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NOTES, QUERIES, AND EXERCISES
IN THE
SCIENCE AND PRACTICE
OF
MUSIC;

INTENDED AS AIDS TO THE CLERGY, CHURCH-
WARDENS, AND OTHERS, IN THE EXAMINATION
OF CANDIDATES FOR

THE APPOINTMENT OF ORGANIST
IN
PARISH AND OTHER CHURCHES.

BY
HENRY JOHN GAUNTLETT, Mus. Doc.

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INTRODUCTORY NOTE.

MUSIC is the necessary form of exhibition with respect to many acts of public worship. But professors of the science are not ordinarily educated to superintend and conduct these acts, and consequently the selection of an organist to this duty is a matter of no ordinary difficulty. The difficulty is further increased by the fact that no professor of music can live by the altar, for the English Church ignores the organist—has no place for the church composer—disowns the rate for song book and instrument—prints her office books without their music—and hence the professor is trained up, not in the music of the sanctuary, but for that which is too often altogether opposed to such music. Church music, however, is not a science—is not an art—distinct, separate, and of another habitude from secular music. Its spirit is not the spirit of the world, but in the expression of its spirit

it has to employ the same elements and realities as are found in secular music. There are no two sciences in music, and as far as respects artistical resources the composer of the Grand Opera is oftentimes the man best prepared to compose the Grand Te Deum, or the Grand Creed—provided, however, he can command the *right spirit*.

The following notes and queries are intended to test the knowledge of the candidate with regard to the science, the art, and the practical exhibition of music. The examination is of course preliminary to any performance on the organ, and in those cases where the replies prove unsatisfactory the candidate would not be required to play. The performance might be arranged to follow the examination, or to take place on some day shortly after.

HENRY JOHN GAUNTLETT.

9, *Torriano Grove,*
Kentish Town.
Sept. 15th, 1859.

INSTRUCTIONS TO CANDIDATES.

It is not expected that the candidate answer all these questions in so short a time as one or two hours; but as the answer to each question secures so many marks, it is recommended that the candidate read over the whole, answering at once those that are most easy to him, being careful to write the number of the question at the head of each answer. The order of the replies is a matter of no moment.

The candidate is reminded that the composition of a good tune, chant, and interlude is of all replies the most important, as the answers to almost all the questions might be shown in these compo-

sitions—seeing that a knowledge of numbers, as respects time and tune, is the knowledge of the formal laws of thought in music.

NOTES, QUERIES, EXERCISES,
ETC.

I.

CHURCH music being music written as *the expression of an act of worship*, describe some particular idea or ideas by which the *spirit* of church music differs from the spirit of secular music.

II.

As the highest form of art is the expression of man's delight in God's work, not in his own work, does your memory recal any particular musical composition illustrating this proposition?

III.

What is the difference between the *spirit* of the song "*Every valley*," in the "*Messiah*" of Handel, and the spirit

of the song "*Behold and see*," in the same oratorio?

IV.

Of all the cathedral chants, which, in your opinion, are the three best single and the three best double?

V.

What single chant would you use to the Psalm "*De Profundis*," and what single chant to the Psalm "*Jubilate Deo*"?

VI.

How many minutes are required for the chanting of the "*Te Deum*"?

VII.

What is the objection to the use of a double chant in the "*Te Deum*"?

VIII.

Which is the most difficult verse in the Psalter to chant properly?

IX.

Of the short measure tunes commonly in use, which three do you think the best?

Of the common measure, which three?

Of the long measure, which three?

X.

What is the best tune to use for the Advent Hymn, "Lo! He comes with clouds descending"?

What is the best tune to the Christmas Hymn, "Hark! the herald angels sing"?

XI.

What time is required for singing four verses of a long measure hymn to a cheerful tune, with three short symphonies?

XII.

What would be your metronome mark to the minim for an adagio tune like

St. Mary's, C.M., and to the minim for a bold, cheerful tune like London New, C.M.

XIII.

