be essentially correct and my preceding syllogisms (not to mention the other cited empirical reason) have been rightly refuted: then I will not waste any more words for the sake of melody as long as I live.
Among the scholars, the peerless Doni did indeed remark in the last century that there were people by the dozens who did not know how to differentiate properly between melody and symphony, nor how to separate Melopoie from Sympoioniargie. He says: though harmonization has a great power either to increase or decrease the sounds, nevertheless it is a thing which is foreign to and not inherent in the keys: because one must really observe such in a pure, simple vocal melody, and only afterwards may one first speak of harmonization. His own words deserve to occur below.54

But the good Doni, although he wrote a special treatise on melodies which has a quite different goal than our present work, has properly understood the evil and yet has not obviated it at all; much less given ways and means through which someone could succeed in composing pleasant melodies.

It is simply impossible to say that many voices might be found together with much melody and in fact a quite good one: because the latter must be so greatly divided, and besides, by being protracted, it loses all suitable continuity. I say by being protracted: for this would work more easily with short phrases, in the hands of a skilled harmonizer, and indeed especially in instrumental pieces. However, where words are to be sung, they become indiscernable if all of the voices are to be worked out in the same way: the melody of the principal voice, wherever it is, becomes unclear, and the constraint makes the harmonization unpleasant.

On the other hand, the ear often derives greater pleasure from a single, well-constructed voice, which has a nice clear melody in all natural freedom, than from twenty-four voices which, in an effort to communicate everything, are so mutilated that one does not know what they mean. Melody alone moves hearts with its noble simplicity, clarity, and distinctness in such a way that it often surpasses all harmonic artifices: are words of a very learned theologian, formerly of Strasbourg.56

But if one wants perhaps one or two voices to have precedence and a fine vocal line, as is quite proper under certain circumstances and with

certain types, then the others must necessarily be at a disadvantage, and what the former do well, the latter miss out on altogether. A master is expected to provide three or four simultaneous voices with clever passages and arrangements of sounds: and how can someone do such if he has never learned to compose a single voice truly melodically?

Harmony is nothing other, or should by rights be nothing other, than a combining of different melodies; although the latter cannot all be perfectly beautiful in the highest degree. On this account, the Greeks called their composition simply Melopoie, i.e., the fabrication of melody: almost the whole of their music consisted in this; they performed great marvels with it, as we have been reliably informed; though they thought little of harmonizing, or quite certainly used no such thing as nowadays is common among us.

Now if we desire to proceed in a truly orderly manner, we must first describe this melody thoroughly and definitively, namely that it is this:

A fine song wherein only single sounds follow one another so correctly and desirably that sensitive souls are stirred thereby.

Thus not merely high and low sounds (for these also commonly are a part of the many-voice type); but actual single pitches are specifically the proper material of melody.

Second, the desired sequence of such sounds, as the form of melody, consists not only in a stepwise progression; but also in certain leaps which have a proper relationship with one another: which is precisely our simple type, as the true source of all many-part harmonization, which in fact is an explanation but not a definitive description.

Third, if the thing which should move sensitive minds must, above all, be facile, clear, flowing, and agreeable: then the natural and the sublime, as well as the calculated, come into consideration. For nothing can be clear which has no order; nothing can be flowing which is unnatural, etc.
Melody of course can and must comply with and meet this purpose of stirring sensitive minds; though it may not always do it alone in such a measure with such splendor and force as when full voicing comes to its aid: in this way then even hearts which otherwise know little of tender things, and whose number is doubtlessly the largest, are often moved.

Ancient and modern history, daily experience, nature and common sense reveal that mere melody, entirely by itself, can stimulate certain affections admirably well, express these, and can move receptive listeners.

But because these affections are themselves not of one sort, they are also awakened by the combination of harmony with melody quite differently than when this last causes them alone without assistance: in as much as a beautiful accompaniment, even if it is only a bass, much less a full voicing, helps the former to present with greater vigor that which for example pertains to a friendly encounter, a sweet embrace, affectionate compatibility, the friendly competition or contest, magnificence, nobility, etc.; On the other hand, simple melody in certain circumstances actually can by itself effectively excite all tender inclinations such as love, hope, fear, etc.

With what did the ancient learned Greeks accomplish their musical miracles? What stirred the heart of Augustine in the Ambrosian community? What penetrated so deeply into the soul during the Protestant Reformation? What is it even nowadays which one moment will bring tears to the eyes of many people in fine churches, and in the next will inspire their tongues to rejoice? How does one put the infant to sleep? What happens to a bird; and constrains him to imitate the person who whistles something to him? was and is it anything but simple melody?

One of the most powerful and most remarkable effects of melody is probably in dancing, where it matters very little whether there would only be a bass or even any accompaniment at all; indeed, the most experienced dancing masters gladly dispense with such an accompaniment, and the English say of their Country Dances that a two-voiced texture would sound rather nice, though would give a little emphasis to the main part, and that the middle parts or full-voiced ingredients rather stand in the way of all dancing pleasure; since on the other hand, a single melody, even if it is used becomingly five or six times on a single violoncello, would be more than adequate.

Now people who do not perceive such great effects in simple melody might reasonably be confronted with the familiar Biblical words: We have piped for you, and you have not danced. There is not a lack of like minds: however they are commonly reckoned among the coarsest, and can take nothing away from the power of a one-part song, even if they deprive themselves entirely of the pleasure derived therefrom.

I recall an aria which I formerly sang on the stage in the character of one dreaming which began thus: Appear to me soon, etc., and another in a Passion on these words: All, all is accomplished, both of which without the slightest accompaniment elicited more attentiveness or stimulation than if they were provided with the best harmonic settings. But singers who do not need a special instrumental-mask are also needed for this.

A certain air from one of the most recent Parisian ballets, which begins with the words: Les tresors de la Fortune ne font pas un parfait bonheur, was recently sung unaccompanied by a noble gentleman with such charm that it enraptured the listeners, and even those who were thoroughly accustomed to praising something full-voiced; then the same gentleman played this same melody on an alto transverse flute; which in truth was so plaintive and touching that it caused real sorrow among the bystanders. There are examples from all styles.

Finally, since music also consists of melody and harmony; though the former is by far the most important and the latter only an artificial collecting or uniting of many melodic sounds: then the simple song at least cannot ever rightly, consistent with the precepts of good sense, be denied its significant role in the vigorous moving of sensitive minds.

