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JUNE 20, 1911.

CHARLES D. MACLEAN, Esq., M.A., Mus. Doc. Oxon.,
 VICE-PRESIDENT,
 IN THE CHAIR.

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*KEY-RELATIONSHIP IN EARLY MEDIEVAL
 MUSIC.*

BY THE REV. W. H. FRERE, D.D.

KEY-RELATIONSHIP is a modern idea, but it has its roots far back in musical history. The first traces of it are to be seen in the days previous to harmony, and under the ancient modal system. This system varied greatly from the modern scale, being at once more rich, and less flexible: yet it admitted some ideas of relationship between different tonalities, and those are analogous in many ways to modern key-relationship. The several modes, constituted as they are each differently one from another, naturally lent themselves to different kinds of modal relationship, some more to one kind and some more to another. Five of these kinds may be distinguished and briefly discussed, as they have an important bearing on the subsequent history of the art of music.

(1.) The diatonic system of medieval music had inherited from the Greeks two alternative series of notes in the upper part of the diatonic scale: and by this means there was available for use a B flat as well as a B natural. This suggests at once that we are likely to find a Tonic and Subdominant relation in the modes which derive from this Greek scale; but in point of fact this is not a common relation to find actually in use in early modal melodies. In the early medieval music commonly called the Gregorian chant, the B flat was used rather as an accidental than as a means for modulation. Moreover it must be remembered that the modal system admitted no scale equivalent to the modern major scale; there was no opportunity therefore for the B flat to be used for making a contrast between the tonic scale of C and the corresponding subdominant of F. The modal system had of course its Lydian scale of F, which, by a constant use of the B flat, could be made the equivalent of the modern major scale, and we may look for a tonic and subdominant relationship there; but this was the least popular of all the modal tonalities, and in its melodies we do not, as a matter of fact, find the B flat used so as to make

possible the alternation of closes on the tonic F with closes in the subdominant B flat. Here again therefore we look in vain for evidences of any real tonic and subdominant relationship. Where such relationship is found, it is not introduced by means of the use of the B flat; but it occurs in the Mixolydian tonality where the subdominant C scale is alternated with the tonic scale of G. This is especially and constantly the case in melodies (such as Example 1a) which touch the upper F, the flat seventh of the scale:—

TONIC AND SUBDOMINANT.

Ex. 1 (a). Offertory, "Precatus est" (VIII.).

Me - men - to A - bra - ham I - sa - ac, &c.

They give, therefore, to the modern ear the idea of a dominant seventh on G followed by a tonic chord of C: but it must be remembered that such an idea is a mistake, because the G is the final of the mode, and the alternation properly is between tonic and subdominant. It is the case also with melodies which do not rise to the F, as Example 1b will show:—

Ex. 1 (b). Antiphon (VII.)

Tunc ac - cep - ta - bis sac - ri - fi - ci - um jus - ti - ti - æ

si a - ver - ter - is fa - ci - em tu - am, &c.

(2.) One might expect to find within the limits of the modal system a key-relationship analogous to that which was common in later days between the major scale and its relative minor. The alternation of the F major scale with a D minor scale seems to lie ready to hand; but in point of fact this again is a relationship which is not very commonly found, at any rate in that form. We will consider first the question of melodies in the major scale which have references to the relative minor; and then, *vice versa*, melodies in the minor scale which have references to the relative major. There are some cases in the sixth mode or plagal Lydian scale in which there occurs a close on D, side by

side with the main closes on F the final; and these do give the effect of an alternation between major and relative minor. But the cases are not at all numerous in melodies of this class, and the melodies of this class (it must be remembered) are in themselves, relatively speaking, few. The bulk of them consist of a particular formula sung on the syllable, which apparently intends to close in F but then unexpectedly drops to D (Example 2a):

MAJOR AND RELATIVE MINOR.

Ex. 2 (a).   Introit, "Quasi modo geniti" (VI.).

ra - ti - o - na - bi - les si - ne do - lo, &c.

But side by side with this I put one instance of a genuine Dorian close in a Lydian melody:—

Ex. 2 (b).   Communion,
"De fructu" (VI.).

cor ho - mi - nis, &c.