How is the tone produced in the stop called the Open Diapason, and how produced in the stop called the Trumpet?

XIV.

What sounds does an ordinary Sesquialtra stop afford? and why is the stop called Sesquialtra?

XV.

What key on the pianoforte gives the sound equivalent or identical with the sound given by the open 16 feet metal or wood pipe?

XVI.

What is the length of the metal open pipe sounding the same tone as the lowest string of the violoncello?

XVII.

What is the meaning of the word "Tonic," or Key-sound? and what is the meaning of the "Key" in music? Is it a fact in nature, or merely an arbitrary arrangement?

XVIII.

Are the terms "major key" and "minor key" correct expressions?

XIX.

Every key has its three common chords—the chord of the Tonic, the chord of the Sub-Dominant, and the chord of the Dominant; and these three roots originate every sound in the key: and as chromatics do not alter roots, describe, in the key of C, the root for the chord F A C D; then the root of the chord A flat C D sharp F sharp.

XX.

What is the cause of agreement in the sounds of music?

XXI.

Why does music require, on the first sound in every bar, that pulsation or stress, commonly called accent?

XXII.

Is the minor chord less a fact in nature than the major?

XXIII.

If any tuner of Erard or Broadwood were to tune the minor third in the proportion of 6-5, how would such tuning affect the ear in the performance of modern music written in many sharps or flats?

XXIV.

If the great bell at Westminster sounds E flat, and the quarter-bells sound B flat, E flat, F and G, by what simple experiment can you explain if they be in proper tune with E flat, the root?

XXV.

In the organ of St. Olave, Southwark,

there is the harmonic stop of the ratio of 7 to 8; this harmonic stop Mr. Hopkins, in his book upon "Organ-building," says is "the extreme sharp sixth." Suppose C the unison, B flat the seventh, A sharp the extreme sharp sixth, give the vibrations of B flat, and A sharp, from a common generator.

XXVI.

If the agreement of two or more sounds arise from the fact of just proportion, what are the correspondencies of agreement in the vibrations of C E flat, and G flat, C being the root?

XXVII.

What is the root of A in the key of C? What is the root of A flat in the key of C?—of D, of D flat, and D sharp?

XXVIII.

Can the mode of calculating the relations of sounds by intervals, or distances, be always depended upon as a true exponent of the relation to the unit or root?

XXIX.

A key in music expresses the chain of sounds by nature legitimate to its sphere. Let C be the key, F and D are intransitive ; give transit to F, what would be the result ? and if transit be given to D, what would be the result ?

XXX.

G is said to be a ratio of C. What is ratio ? and what ratio is G of C ?

XXXI.

Is the root the same whether the mode be major or minor ?

XXXII.

In the key of C, can C produce F ?

XXXIII.

What is the difference between a consonance and a harmonic ?

XXXIV.

Consonances are said to be perfect

and imperfect. How can a consonance be said to be imperfect?

XXXV.

How many symbols or marks are used to denote the sounds in a key?

XXXVI.

The two numbers describing any simple interval and its inversion, when added together, always make nine. Why is this?

XXXVII.

The chord of the key is the point of rest. What is there in the nature of a key to make it so?

XXXVIII.

The common chord on the key-sound has a double function : it is either active or passive. Give an example of this with the chord of C in the key of C.

XXXIX.

If the two sounds E and G (properly

tuned) in the key of C are heard together, what sound will they generate?

XL.

Will the display of the intervals accompanying any bass sound demonstrate to a certainty the real root of these sounds?

XLI.

What is the antecedent sound, and what the consequent in the proportion of 1-3, C being the key and the point of calculation.

XLII.

What are the geometrical extremes of the centre C in the key of C?

XLIII.

Sebastian Bach said he had played on organs without black keys. As he in this case could only have used the diatonic scale, in how many keys or modes could he play?

XLIV.

In the key of C, what relation do D and B bear to each other?

XLV.

What is false relation? ✓

XLVI.