As regards invention, with which the beginning of all songs, sound and other orations which are to be composed must always be made, (as it
tends to be the first or second main part in rhetoric) it has no place in our above description of melody, but instead has its own chapter, since it actually pertains to the explanation of Melopoeïe. The best Greek melopoet shows us how this is different from melody.

Nonetheless, it is astonishing that there is no writer on music who has given us a proper, concise definition of melody before the writing of Kern melodischer Wissenschaft. There is a great difference between generally understanding a thing, and thoroughly describing it in detail. Nothing will be accomplished in pedagogy by our thinking that: One need not tell a musician what melody is.59

And even when something on this may have appeared, it has either not been systematically correct as regards substance, form, and purpose, since it is sometimes lacking in this and sometimes in that; or such lengthy statements have been made that one can scarcely measure them with long yardsticks, and yet they say very little in many words, indeed nothing specific at all, but things that apply to more than one thing.

Some time ago I had occasion to deal with this in its essentials in Critica Musica, and at that time the vollkommene Capellmeister was already in progress; however I did not want to extract such pertinent material from the latter and hoped that the writing of the present work would go somewhat faster: Now this has not been the case, also since that time some ideas have become somewhat more mature, and accordingly no instruction comes too late as long as it contributes something good.

A good foundation for useful rules for melody can thus be gleaned from the above accurate definition and its explanation alone, and the imagined impossibilities here can very easily be eliminated. For, if first of all one only considers rightly the four characteristics: facile, clear, flowing, and lovely, and investigates further, then four classes or classifications of such rules follow.

If we consider secondly, the moving or stirring nature, as wherein true melodic beauty first exists, and for which the four above-mentioned qualities are only expedient and useful; then we have the entire theory on natural affections before us, and no lack in good rules will be perceived; but perhaps there will be a deficiency in their intelligent application. This is not the place to enlarge on this last matter, which belongs specifically to philosophy as well as natural science, but only to examine diligently the four mentioned characteristics.

Accordingly, the following can produce a good foundation for the rules flowing from: a facile quality:

We cannot have pleasure in a thing in which we do not participate. One derives seven rules from this in a natural way:

1. There must be something in all melodies with which almost everyone is familiar.
2. Everything of a forced, farfetched, and difficult nature must be avoided.
3. One must follow nature for the most part, practice to some degree.
4. One should avoid great artifice, or hide it well.
5. In this the French are more to be imitated than the Italians.
6. Melody must have certain limits which everyone can attain.
7. Brevity is preferred to prolixity.

One prefers the French taste as regards the facile, because it requires a cheerful, lively spirit, which is a friend of decorous pleasantry, and an enemy of all of that which reeks of trouble and toil.60 There are even clever Italians, like Marcello and his kind, though there cannot be very many of them who hold inappropriate difficulties in contempt.

Much is said of clarity, and it also requires more rules than the other characteristics. We want to cite only ten as examples.

1. The caesuras and divisions should be observed precisely: not just in vocal but also in instrumental pieces.
2. One must always aim at one specific passion.
3. A meter must not be altered without reason, without need, nor without intermission.
4. The number of beats should be proportionate.
5. No cadence should appear contrary to the usual division of the beat.
6. The accent of the words should be closely observed.
7. One must very carefully avoid embellishment.[See p. 324.]
8. One must aim at a noble simplicity in expression.
9. One must precisely examine and differentiate the writing style.
10. One must not base the aim on words, but on their sense and meaning: not look to sparkling notes, but to expressive sounds.

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The recognition of the compass of each key is indispensable to the flowing quality. What this word compass means here is shown in the Orchestre\textsuperscript{41} The cadences, pauses, and caesuras, which are not incorrectly called clauses, are very important in this. For if a melody must lose its flowing character because of frequent stops, then it is easy to see that one has reason not to use such interruptions frequently. Eight rules serve for this:

1. One should pay careful attention to the uniformity of the meters or rhythms.
2. Also, preserve precisely the geometrical proportion of certain similar phrases, namely the numerus musicum, i.e., the measurement of melody by numbers.
3. The fewer formal cadences which a melody has, the more flowing it most certainly is.
4. Cadences must be selected and the voices for these managed well before one proceeds to the pauses.
5. In the course of melody, the little intervening resting places must have a certain connection with that which follows.
6. The overly staccato style is to be avoided in singing; unless a special circumstance requires it.
7. Do not take the passages through many sharp jolts, through little chromatic steps.
8. A theme must not impede or interrupt the melody in its natural course.

—52—

Now as far as charm\textsuperscript{42} is concerned, one could come to its aid with these eight rules:

1. In this case, steps and small intervals are preferred to large leaps.
2. One should cleverly vary such small steps.
3. Collect all sorts of unsingable phrases, in order to avoid them.
4. On the other hand, select and amass ones which sound good as models.

5. Observe well the relationship of all parts, members and limbs:
6. Employ good repetitions, yet not too often.
7. Begin with sounds which are pure, related to the key.
8. Employ reasonable runs or colorful figures.

—53—

Now whoever reflects on it at all can easily perceive that these rules could be greatly supplemented, if one were to want to increase their number from 33. They are already too many for me, and I have wanted to undertake the very first endeavor on this, and also have broken the ice with this in the firm trust that he who has mastered the cited fundamentals on melody will derive more useful consequences therefrom with time, and if he takes the aid of experience to a reasonable measure he could continuously refine the thing toward its artistic perfection.

—54—

A multitude of rules makes a discipline difficult; a few good ones make it easy and pleasant. A total absence of rules threatens failure. And since likewise things are not by far settled if only the very brief rules are known, but it will be highly helpful to their implementation to provide an explanation on them; hence I will go through them in succession and explain them as briefly as possible.

—55—

Regarding this, the assumption is: That there must be a certain something in a good melody, an I know not what, which so to speak the whole world knows: which does not at all imply that one might quite artfully use many worn-out things and spent little formulae; not at all. We mean rather that one would not go too far with his newfangled inventions, would not become an eccentric, and besides would not just make his melody strange, but also heavy and unpleasant.

—56—

The ear always desires something which is familiar to some degree, however trifling; otherwise nothing can appear facile to it, much less pleasing. Meanwhile, the more seldom one follows the same familiar paths, and the more one knows how to mix them with other different yet appropriate things, the better the work will succeed.

—57—

The second rule on the facile arises from the first: For, on the one hand, one must not completely discard everything familiar; on the other
hand, everything of a forced, pretentious, and too-far-fetched nature must be diligently avoided. What is said here one can better see and hear from the works of mannered composers than describe with words. The examples of this are very detestable; besides many could be produced.