A similar relationship might be expected between the Mixolydian mode of G and the Phrygian mode of E. But here again expectations are disappointed. The lower of these two scales is not really adapted to act as the relative minor of the higher one; for the characteristic peculiarity of the Phrygian tonality is the minor second of the scale, and this peculiarity removes from it all possibility of acting in any strict sense as a relative minor to the G scale. In actual practice, therefore, melodies of the Mixolydian tonality do not admit of passages with a Phrygian flavour. The closes, when they come on notes which lie below G, the final, fall (a few exceptions apart) either on F, or on D, or more rarely on C: and they are conspicuously not on E.

When we consider the converse case there is much more to quote under this heading. For Dorian melodies constantly have closes on F, and these give the effect of a transition from the minor scale to the relative major. Some of the conventional phrases which are most commonly used to form a close appear in both these positions alike; and when they figure thus they emphasize this contrast between the cadence on D

and the cadence on F, and show this form of key-relationship in a very clear light. A single example will suffice :—

Ex. 2 (c). Introit (I.).

Int. Lex do - mi - ni . . . sa - pi - en - ci - am præstans par - vu - lis.

(3.) While two such common key-relationships as those already mentioned are for the most part inconspicuous in early medieval music, the commonest piece of key-relationship at that date is one that has almost entirely disappeared from modern use. The medieval musician, when he wished for tonal contrast, regarded any two modes that lay separated from one another by a whole tone as being the two which could be most suitably contrasted. He descended from the scale, in which his melody properly lay, to the scale a tone below. This feature is found to occur in three out of the four ancient tonalities, namely the Dorian, the Phrygian and the Mixolydian. It could not of course be found in the case of the fourth, the Lydian tonality of F, because the mode below it is separated from it only by a semitone, not by a whole tone. This form of key-relationship is so common that it would be possible to multiply instances of it endlessly. In the Dorian mode, side by side with the tonic cadences on D there are constant cadences on C; and there is constant alternation of the major triad of C with the minor triad of the mode itself. The device is almost as commonly used in the Mixolydian tonality. It is rarer in the Phrygian tonality; but there are sufficient instances to show that it was admissible and utilised there. The first examples :—

TONIC AND SUB-TONIC.

Ex. 3 (a). Antiphon ending (I.).

. . . o - per - a - ta est in me.

Ex. 3 (b). Antiphon, "Ab oriente" (VIII.).

. . aur - um, si - cut Re - gi mag - no : &c.

are from simple antiphons of the first and the eighth mode respectively. The third example :—

from a Communion, gives the F chord very fully before closing in G. But here again the clearest instances to quote are the characteristic phrases which are used to decorate a formal close. These formulæ are utilised in each of the two contrasted positions, so that in the one case they bring a close on the final of the mode and, in the other case, a close on the note a whole tone below it. In many species of composition, particularly in the responds, this alternation between tonic closes in D and sub-tonic closes in C, or again between tonic closes in G and sub-tonic closes in F, is one of the commonest and most attractive of features. Two Mixolydian examples will make the usage clear :—

This device survived in all early music. When the first irruption of folk-song into classical Plainsong took place, by the composition in the thirteenth century of non-liturgical melodies, such as those called *Conductus*, or of others still more secular in character, this same device is again in evidence :—

In the folk-song of later days it again had an established place; and the device still reigns in that sphere, though it has disappeared from the sphere of ordinary art music. There are many English folk-songs which owe all their charm to the juxtaposition of two scales a tone apart:—

Ex. 3 (g).

HENRY MARTIN.

In mer-ry Scot-land, in mer-ry Scot-land there
liv-ed bro-thers three. They all did cast lots which of
them should go . . . a-rob-bing upon the salt sea. . .

Ex. 3 (h).

"How old are you my fair pret-ty maid, how
old are you my hon-ey?" She . . . an-swer'd me quite
cheer-ful-ly "O I'm sev-en-teen come
Sun-day." With my ru-dum-day, Fol the did-dle dol,
Fol the dol the did-dle dum the day.

and in Irish dance music and folk-song music the same characteristic is even more common.

(4.) The Tonic and Dominant relationship which plays so large a part in later harmonized music is not very conspicuous in early melodic days. The only real opportunity afforded for it by the modal system was in the Lydian tonality, for there the scale of C could be used to alternate with the scale of F, while a B natural was available for use in the former and a B flat for use in the latter. Instances of this alternation are not difficult to find, and they are fairly conspicuous; but they are not many in number. See Example 4 (a) as an example, in which a familiar formula, occurring in each position, points the contrast:—

TONIC AND DOMINANT.