In the key of C, what are the ordinary removes, and what are their twins?

XLVII.

As we cannot *hear* a bar in music, any more than we can smell or eat it, what is the law of thought which governs the *fact*, of which it is the symbol or sign?

XLVIII.

What in music were the concords of the ancients?

XLIX.

How is *Time* said to be indivisibly united with sound?

L.

Why is tune a part of time ?

LI.

Cherubini says the third and the sixth are called imperfect concords because they admit of being altered, and may be either major or minor. But as the cause of their alteration is a cause common to the second and the fourth, or the fifth and the eighth, why should the third and the sixth be considered imperfect, and the others not so ?

LII.

Rhythms are said to be regular successions of parts of time. What causes the divisions of time ? What connects the successions ? and what produces the regularity ?

LIII.

Cherubini gives as a reason for the prohibition of two fifths in succession

that the upper part would progress in one key, at the same time that the lower part would progress in another. For example, if in the key of C to these sounds C D E F an upper part be added, G A B C, it would follow that the lower part would be in the key of C, whilst the upper part would be in the key of G. Can you supply a better reason, since all these sounds are in the key of C, and the fact thus alleged is not a fact?

LIV.

Cherubini rules that the false relation of the octave and the tritone between the parts should be avoided, because this relation is harsh to the ear. But is the truth in this matter an appeal to ears, or a question of grammatical propriety?

LV.

In calculating the distances between any sound and its octave, what is meant

by the term *an aliquot part*, and what by *a complement*?

LVI.

The root of a chord is the unit to the ratios involved. What ratio is C sharp to its root C natural in the key of C?

LVII.

A chord is not the cause of a chord. What is the cause of a chord?

LVIII.

What is the twin sound to A flat in the key of C?

LIX.

Is there any other appeal besides the laws of grammar in analysing the construction of musical forms?

LX.

Can the impressions produced by musical sounds be referred to any other law than a common law of numerical

ratio? and are not errors in music simply errors in proportion?

LXI.

In what sense is the old rule, "Mi contra Fa est diabolus," now to be understood?

LXII.

What is the meaning of the old rule, "Every consonance is perfect in its own tetrachord, but not so when the two sounds lie in different tetrachords"?

LXIII.

Given in the key of C, a phrase, of four bars, beginning with the root of C and ending with the root of G, but no change of key:—What sounds to secure order and connection must be placed on the rhythmic action of the two inside bars?

LXIV.

What is meant by the term "the tonal force" of the key?

LXV.

Can any tetrachord be common to two keys, and can the sounds C D E F in the key of C be found in any other key?

LXVI.

Given C the unit, E 5 and G 6, what is the arithmetical mean sound between E and G, and what is the number of its vibrations to C the unit?

LXVII.

How did the composers of the sixteenth century divide the octave?

LXVIII.

The old church composers permitted the chord of 5-3 on every sound in the key, except that bearing the lesser fifth. Here they put the sixth. But all harmony was allowable if exempt from consecutive fifths and eighths. What did such a system lead to, and who were the composers chiefly concerned in its destruction?

LXIX.

Is there such a thing as a dischord in music?

LXX.

As in music "no forces are to be assumed but such as are still known to operate," in what light are the old church modes to be considered, and what is the field in which they move?

LXXI.

Every key-sound being the mean vibration of some other sound, in what way does taking any sound as a key-sound operate with respect to its affinities as a mean? For instance, let C be the key sound and F the root of C; how is C affected, and how F, by the fact that C is the key?

EXERCISES.

A.

Set forth the roots to the extract from Handel marked A.

B.

Write a single Chant in the key of F sharp minor, beginning upon the dominant C sharp as the first bass sound, and the root of the chord.

C.

Write a Tune in short score, and in four parts, in the key of B flat major to the following verse:—

“The day is past and gone,
Great God, we bow to Thee ;
Again, as shades of night steal on,
Unto Thy side we flee.”

D.

Write an Interlude of four bars in the key of D minor in 2 minim time.