Frequently when the good people are lacking in fine inventions and in intelligence, yet do not want to copy or steal blatantly from other composers, they tend to become pure eccentrics and take their refuge in nothing but stubborn caprices: so that they strive to replace the loss of natural fertility with wondrous curiosities. As clumsy as this may be to composers, it is equally unpleasant to auditors: excepting some few dandies who want to appear as if they understood something about it.

The third rule, that one should follow nature for the most part, and accepted practice only to a certain degree, likewise flows from the stated principles, and is closely related with them. The natural babbling of one inexperienced in the science will yield the best melody, and indeed the more so because it is remote from all artificial constraints and is only somewhat related to practice; though such a person must have heard much that was good in his day and must possess an innate talent.

Nothing can be more facile and more comfortable than that which nature itself makes available, and nothing will be ponderous which practice and custom call good. Hence the composer must occasionally, when constructing his melodies, if they are to be facile, act as a mere dilettante, and with the latter imitate the natural quality which he seeks in vain in great art.

Fourth, if we reject artifice, then true art should not be confused with it; however, to produce the latter skillfully and to mask or drape it modestly, that is precisely the very difficult point. My advice would be that the most accomplished composer would rely just as little on the embellishment as the practiced fencer on his feints.

Since the fifth rule brings us to the French, and advises us to follow these more than the Italians in the facile in melody: thus one can do no better than take in hand the work of Lully and some composers famous shortly after him: for some of the more recent French imitate the Italian to too great an extent, and aspire to be Great Artists in spite of their inclination to naturalness; but they damage thereby the facility which is incontestably inherent and innate to them, so that they make the thing unnecessarily difficult for others as well as for themselves. Their own countryman, the anonymous author of L'Histoire de la Musique, has told them as much in his last two tomes, which are not by Bonnet.

The skilled but also anonymous author of an already cited book writes on this thusly: "If we find Italian music to be a rival, then we must not forthwith banish it to misery; but also must not quote it foolishly, but avoid all of the most superficial and enrich ourselves with its beauty. For although we French occasionally adopt Italian teachings on the high art, the Italians on the other hand, as regards grace and charm, are also frequently inclined to consult the harmony of our land in order to be so much closer to charming Nature: which is always simple, always sincere, and finds no beauty where constraint reigns, no tenderness where artifice plays the master."

Overly pretentious and constrained art (I cannot say too much on this) is unpleasant artificiality, and deprives nature of its noble simplicity. If nature seems to produce many deformed things, then this alleged ugliness relates only to the superficial appearance; not the inner essence. Nature never lacks beauty, naked beauty, only sometimes it buries it under a discreet disguise or a theatrical mask. Our gem cutters can polish the diamond; but they cannot give it any other luster or purity than that which nature has already given it. The art being employed thus does not give nature any beauty, also it does not increase it by even a hair; but through its efforts, merely places it in its true light; which must certainly be more darkened than brightened, where a despotic art gives the orders.

The facile is aided a great deal if one, following the sixth rule, sets certain limits to his melody which every normal voice can reach comfortably. For, if a song goes either too high or too low, then this makes it difficult for people, and it must be transposed sometimes one way, sometimes the other, which causes nothing but inconvenience. Those who are good singers will at least find no difficulty in reaching an octave; yet I do not know what special advantage is to be found if one
makes these bounds even narrower, perhaps at a seventh or sixth: for the more a composer insists on this, the more he accustoms himself to modulations which are simply stuck together, detached and disjointed. Then one proceeds aimlessly, with a presumed freedom, and produces nothing which enters pleasantly or concinne into the mind.

I am not here speaking of those skilled composers who are masters of melody, who have performers at hand capable of performing their melodies, and who know how to use liberties at the proper place, one cannot set such precise limits for them; however, I would advise that a beginning composer of melody choose as a limit the compass of the sixth or octave; but in such a way that even the peasant would not notice it. Certainly, it will help a great deal to make his melodies facile and suitable. For what special benefit is it to me if that this or that person is skilled in performing an aria which for example encompasses over two octaves? I might want to sing along, though only mentally, for therein consists the greatest pleasure; yet I am not allowed to do it: the piece is too wide-ranging for me.

The last rule of this classification is not the least, namely: that one should prefer brevity to prolixity. This needs even less explanation, the more we can understand that a concise and not too widespread melody is easier to retain than a long and extended one.

Nevertheless, this does not mean that composing a short aria would be a facile task: for with brevity we also include quality. Facility here concerns only the hearer, not the composer: though to the former a thing will seldom seem facile which has been quite difficult to the latter, in a certain toilsome or laborious sense.

I say: seem. For there are certain composers whose work, toil, and improving actually only serve that they eliminate everything which does not show uncommon facileness, or has the appearance of such: and the more they examine and review their works with a view toward such, the more often they bring naturalness and facility into play in them. However, these geniuses are seldom encountered, and they may quite properly use the Italian saying regarding their works: *Questo facile quanto è difficile!* How very difficult this apparently facile thing is! We must do it cleverly as if it were only play, although often we secretly break out in a sweat therewith, which moreover no one must perceive; otherwise he sweats in empathy, like that Sybarite who encountered a bungler in hard and unnecessary work.

"Consequently, I do not mean facility of composing, which can often be felicitous but must always be suspect. I simply mean the facile quality which a hearer finds in works which are already composed, and have been as difficult to the composer as anything in the world. One might compare them with those artificial gardens which are composed of sod and grass, the cost of which one does not perceive but considers as something accidental and as a mere work of nature; although they have cost millions." 

I have recently read an opinion of a master which reads thus: That which I have been able to accomplish through diligence and practice, another who has only half the natural ability and skill must also be able to do. At that I thought, if that were true then how could such a master be the only one in the world and there be no other like him? Pieces which are difficult to play can indeed be justified in another way; yet because most in fact who do not lack the will are actually completely lacking in the esteemed natural abilities and skills, thus hard work is useful to very few of these. That is incontestably true and is confirmed by adverse experience.

The second main characteristic of a well-composed melody is clarity: here the first rule is, that one should observe precisely the caesuras in the text, which few words say a great deal. It is almost unbelievable how even the greatest masters often violate this: inasmuch as they commonly use all of their powers bringing the hearing to rebellion with noisy and thundering figures: so that the mind is not pleased at all, even less so can the heart be moved.

The most amazing thing is that everyone is of the opinion that no such remarks would be needed for instrumental music; however, it shall be shown brightly and clearly below that all, long as well as short, instrumental melodies must have their proper Commata, Cola, periods,
etc., no differently, but in the very same way as the song with the human voice: because otherwise it is impossible to find clarity therein.