Ex. 4 (a).

Introit, "Verba mea" (V.).

Another form of the Tonic and Dominant relationship may be seen in the Mixolydian tonality, but it is not a pure form. There is a difference in the fact that for this mode there is no leading note available. Still, in spite of that fact there is a real tonic and dominant contrast between the passages that close on the G final and the contrasted passages that close on D (the fifth above) in the Mixolydian mode. A considerable number of these may be found in the early and classical plainsong; one example will suffice:—

Ex. 4 (b).

Antiphon (VII.—VIII.).

A. Fi-li, quid fe-cis-ti nobis sic? . . . Quid est quod me que-re - ba - tis? &c.

which is specially clear, because the contrast is used to indicate the dialogue between our Lord and His parents when they found Him in the Temple. This and similar passages pointed out the way for future developments; but the possibilities of this contrast were never systematically worked out until the time came for the composition of the sequence-melodies in the ninth century, probably under Byzantine influence. Here this contrast was made quite formal and quite normal. The earlier part of the most typical of these melodies (which are Mixolydian) has all its closes in G; a middle section has its closes on the D above, and a return is made to the G for the final close. Thus the central section

of the composition ranges a fifth higher than the beginning and the ending. Our example gives the opening section and the middle section :

Ex. 4 (c). Sequence Melody, "Musa" (VII.—VIII.).

The writers of the Sequence Melodies adopted this plan also in the case of Dorian melodies. In fact they used hardly any tonalities but these two, perhaps because they were the only two which offered to them the opportunity for this, their favourite device. The device survived in later music. The *Conductus* and other secular melodies of the thirteenth century exhibit it, and it is found surviving to a limited extent in some of the folk-music of later days. The following carol has a melody which exhibits a somewhat similar contrast, though its words seem not to fit the tune :—

Ex. 4 (d).

Carol.

Ex. 4 (e).

"In Worcestershire Town."

(5.) Finally, one further relationship must be mentioned which is proper to the ancient music, but has for the most part disappeared in modern usage—the relation between the tonic and mediant. Some closes on the mediant are more really to be considered as closes in the relative minor of the dominant than as true closes on the mediant of the scale: that is to say, they existed to give that contrast with a close in the dominant, which a close in the relative minor gives to a close in the tonic. Accordingly some of the formulæ which introduce a close on the mediant are those which properly belong to a close on the relative minor. Examples 5 (a) and 5 (b) show this, both in the fifth and the seventh modes:—

TONIC AND MEDIANT.

Ex. 5 (a).   Introit, "Tu mandasti" (V.).

... di - ri - gan - tur vi - æ me - æ ... &c.

Ex. 5 (b).   Venite (VII.).

... Quod vo - bis par - a - tum est ...

But there are other cases in which a close in the mediant is introduced for its own sake by way of contrast with the tonic; and the formulæ there used are characteristic:—

Ex. 5 (c).   Conductus, "Adversum" (V.).

Do-mi - ne tempus be - ne pla-ci-ti de - us ... tu - æ. &c. end.

I have dealt so far only with melody; indeed I have not sufficient competence to pursue the subject as I should wish to do through the development of early harmonized music. But I will try at least to indicate some noteworthy points as to the survival of these ancient *melodic* ideas of key-relationship in the primitive stages of the evolution of harmony. In the first period of harmony, that of the most rudimentary *organa*, the duplum or second voice followed almost slavishly the original melody and added nothing to its characteristics so far as key-relationship is concerned. In the later and more developed *organa*, the original melody served very often as little more than a changing drone, above which one or more

voices executed music which must have been more like jodelling than ordinary singing. In neither of these periods therefore do we expect to find anything to throw fresh light on the persistence of the old melodic key-relationships in the new harmonized music. It is different when we come to the *Conductus* and the Motet in its earlier forms. Here part-writing really comes into being.