74

One also never really attains such clarity if the following guiding principle is not observed, through which we must set as our primary goal affection (where not more than one) with each melody.

75

Just as a clever painter always provides only the one or the other of his figures (where there are many of them) with especially prominent colors, so that it would stand out among the other images; thus the composer must also set his sights perpetually and primarily toward one or another passion in his melodic phrases, and so arrange or express it that it would have far more significance than all the other secondary details.

76

We might consider, with regard to painting, that the purpose of a skilled artist would perhaps not merely be to paint a couple of black or blue eyes, a prominent nose, and a little red mouth; but he always endeavors to present in such features one or another inner emotion, and employs all his best ideas so that the spectator may say, for example: there is something of love in his eyes; something generous in his nose, and something malicious in his mouth.

77

A composer of melodies must be just as little satisfied to paint only fine colorful notes, to display diligently his intervals and other apparatus, and to ornament everything with the most splendid epithets; but he must really endeavor to have an extraordinary affection reign in his composition. If he does not possess the latter himself or does not know how to imitate it naturally, how is it possible that he could stimulate it in others?

78

However, if nothing like this is expressed in a melody, then it has little or almost nothing of clarity, and the most attentive listener cannot make anything of it but idle singing and playing. Now this rule only prescribes the essential need for presenting such a passion, and indicates why this is so urgent; how one should approach this belongs in another place.

79

Yet it is amazing that pieces which are merely composed for instruction are particularly praised for earnestness, for the greatest impact and for the most precise expression of the words, the harmony, art and concertizing, and that the desire is rather to amplify these theories and powerful ideas than deal with the affections and passions.

80

The greatest expressiveness, the most powerful ideas, and the most precise performance of the words, i.e., of the meaning that is in the words, indeed stems from the affections and passions, and without these they can no more stand than a carriage without wheels: if these are not present, then it is no more than a sledge or a dray. If one would make the application from good and long experience, then it will become evident.

81

What do our teachers do from the rostrum; do they not become angry, do they not perspire, do they not rejoice; do they not cry; do they not clap their hands; do they not threaten? Who wants to say that this would pertain more to mere, cold instructions, than to the vivid affections? Who can contradict Paul and David in this? If one wants to enhance strong ideas and theories and wants to make a worthy contribution to them, then such cannot take place half-heartedly.

82

Earnestness is itself a very important affection, and is a national characteristic which a Spaniard would not want to do without for all the good of the world. In short, everything which happens without praiseworthy affections, is nothing, does nothing, signifies nothing: be it where, how and when it may. Teaching without affection is of the kind of which the former sang thus:

Ich lobe mir die guten Lehren,
Und so thut jedes Mutter-Kind,
Das eben so wie ich gesinnt:
Sie können trösten und bekehren.

I Praise Good Teaching,
And so does Every Mother's Child,
Who is of the Same Mind as I:
It can Console and Convert.
The most simple child's game is never without passion, not only incidentally, but by preference: no infant can be said to be free of it. And if for example a teacher does not have an eagerness to instruct his pupil in something proper; or if the latter feels no joy from learning something thoroughly: then what good are they both? But are eagerness and joy not affections, and does not the breathless attention of a learner show eagerness? Let us go on!

When the French vary the pulse in almost every line of their recitatives, very often in their airs also, then they go to a lot of trouble for nothing, and could with less effort imitate the Italians in this, if their dissimilar speech would allow it: in as much as the Italians together with us do not observe a measured pulse in vocal recitative at all; except in a poetic phrase. Moreover it is almost the same to have no meter as to have a new one every moment.

Since, however, recitative cannot actually be called melody; while on the other hand melodic phrases, in so far as they are to be clear, should avoid too frequent variation of the pulse: it thus becomes apparent that the soul of melody, namely the meter, simply must be uniform. And that is the third rule for advancement of clarity. But if the rhyme-scheme or an unexpected affect requires the alteration of the pulse, then necessity does not abide by rules; yet, in my opinion, the poet should not lightly alter his meter in an aria significantly, unless he simultaneously wants to awaken a different passion in a sudden way (ex abrupto).

The fourth rule of clarity is based upon the number of divisions in the beat, otherwise called mensuration. Although this relationship cannot be so easily recognized by everyone in great and long phrases, its convenient and intelligible construction will give the song not a little clarity, in spite of the fact that many do not understand whence it comes; on the other hand such foresight is always necessary in short and lively melodies (airs de mouvement), because otherwise a lively vocal line makes no more sense than perhaps having two arms, one with two hands but the other with three or more hands.

Now it is in fact not difficult to ascertain to some degree the actual numeration of this mensuration in certain styles of writing, as for example in the hyporchoric and the choracic; but in other styles this is so much more difficult. Where there is much movement, the melos must display the greatest correctness of division in this regard; but, on the other hand, when things are slow and sluggish, or even only slow and serious, one can make more exceptions contrary to the uniformity, because its absence is not so noticeable.

Usually one does best, even in the greatest Adagio, in choosing the even number of pulses rather than the odd. This much is certain, that a fast song should never have an uneven number in the mensuration; and we could even take as the foundation here all these airs de mouvement and consider them as model: for they are, as stated, the most correct and the clearest among all types of melodies in this regard.

The observation of the orderly division of every tactus, namely the so-called caesura, gives us the fifth rule of clarity. Such a division always occurs on either the downbeat or upbeat when the measure is even, never on the second and last quarter. But in the uneven pulse this division occurs only on the downbeat: or better said, there is rather no division at all because the caesura is merely at the first note of the segment.

It is as much a failure in composition to construct a cadence or an otherwise noticeable pause in the voice contrary to this nature of the meter, as when a Latin poet stresses the end of the poetic foot, and thus lets the caesura hang: this may be done only at the end of a verse.

The primary occasion for this frequently-encountered malady is usually in the composition of melody, when one carelessly mixes common four-four time with the one which only requires two half notes. The former manifestly has four different sub-divisions, the latter only two, which in both types have no more than two divisions, consequently also allow just this many cadences or pauses in the melody, namely with each division, not with each sub-division, when one division has more than two of them: for in such a case it must be done only on the first and third, where the divisions begin, not however on the second and
fourth, where they end. There is more on this in the first volume of the
Critica Musica, pp. 32 sq.

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The following example by an otherwise good master shows how
easily one can err here. This also shows simultaneously how easily such
failures might be prevented, and really right at the beginning: for
otherwise they roll always onward, and grow like snowballs.