(1 and 2.) The relationship of Tonic and Subdominant begins to develop further; and the relationship of major and relative minor, already inherent in many melodies, is made more clear than before by the harmonization. The same is true of the contrast between major and relative minor. There are cases however in which the harmonization obscures the melodic key-relationship; e.g., the Dorian *Conductus* "Eclipsim patitur," when it is harmonized, is robbed of its close in the relative major; for when the melody rises to the F, the added part descends to D, thus excluding the Lydian and preserving the Dorian flavour:—

Ex. 6. Conductus, "Eclipsim patitur."

Ra - - di - us ho - - di - e,

C.F.

Both these forms of key-relationship have developed continually ever since with the progress of harmony: they are familiar, and need no further description.

Notice, however, before passing on to the other key-relationships which we are studying, that we have found here our first instance of a case in which the harmonization alters the natural melodic closes and goes against the key-relationship of the melody. If such a thing is possible in a *Conductus*, still more does it become possible with the development of the Motet. The harmonization of *Conductus* melodies usually follows fairly closely the character of the tenor. When the time came that the Motet was evolved from the *Organa*, there was much more liberty. The tenor soon came to be used as a series of notes quite regardless of its own original rhythm or tonality. It was made to fall into new rhythmical shapes, and no attention was paid to the mode of the composition from which the group of notes forming the Tenor was, somewhat arbitrarily, extracted. Above it there were written other melodies, one, two or three in number, which often had very small reference to the Tenor. The composer's object was to produce attractive melodies for his upper parts rather

than to make them exactly consonant with the tenor or with one another. The result is often a series of dissonances, which till recently would have seemed to us barbarous; but in these latter days our composers have been reverting to the methods of the thirteenth century, and are combining their melodies without being particular as to dissonance; and we are learning to approve. In some cases it seems as though the melodies or one of them was an independent Folk-song or something of that nature: and then its connexion with the Tenor is more distant than ever. In such circumstances as these it is difficult to discover from the compositions any clear ideas of key-relationship. The difficulties may be exemplified by the Motet "*Qui Servare Puberem*":—

Ex. 7 (a).

Motet, "*Qui Servare.*"

Qui ser-va - re pu - ber-em, va - gam clau-de -

- re . . . stu - det, la - vat la - ter-em . .

li - tus col - er - e . . tunc la - bor - at,

cum im-plor-at vi-as vi-per-æ: . .

No-vit e-nim car-ce-rem . . vin-cla sol-ve-

. re, . . fe-dus et char-ac-te-rem fir-

ma-tum fran-ge-re, . . no-va sem-per

fal - le - re, no - vo gau - det ve - te - rem a -
 . mi - cum pel - le - re. . .

Here the tenor is a piece of the gradual *Sederunt*; it is of the fifth mode, but the portion utilized closes in C, not in F. The original form of the extract is given in Example 7 (b):

Ex. 7 (b).

... Do-mi-ne

but when it serves here as tenor, it is arranged in groups of three notes with a pause between each group. Above this somewhat conventional framework there is set a pair of melodies which have very definite closes and a tonality of their own; they belong, however, neither to the original F scale of the Gradual nor to the C scale in which this section of it ends, but are frankly Mixolydian, because all the way through their main closes are in C with a B flat.

One cannot expect much clearness of key-relationship from such a condition of things. On the contrary, it is wonderful to think that out of such discordance of ideas so much harmony can result as there is. So long as there was this dependence upon the mechanical tenor, and that tenor was the lowest part of the composition, the composer was fettered and could not freely express his ideas of key-relationship. It is only when the melody is placed in the upper part, or the tenor becomes in its modern sense a *tenor* with a bass voice below it, that harmonic ideas of key-relationship can begin to express themselves independently, and to supersede the old melodic

ideas of key-relationship which had hitherto remained dominant so far as they could.

We return to consider in the light of these general remarks the three remaining types of key-relationship which we have not dealt with so far as regards the harmonic period.

(3.) The third form of key-relationship which we have discussed,—the alternation of Tonic and Sub-tonic—has disappeared, as we have seen, for the most part out of modern harmonized music; but it survived for a considerable time in the earlier efforts of the harmonists. Sometimes such a survival was almost inevitable, because the harmonized composition followed the lines of the original melody which formed its lowest part. When the melody was placed in an upper part the composer had matters more in his own hands. In Example 8, even though the added part is a lower one, it is taken up above the melody where the Sub-tonic closes come, in order to preserve them intact:—

MELODY AND LOWER PART ADDED.

Ex. 8.

Dorian melody transposed,
with closes on the sub-tonic.

Mun - dus a mun - di - ci - a dic - tus per con -

- tra - ri - a sor - det im - mun - di - ci - a . . .

crim - in - um cres - cit in ma - li - ci - a . . .

cul - pa nes - cit ter - mi - num, &c.

Elsewhere it is remarkable to observe how the composer chooses freely in certain cases to alternate a close in G with a close in F, when to modern thinking the melody would have suggested no such key-relationship. The treatment of the first line of the "Angelus ad Virginem" melody in Example 9 is an interesting example of the persistent survival of this key-relationship, especially as contrasted with the treatment in Example 10. The latter is the natural harmony, as we should feel, of the melody; but the medieval musician was anxious in the former to have a close in F at the end of the line as a contrast to the opening in G: and he even altered the melody in order to effect this result:—

Ex. 9. "Angelus ad Virginem": 3 parts.

C.F.

An - ge - lus ad Vir - gi - nem subintrans in concla - ve; Virginis

Ex. 10. The same. Two-part setting and more normal.

C.F.

An - ge - lus ad Vir - gi - nem subintrans in concla - ve.

The use of the Sub-tonic survived to a considerable extent through the polyphonic period: but purely as a contrasted chord in the middle of a passage, not as a cadence. We may find an occasional instance of it as late as Purcell. But it is rare to find this contrast used in any full way in modern times, though Strauss has used it in a slightly different shape in his charming setting of "Der Rosenband."

(5.) With regard to the alternation of tonic and mediant, it also has, as I have said, almost entirely disappeared; but it survived in the earlier efforts at harmony, and had an effect that was valuable and artistic. When used—as in the case of the short "Alma redemptoris" Tenor—as a final close, it has the effect of giving a Phrygian ending to the Motet.

(4.) The dominant and tonic relationship was very slow to develop. It is remarkable what a long period passed before the harmonic full close was invented. Ideas of melody, not considerations of harmony, for a long time dominated the

closes. The normal procedure was that, when the tenor descended from the supertonic to the tonic, the discant (whether set above or below the tenor) rose from the leading note to the tonic; and *vice versa*. As long as composition was restricted to certain conventional tenors borrowed from ecclesiastical melodies there was little opportunity available for devising the full close.

It is only in Tenors that are treated as Lydian with a B flat (or as Ionian) that a perfect cadence is possible. Such tenors were popular because they lent themselves more easily to harmonic treatment than others which followed one of the other tonalities: indeed the Lydian (and Ionian) tonalities only began for the first time to be popular when harmonic considerations became prominent: for, from the melodic point of view, they had always been the reverse of popular. But it is only in a few of these Tenors that there occurs a drop of a fifth from the dominant to the tonic; and a rise direct from the dominant to the tonic is not much more common: for this reason opportunities inviting the full close came rarely. Even when they were offered by the Tenor we do not always find the composers of the thirteenth century eager to make use of them. Such a drop as this is found in the anthem "Alma Redemptoris," which provides a fairly common tenor for motets: but this opportunity is not always utilized to make a perfect cadence. See Example 11:—

Ex. 11.

Motet, "Gaude super," on
Tenor "Alma Redemptoris."

. Per quam no - bis ce - les - ti - a,

. . . Et in spi - cer - em, . . . si flo - ru -

sunt red - di - ta, &c.

is - sent Vine, &c.

In the latter stages of the motet, when the tenor was treated very freely and paused at intervals in its course, other opportunities for a perfect cadence arose because the dominant chord could come upon one of the tenor notes and the tonic chord could follow while the tenor had a rest, or *vice versa*; and indeed it seems to be in this way, rather than by the harmonizing of a melody by putting a bass below it, that the first steps were taken towards the invention of a perfect cadence.

We may conclude this hasty glance at the origin of the perfect cadence with two more instances from motets where the tenor gives an opportunity. In one of them—the Motet “Homo luge” on the secular Tenor “Brumans est mors”—the opportunity is neglected:—

Ex. 12. From Motet, “Homo luge,” on Tenor “Brumans est mors.”

... Cur a-mas la-bi-li-a sunt som-ni-a, &c.
 ... Quo-mo-do le-tar-is, &c.
 &c.