Incorrect.

Correct.

-93-

It is necessary to make one small exception here, namely that the
last part must serve for caesura to a certain extent in some choral and
melismatic things, even occasionally with uneven meters: if a special
uniformity is sought and is to be continued throughout. However, such
occurs intentionally, and not accidentally or from ignorance of the rule.
For example:

-94-

Just as the accent in pronunciation of the words can make an
oration clear or unclear, according to whether it is employed at the
proper or improper place; thus also the sound can make the melody clear
or unclear, according to whether it is accented correctly or incorrectly:
and that is the sixth rule of clarity.

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A composer must have complete mastery of both types of accent,
oratorical as well as musical, so that in vocal pieces he would not
impinge upon the length and brevity of the syllables, nor in the
instrumental pieces upon the musical prosody. However, the significance
of this, and the usefulness of the clever application of it, can be learned
more thoroughly at the cited place in the Critica.

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Here it is also proper to discuss the actual stress or the emphasis:
because the word which is provided with such always requires a certain
type of musical accent. Only what matters here is that one should know
how to judge properly just which words are actually to be stressed. And
here there is no better advice than that one should examine all sorts of
utterances, especially in prose, and should endeavor to find the right
word, perhaps through the following means.

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If I for example would want to know where the word-stress would
be in this sentence: Unser Leben ist eine Wanderschaft; then I would
only need to present the proposition in question and answer form,
namely: Was ist unser Leben? Eine Wanderschaft. Thus this reveals
that the emphasis would rest upon the word Wanderschaft; and if the
composer makes such a word prominent in one or another unconstrained
way with his tones, he will be clear.

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Since this has broad impact, a few more examples will not offend
anyone. For example: Wer hier auf der Welt in stiller Ruhe zu sitzen
vermeint, ist sehr betrogen. Here constructing the question is important,
which, in my opinion, must read thus: Is not the one mistaken who
thinks of living in peace and quiet in the world? Answer: Very much!
Thus the true stress would fall on the adverbium intendens, and no other
place; in the absence of this adverb, however, the verb, betrogen, would
have to bear the greatest emphasis. It is to be noted here that these very
adverbia are often the most expressive, and the stress often falls on them,
especially when they signify size, quality, extent, comparison, explanation,
etc.

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Yet one more: Der Weg zum Himmel ist mit Dornen bewachsen. Here
it is asked, as it were: What is the path to heaven guarded with?
and answered: With thorns. For, if this single word is taken away no meaning remains at all, or the statement does not convey what it intends: which is a sign by which one likewise may see the place of the stress.

Occasionally the place seems to be ambiguous, so that the emphasis can sometimes pertain to more than one word, according to the propriety of the meaning. For example: Mein Engel, bist du da? Here either the person or the place is subject to inquiry, and thus in the first sense the stress is placed on du but in the second upon da. The context must be the determining factor. Everyone can practice this further and sharpen his mind.

The seventh rule of clarity teaches us, to use all embellishments and figures with great discretion. Daily experience shows us what kind of terrible patchworks are pasted together from neglecting this commandment of melodic beauty. One anonymous person recently wrote the following on this: "The arias are so varied and intricate that one becomes impatient before the end comes. The composer is satisfied if he writes only nonsensical notes, which the singers, through thousands of contortions, make even more absurd. They laugh during the saddest performance, and their Italian excesses always appear at the wrong place. The arias, which the excellent T. has composed, are much too orderly: their passages are always augmented with ravings which are suited for droll throats, but not fit for the intellect."

Such embellishment, whether produced by a composer lacking in taste or an arrogant vocalist, reminds me of nothing other than a far too opulent livery for pages or trumpeters, where all is completely covered with gold and silver lacing to such an extent that one can perceive neither the cloth nor its color. This comparison is still too kind. Since however there really should not be such excess in ornaments, an intelligent composer finds so much the more reason to shun them, the easier a bad style or mode can develop from the corrupted taste with many.

These are precisely the pernicious pomposities about which Quintillianus knew how to sing a little song even in his time, since he explicitly asserted that he could not at all approve of what was undertaken with music on the stage at that time, namely where everywhere the effeminate and obscene style of singing contributed not a little to thoroughly suppressing and stifling that of the masculine or virtuous which was perhaps still present in some minds.

Now we come to sensible simplicity, with which the eighth rule of clarity deals: which however must not be understood as something stupid, absurd, or vulgar; but rather as something noble, unembellished and quite singular. Simplicity constitutes the most important point in writing and reading as well as in singing and playing, indeed in the whole of human affairs: and if ever innate characteristics were to occur this certainly would be the right place.

This much is beyond dispute, that men, some more than others, also excel in this matter according to how the physique and the orderly or disorderly mixing of the humors are fit or unfit for sensation. Noble thoughts always have a certain simplicity, something of the unaffected and only a single aim. Whoever presents such without any constraint according to the simple laws of nature, will best succeed.

If one wants models and prototypes, then one need only consider ancient painting, sculpture and engraving. What strong features, majestic faces, and expressive postures does one not encounter there? yet hardly the slightest excessive embellishment is to be found, but rather the most beautiful simplicity and the most pleasant plainness is prominent. However this plainness is not wretched, but noble and discreet; not unpleasant, but delightful: because it is in its true light. This thus is also just the way our melodies should be formed.

Now we have two rules on clarity left to explain: the ninth, which requires differentiating the styles of writing from one another well. This says in a few words that one should not mix together vocal and instrumental styles in the church, on the stage and in the chamber: should not place a prayer where a sermon should be; should not require the voice to do things which are appropriate for violins; should not set military pieces for lutes, and many more such things on which more has already been said above.
The tenth rule of clarity is quite accidentally the last here; but in content almost the most important. For if we, according to it, want to set our main objective not on the words; but on the meaning and on the thoughts contained therein, then it is appropriate here to have no small impression of the affect which resides in such words, which matter will have to be dealt with in detail in another place.

Moreover, this rule has two branches, one concerns the human voice, the other concerns instruments, and emphatically commends to us more clarity and expressive sounds, not variegated masses of notes. For, the fact that not a single melody should be without meaning, without aim, or without affection, even though without words, is established by this, and through the laws of nature. So much for the second classification in the explanation of our melodic ground rules.

The third characteristic of a good melody was then that it must be flowing. For this it helps first, that one constantly observe rhythmic conformity and the proper variation of the arithmetic relationship of certain rhythms. This is not to say that one must retain one sort of rhythmum, as this would cause an impropriety and disgust; rather one must necessarily alternate various rhythms with one another, just as such occurs in Latin poetry, in its way. However these same rhythm must appear in the melody just the same at one place as at another, so that they as it were answer one another and make the melody flowing.

The ordering which is observed in such a presentation and alternation of the rhythms is called a geometric relationship: for, just as in the arithmetic ratio, wherein the melody moves along, considered in and for itself, the geometric relationship shows how they are united and how their divisions must be properly indicated. For example:

\[
\begin{align*}
\text{a} & : \quad \text{b} \\
& : \quad \text{c} \\
& : \quad \text{d}
\end{align*}
\]

\[\text{a, is a certain rhythm of three notes which vary in content. b, is however of just the same number but of uniform value: Then in each of these is a}

special arithmetic quality; c and d on the other hand, both taken together, exhibit the orderly alternation of the preceding rhythms, and make from them one entire geometric phrase.

No one should be ashamed of taking prosody in hand with this regard and making an index of all meters in poetry in order to compare such with the melodic ones: among which there are after all many which are strangers to poetry, because music surpasses it herein its riches, and also everything which the former has, comes originally from the latter. This matter actually belongs to rhythmupoeia, which requires special application if one wants to practice it artistically. We will examine it in the following chapter.

The third rule as well as the fourth for the furtherance of the flowing character in the melody concerns the cadences or closes: For as it is of course certain that many closes and pauses obstruct the course of the song; thus it is easy to see that a properly flowing melos would have to have very, very few full cadences.

It is true that occasionally themes appear which frequently cadence and express a good purpose in this: also that our chorales, some of which have very beautiful melodies through they often scarcely extend to the limits of the fifth (like the German Gloria), consist in almost nothing but cadences: however here the discussion is not on this, namely on the nature of style in fugues and odes; but on the paucity which reveals itself when one does not know how to produce anything but cadences. They must be avoided or hidden even in fugues.

The worst here is when contrary to the fourth rule such cadences are very badly chosen and the song proceeds to an untimely repose before it even completes the shortest phrase or can have some reason for fatigue. It is good, pleasing, and beautiful, if at the very beginning a full cadence on the tonic is heard. E.g.
For in this way the hearer forthwith receives information on the entire key, and on the way in which the composer plans to proceed; if he has first gained such a secure foothold: that is nice. However the untimely cadence-makers do not have such an intention at all; in minor keys they immediately cadence on the third, and with the major keys cadence on the fifth: since these are easiest for them to do. This is the end of it, afterwards they simply no longer know what to do.

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One can also add to this explanation the gain which a melody obtains in its flowing quality when right at the beginning the arpeggiated triad is heard in a clever way: for from this the listener obtains a still greater capability for judging where his hearing will be led. Everyone likes having advance knowledge and judgment: for this reason such a passage is pleasing.

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Connecting or skillful joining in melody helps a flowing quality a great deal: fifth, one therefore has to take care, especially at certain pauses or cadences, so as not to blunt out something, but to combine and join everything together without a long pause, by means of appropriate approaches and progressions, as occurs in a good speech per transitiones. The French carry this almost too far in their music, and thereby make their phrases very monotonous. Thus moderation must also be maintained in this: for what is all-too-flowing becomes slippery and easily slips away.

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Also if an overly staccato quality, especially in vocal pieces, can possess little or nothing flowing within itself, here the sixth rule commends us to avoid such. One must not be so punctilious in preludes and fantasias, where a regularly-flowing melody is not required; nor, generally, in the whole of instrumental music; indeed in entrées and similar elevated dances, and occasionally in overtures, it will be explicitly essential to produce much that is detached: this sounds very fresh and lively, expresses quite well various, gay affections, as well as some violent ones; but it is never flowing.

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The perpetual drawing and dragging through the half tones and dissonances, with which so many are truly enamoured, has its time and place, as the circumstances permit or require it; but whoever wants to compose something flowing, must not seek such crooked, chromatic paths. But where such is not the intent, everyone has a free hand. I do not want to restrain anyone.

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Now as a good, unforced interface, whereby one does not act too timidly, makes a phrase very flowing with that which follows; a great obstacle to this quality results when one interrupts the natural course of the song with inept pauses, for the sake of one or another theme, and retards the progress of the melody: for this indeed cannot possibly be flowing.

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Here however, we understand the theme to be a primary or secondary voice; not a subject in a fugal piece: that is to say, if perhaps the bass or the violins would not be so prominent in an aria so that the most important or vocal part would have to suffer and be overshadowed merely in order that the former might also seize the theme (be it created as it may); such runs against all reason, and yet occurs daily.

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The classification of charm is more important than the three preceding; although they by contrast are more necessary. In so far as the eight rules on this require a little explanation, the first has as its aim that one must employ more degrees or steps and generally more small intervals than large leaps, if it is to sound charming.

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Whoever has the desire to seek out and organize examples on this can place these as locos communes under certain general and specific titles, from which no small gain is anticipated. We want to make a short sketch and indicate thus how the diligent researcher might have to proceed in this:

First General Title, on the Ascending Half step,
Provided with Select Examples:

\[ \text{Verliesse meinen Schmerz x.} \]
\[ \text{Son laifa, fi, son laifa &c.} \]
Second General Title, on the Descending Half Step, with Choice Examples:

To these two are to be added: Two special titles on the minor half tones, ascending as well as descending. E.g.:

Third General Title, wherein Select Examples on the Ascending Minor Third are Contained.

These 3 fourths would not sound charming:

These two do sound well, however:

Fourth General Title, on the Descending Third, and so on, to the Fourth.

Now if we observe the above rules and for the advancement of charm of a melody proceed more through steps than leaps then the following basic principle requires: that one would cleverly vary such steps and small intervals, this means, that one should not use only steps, only thirds, much less only fourths, nor use the same type in strict sequence; but instead divert the hearing with frequent variation, so that the song will become most charming.

For example, three or four half tones in succession, especially the minor ones, will be too many if otherwise there is no ulterior motive. Five to six steps, especially diatonic ones, are also somewhat unpleasant; unless the words or circumstances, or as stated, a special intent, a theme, a passage, and the like, explicitly would require more. Here we only speak of the charm of a melody in general; not of special cases, where every rule has its exception.

One can have two to three thirds in sequence and no more of one type without destroying the charm: but one can seldom have more than two fourths, if they are stressed. The downbeat and upbeat of the measure create some hesitation here; yet this is not of the importance to weaken or cancel the rule in and for itself. Whoever will go to the trouble to examine music thoughtfully in this regard will find the truth. E.g.