Perhaps here, as above, this opportunity for a perfect cadence is not taken, because in rhythm the two added parts are so very dissimilar: at any rate, the chance is allowed to go by.

The second instance is from one of the many motets built on the Tenor “Aptatur”:—

Ex. 13. Motet, on Tenor “Aptatur.”

Entre Ad-am et Hen-ne-quel, &c.
 Chief bien se-ans On-dés et fre-mi-ans, &c.
 &c.

As this Tenor opens with Tonic, Dominant, Tonic as its first three notes, it could hardly fail to produce some instances of a full close, and accordingly in this instance at least the opportunity is taken.

It would be fascinating to pursue this part of our topic further, and to trace out the gradual disappearance of the melodic forms of close in harmonized music, and, *pari passu*, the adoption everywhere of the harmonic closes, *i.e.*, the perfect and plagal cadences: fascinating also to point out how these have had their vogue and the modern composer is now seeking to avoid them and invent new cadences and closes. But here I must leave further investigation of the topic to more competent inquirers.

DISCUSSION.

THE CHAIRMAN.—Those who have heard this paper have enjoyed it very much; and also, if I may so, the finished manner of the lecturer. It is not very often that we have here words spoken with such full understanding, and put so easily and clearly. But apart from these personal remarks, which it would be impertinent to pursue, there is the subject itself. It is really a deplorable thing that we know so very little about that great old melodic world. It has not exactly passed away; but at present it is lying in great obscurity, except in certain favoured quarters. People are accustomed to think of plain-chant as music put into a sort of melodic strait-waistcoat. I think it was rather heavenly bonds which tied the music down to certain progressions, phrases, and formulæ. For some reason which we have not yet ascertained, these really were, and are, intimately connected with the most necessary laws of æsthetic taste. It would be very well if some composers of the present day, who scarcely know what tune means, would look back and seek to derive some inspiration from that old world of melody. And also about the music-schools. Though all sorts of subjects are taught in the schools, there is ample room still for one like this. It is a busy age, but the young people are anxious to learn. How many nowadays know how to read from four lines and from square notation? I think that that should certainly be taught, with other necessary subjects of musical accomplishment, such as tonic sol-fa notation. Such things would take up but a very few odd half-hours. As I have said, the old melodic world ought to be more known; and there should be

some bridge found between that age and this, such as is shown in the knowledge and experience of our present lecturer.

Dr. SOUTHGATE.—Ladies and gentlemen, I could not but feel as our lecturer was speaking at an early part of his address of the ancient melodic scale of G, that its seventh or leading note was F natural, an interval not used to-day in our common diatonic scale. This flat seventh as a leading note has given the character to a great deal of the old music which has descended to us, and which has not quite passed away. The feature was specially recalled to me lately by a fact—which perhaps I might interest you by telling. Sometimes I give a lecture on the “*Evolution of the Pianoforte*,” and I always go to the dulcimer, the earliest ancestor of the pianoforte; but the dulcimer is little more than the pianoforte without the keys; the dulcimer player holds the hammers in his hands. Now I have a beautiful old English instrument, something like 150 years old, and lately, as Mr. John Ward was not able to play it for me, I had to take it up and perform myself. It is not a difficult instrument, but the curious thing is this, that in tuning the old English dulcimer it begins on G and goes on to A, B, C, D, E, F natural, not sharp, then G; consequently you will see the leading note is flat. Our Chairman called that the old melodistic scale of G. One can play many simple old melodies in this scale. When we come to something more modern, of course we want F sharp. It is rather a delight to ask some musical friends of mine—when they see this instrument—to take the hammers, and ask them to play a little tune: they frequently get to the top of the scale, and are surprised to find there is no F sharp. Well, I think our lecturer explained that that is the old scale in which the 7th was flat. Our ancestors heard a great many tunes in that mode, and they were satisfied with it. Now, of course, we want to raise that 7th. There is a great difference between thinking melodically and thinking harmonically. Though I sympathise with what our Chairman said about students to-day learning something of old modes, I do not believe they could produce much of musical value. We have heard so much of the music of modern times and of modern tonalities that it is exceedingly difficult to throw oneself back into that period, to think as they thought melodically: now we think harmonically, and it is impossible for us to consider, shall I say, a flat 7th at the top of the scale, although it is quite right to learn something about its once common use. I am afraid they did not produce much music of value in it. The example which our lecturer gave us in No. 4, where the passage was repeated in sequence, is of great interest. I think it shows the beginning of that exceedingly valuable feature of modern music sequence; a little melodic fragment is invented, and then you