Herewith we are subtly led to the third rule of charm, by virtue of which one should diligently seek out unmelodic or unsingable examples, bringing these into certain chapters; observing their bad sound, wherein it consists; discovering the causes of this, and carefully avoiding the like.

One indeed need not search far for such things, because the evil is usually encountered more frequently than the good; however, with those who make a trade of counterpoint one more often encounters a more curious accumulation of crude and unpleasant passages: this becomes rather clear from their failures.
If for example someone were to write the following:

![Music notation]

anyone who had any concept of charming melody would have to readily acknowledge that such an ascending minor third, b to d, followed by an ascending, accented half tone could not sound natural, much less pleasant.

Now if someone might say: I hear this; but I do not know why; it is useful to tell them that the two extremities, b to e flat, constitute a harsh dissonance, namely, a diminished fourth; that they both are accented, and sound even worse with the intervening d than otherwise, due to the clumsy separation. This is the reason.

For if the intervening note, d, were omitted, and if the b were a half a beat, one would not perceive the dissonance nearly as strongly, since the b would then receive a pause or rest, and could therefore be more easily forgotten. Also, the combination of said ascending diminished fourth would not have so bad an effect if it were to appear in shorter notes of equal value; if only both ends had no musical accent; but one of them were on the fourth part of the measure. E.g.

![Music notation]

Yet here the execution would also require for camouflage a certain ornament, the Schleufer, which we have indicated with dots; one would not need this if the diminished fourth were descending instead of ascending.

Under the article on skilled alternation with intervals, the following unmelodic example could join the rank of bad ones:

![Music notation]

Here however the cause is not in dissonance: but in the untimely empty leap of the major third, b flat to d, which does not relate with either the preceding nor with the following, and is thus not at all appropriate for variety.

That is to say, the intervals possess a curious arrangement: two ascending steps; an ascending major third and an ascending half tone. Many might think that the fact that all four of these intervals ascend is indeed rather consistent and good; however, we respond: that the ascending is achieved in such dissimilar intervals that the pretended uniformity disappears completely, and an obstacle is created to charming variety. If only the third were filled in, it would be tolerable; but it would be still better if the descending third were employed instead of the ascending one; thus:

![Music notation]

From such precise examination of badly constructed passages many curious rules invariable are developed: of which we now want to give only a small example: According to the above instruction it is certain:

1. That an ascending half tone, followed by an ascending major third with then an ascending half tone, would not make a good melody.
2. That two ascending fourths, much less three of them, can scarcely sound good if they are stressed; for then a poorly-mediated seventh occurs in the melody.
3. That the third and the second, if they come after one another thus:

![Music notation]
are very weak and unmelodic. It is quite doubtful whether even accents can much improve the one part, or the dots the other. The reason is that our ears, after the descending third and the ascending second, would prefer to hear a larger interval downwards, and not a smaller one, since the former would expand the spirits, which are constricted by the second. E.g.

\[\text{Musical notation image}\]

These very natural reasons also apply in the example cited in paragraph 129: namely that widening is agreeable when a narrowness precedes. Thus:

\[\text{Musical notation image}\]

or

\[\text{Musical notation image}\]

If this is reversed, then it causes the opposite effect; i.e., all constriction depresses even more when an expansion has preceded. Consequently, it is better if one shuns such passages; except in an uneven meter, with a special addition which would generate a connection or nice embellishment. E.g.

\[\text{Musical notation image}\]

where the unmelodic example given in the 134th paragraph acquires a completely different form through the accent, likewise through the downbeat and upbeat, just as through the modification of the notes and ornaments. However, with all similar passages, that which precedes and follows is very important.

\[\text{Musical notation image}\]

We want to add another pair of observations or rules on uncharming passages, namely:

4. Two seconds in sequence with a vacant space between will not produce anything charming, neither after nor before, in this way:

\[\text{Musical notation image}\]

for, after the step, g-f, is heard, one would like to hear a continuation of this descending diatonic type of movement; or perceive an expansion upwards; however a gap follows here, the melody is broken and becomes unsingable. There is nothing to help here except the filling of the fissure.

5. A descending fourth followed by an ascending major third is much more disagreeable: the causes are bad dividing and the accent, together with the similar value of these three notes: as is to be seen from their better dividing, proper accent, and differing lengths:

\[\text{Musical notation image}\]

(unnatural.)  (quite natural.)
Now just as one must diligently endeavor to avoid the bad passages, and to investigate their causes; one also has on the other hand to observe the ones which sound good as models, which is the fourth rule whereby one can bring about charm to his melody.

Bononcini, the younger, is an excellent composer; Telemann, likewise: and I would want especially to recommend these two to an eager student, without offending anyone, to select their most charming passages from their world-known works, and to make certain observations thereupon after thorough examination. We find for example this fine phrase in cantatas of the first-named:

One could therefrom perhaps obtain the following rule: A dactyl in the minor third descending: a fifth leaping upwards and downwards again produces a beautiful effect, especially when, as here, the tonic is heard three times; the third and the fifth once each, and the lower ornamental sound of the half tone also once: so then one has a perfect grasp of the whole key.

Now if this phrase then appears once again, by means of a reiteration, a third above the tonic, then its charm is doubled, and indeed from the above natural cause, by dint of which widening is agreeable if a narrowness precedes it. Above the third was minor; here it is major.

Here, besides other things, there could be a new, special rule on charming progression in song, which would state that after three and more leaps of the fifth much stepwise motion may be appropriate, from a desire for variation: such as in the following.

In Telemann's works one encounters a marvelous supply of such beautiful passages, from which we merely want to place here as illustration the very beginning of an aria. Its words express heavenly splendor very majestically and musically, since in a very few notes not only a full concept of the key is to be perceived, but, in addition to pleasant charm, much of the stately:

One sees here how well the steps and leaps alternate with one another, how the descending, ascending, and going is very cleverly intermixed. At an earlier time I could not tire of singing certain pieces by this important composer: in particular, he has composed the chorale: Ach! Gott vom Himmel sieh darein, with a thorough bass so melodically rich for the organ that nothing surpasses it. One finds this chorale in Telemann's engraved little works, and I might well say, without dwelling on this, that an organist who does not know of it is missing a great joy.

The fifth rule of charm consists in the precise observation of the proper relationship of all parts of a melody with one another. Our previous concern only related to the relationship of the intervals, which one must distinguish well from this last, where the parts themselves are compared.

This rule not only refers, for example, to the fact that the second main part of an aria would so to speak be related to or on good terms with the first; but also to the fact that the smaller subdivisions would exhibit their required uniformity. Whereas most galant composers now
do this in such a manner that one would often think that one part of
their melody would belong in Japan, the other in Morocco.

One in fact must not be so precise that he would take up the
compass and the ruler; however, great dissimilarity and the adverse
relationship in the sections are just as detrimental to charm, indeed
occasionally to the requisite clarity itself, as a large head and short legs
to the beauty of the body. If for example the first part of the melody
were:

Then it would have to sound nice if in the second part perhaps the
following would answer, which would sustain good comprehensibility and
thus would sustain the relationship of the two parts:

The sixth rule of charm requires that one would employ pleasant
repetitions and imitations, yet not too frequently. True repetitions occur
more frequently in the beginning of a melody than in its continuation:
for there they often follow one another literally, and also without
transposition; here however there is always something intervening.

We have already spoken above on reiteration, the way in which it
contributes a great deal to the apt relationship of the parts, and thus we
know what would be meant by this. When we come to fugues the
matter will be explained even more. Here one should observe only the
distinction that simple repetition uses the same pitches; but reiteration
and imitation are used sometimes higher, sometimes lower. On the first,
this little morsel can serve as a model, and in fact, because of the last
descending note, it can serve as quite a good one:

It would not be as nice if the voice at the word *pento* continued the
precise repetition and left out the descent. So much can often depend
upon a single note, which is well worth noting.

Not only does it sound charming in the last main part of a melody
if we compare it with the first, to employ reiteration aptly; but it also
sounds very nice in the subdivisions and articulations of each part, if
done intelligently and discreetly.

In the preceding the relationship of whole parts of a melody was
taught; in this paragraph on the other hand and in the following we
investigate in particular a couple of expedients and circumstances which
contribute a great deal to this. For it is first to be observed that the
repetitions at the beginning of an aria are not undertaken from death of
opacity, but for charm and grace: which are even the more noticeable if
perhaps, as above, one or another note is altered, incidentally as it were
and yet with good forethought. Anyone could write something new for
the words: *io non mi pento*; however, it would not be nearly as pleasing
to the ears as repetition.

Next, it also sounds very beautiful if repetitions are well mixed with
reiterations, in the beginning as well as in the continuation of the
melody; and I want to present the following excerpt as a model for that.
The beginning is thus:

*Buononcini.*

*Fiu vaga e velletrera*
Then the composer continues with the melody, and closes on the fifth; pauses a couple of beats; then undertakes the repetition of the beginning; afterwards he produces all the words and proceeds to the end of the first part. In the second, he commences with the reiteration and uses it in two ways; first at the sixth and then at the third, which all sounds very charming: especially since the words also rhyme, for a reiteration never sounds better than in such places, *vezzosetta, simplicetta*.

![Musical notation](image)

and further on:

![Musical notation](image)

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No one who enjoys studying will be lacking in all sorts of pieces and choice examples, in the present-day wealth of music in the world; however the greatest problem really is that not everyone knows what he should seek and study in such pieces which actually would be of service to his purpose. Now this instruction gives some guidance in this, without it being essential to accumulate further examples.

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Many ancient and recent composers might secretly thank me for not publicly revealing as many of their treasures as I could easily have done above while mentioning unmelodic phrases; but I will have neither cause nor desire to speak with such abstinence of the golden vessels as has occurred before, when I have occasion.

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The seventh rule of charm requires that every beginning of a good melody would be made with such sounds which either present the key itself or are very closely related to it. Again we need not search far for examples; but need only observe the immediately preceding, in which the full chord of the key can be heard right in the first four notes, and with one left over.

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This occurs in the indicated place in nothing but leaps, and does not sound as proper as when it is accomplished in steps; yet, on account of the material, such cannot always be done, and one must not only excuse much to love of ornamentation but must also distinguish whether the meaning of the words would be fresh and lively, or passive and quiet. The following gives us an example of this last, where the significance of suffering in patience is expressed very naturally, through nothing but steps and very small intervals; nonetheless the key is therewith adequately revealed.

![Musical notation](image)

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Nowadays, the effervescent, playful, and exuberant character often meets with the greatest approval in melodic composition, and also mine, so much so, I would not lightly advise anyone to swim against the stream. Now whoever simply desires to please the greatest number of people, and nothing else, must occasionally discard gracefulness and other essential qualities of song to a certain measure. I know some who seem to know how to temporize in this regard; yet they always eventually swing again into the saddle, and conform with the good taste.

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The last of our rules on melody will be that for the advancement of charm one should only use moderate melismas or running figures. Here we do not inquire into the places or the words for which such ornaments are well or poorly suited: for that is a most essential part of intelligibility or clarity, which has already been discussed. Here we are only dealing with the form of the melody in observing such embellishments, without special regard to a different aspect of it, and consequently say that the melismas, if they are used immoderately or are extended too far, hinder charm and arouse disgust. This example is good:
i.e., he wants to enable them to excel in every way because they possess the requisite skill and are his favorites; or he is plagued, worried and tormented by them until he must fulfill their foolish desires, and not infrequently having to write down things which he disapproves of himself, because they are nonsensical; just so that he can keep them in good humor and can prevent their hacking out something from their own brains which is ten times worse, throwing his aria at his feet and saying that it was not composed for their throats.

Hence it indeed happens that in the works which bear the name of a great, famous master, one often encounters passaggi or running figures which have so little charming moderation that they can rightly be called top-heavy, if not something worse.

In both cases, one must judge this with discretion, when proof of the good taste of the composer is otherwise present; but no one needs to imitate this when similar constraints are not present, which for the most part are nonetheless present with the Italians. For a Frenchman, because of the character of his subordinates, to the extent that they are compatriots, simply will never be constrained by them to such excesses: because the Italian vocal flexibility and versatility is not bestowed upon the Gauls by nature. Although among the most recent composers in France there are some who want to excel in this; however they just become the more ridiculous, the more they require their nature, which is otherwise inclined toward charm, to such excesses. Perhaps there will be occasion below to mention more on this.

Meanwhile the ice is now somewhat broken here, since we have appended some explanations to our rules on melody; which can in part serve instrumental music; but most pertain to singing voices, as this is where the source and root of all melodic essence is to be found: so that now it should be an easy matter to carry this discussion further, to even more precisely differentiate one thing from another, to furnish more examples, and to add to the invented things.