hear it at a different part of the scale, that is the beginning of sequence. His remark on that was of value. I cannot thoroughly agree with what he said about *canto fermo*. He is learned, and has read more of old music than I have, and he may have many examples to illustrate his point; but as far as I know the *canto fermo* has been properly dealt with by weaving melodies about it. Let me point to Byrde, Ravenscroft, and other English composers of the time of Elizabeth, James and Charles; they began the writing of instrumental music for the viols. These composers in their "In Nomines" took for treatment the old plain-songs and set them down mostly in breves; woven round these are interesting melodic passages in four, five or six parts, each, of course, adding to the harmony. So far as my observation goes, these plain-songs were dealt with fairly: but there may be examples to the contrary, as our lecturer has indicated. The interesting point which the whole lecture illustrates, the mixture of various modes by way of contrast, is one, I think, of great interest to us. And may I just say in conclusion, that it seems to explain why much of the old music to many of us seems somewhat uncouth; the old melodies themselves certainly seem uncouth, though I do not wish to use the word in any derogatory sense. It was a groping after fresh effects, a natural development of music; to-day we are enjoying the benefit of the work of these long past composers, it has all led to the music of to-day.

The Rev. Father NORTON.—As I was asked to say a few words at this meeting I am venturing to do so. Our Chairman referred to the "divine bonds" of plain-chant, and this leads me to say that we are trying to introduce the African races to European music by means of plain-chant; the more so because their own music is largely in the pentatonic scale, and, therefore, knows no semitones. Even when they have been taught to sing popular English tunes they have found it difficult to sing accidentals; and very often the accidentals are missed, to the still further detriment of the tune which in itself is often very vulgar. One wishes there was more knowledge of prosody in the original choice of tunes in native languages; because what has been done, as I was telling the friend who brought me here this afternoon, is like singing, for instance, "The King of Love my Shepherd is" as if it were "*The King of Love my Shepherd is*," entirely altering the accent. The native languages in the Bantu sphere are practically always trochaic; they have taken the English tunes which are nearly always iambic in their character, and so have barbarously ruined the native language simply because few of the missionaries are adequately musical to understand prosody. Often the expedient is to sing, as it were, "Oft in danger, oft in wo-oe"; that is, to eke out the final trochee which

necessarily occurs in the Swahili, for example. But we are throwing away all that, and we are trying to get a scientific treatment of the language, a scientific interpretation of the natural prosody, and then to find or invent tunes, preferably native examples, when we can get any which suit the language. Meanwhile we find ancient plain-song tunes—for example, sapphics—which have entirely the right cadence: I mean that the trochee at the end of each phrase makes them suitable to native languages, and we are trying to collect other tunes suited to the native languages. We have done also a great deal of what is far closer to the hearts of students of plain-song, viz., to adapt the prose rhythm of the service to the plain chant antiphons and introits, and so on. I remember this time last year how in German East Central Africa the Magila boys in the dark quadrangle would while away the dull evenings singing the Alleluia of Ascension-tide, or antiphons to the Magnificat, or introits. In the neighbourhood of Basuto, where I was in South Africa, the children really used to waltz in the street to that glorious old elegiac tune of "Salve Festa Dies." Other great favourites were "Salve Autem," the introit for martyrs, and the introits for Trinity Sunday and for Corpus Christi, and the great burial anthem, "In media Vita." We have adapted the Holy Communion service in Basuto, Swahili, Dutch, Zulu, Sechwana, &c. In that way, though we do not have a universal language of service as the Roman Catholics have in Latin, we have a universal music language. So, when we have completed our scheme of spreading the chant everywhere, choosing the same melodies for the same parts of the service, a native from any part of South Africa in any other part will be able to know where he is in the service; and in many cases, owing to the likeness in the dialects, to join in, although another dialect than his own is being used, because the adaptations are so parallel owing to the likeness of rhythm in many of the seventy dialects. We are grateful indeed to the Plain Song and Mediæval Music Society for presenting us with their facsimile copy of the Sarum Gradual, and to Dr. Frere for coming to help us when in South Africa.