

6. Some, indeed, have imagined, and attempted to prove, that the ancients were acquainted with this. It seems, there needs but one single argument, to demonstrate the contrary. We have many capital pieces of ancient music, that are now in the hands of the curious. Dr. Pepusch, who was well versed in the music of antiquity, (perhaps the best of any man in Europe,) shewed me several large Greek folios which contained many of their musical compositions. Now, is there, or is there not any *counterpoint* in these? The learned know there is no such thing. There is not the least trace of it to be found: it is all *melody* and no *harmony*.

7. And as the *nature* of music is thus changed, so is likewise the *design* of it. Our composers do not aim at moving the passions, but at quite another thing; at varying and contrasting the notes a thousand different ways. What has *counterpoint* to do with the passions; It is applied to quite a different faculty of the mind; not to our joy, or hope, or fear; but merely to the ear, to the imagination, or internal sense. And the pleasure it gives, is not upon this principle; not by raising any passion whatever. It no more effects the passions than the judgment, both the one and the other lie quite out of its province.

8. Need we any other, and can we have any stronger proof of this, than those modern overtures, voluntaries, or concertos, which consist altogether of artificial sounds, without any words at all? What has any of the passions to do with these? What has judgment, reason, common sense? Just nothing at all. All things are utterly excluded by delicate unmeaning sound.

9. In this respect, the modern music has no connection with common sense any more than with the passions. In another, it is glaringly, undeniably contrary to common sense; namely, in allowing, yea, appointing different words, to be sung by different persons at the same time! What can be more shocking to a man of understanding than this! Pray, which of those sen-

tences am I to attend to? I can attend only to one sentence at once; and I hear three or four at one and the same instant! And to complete the matter, this astonishing jargon has found a place even in the worship of God! It runs through (O pity! O shame!) the greatest part, even of our Church music! It is found even in the finest of our anthems, and in the most solemn parts of our public worship! Let any impartial, any unprejudiced person say, whether there can be a more direct mockery of God?

10. But to return. Is it strange that modern music does not answer the end it is designed for? And which it is in no wise calculated for? It is not possible it should. Had Timotheus "pursued the resonant fugue," his music would have been quite harmless. It would have affected Alexander no more than Bucephalus: the finest city then in the world had not been destroyed, but, *Persopolis staret, Cyrique arx alta maneres*.

11. It is true, the modern music has been sometimes observed, to have as powerful an effect as the ancient; so that frequently, single persons, and sometimes numerous assemblies have been seen in a flood of tears. But when was this? Generally, if not always, when a fine solo was sung: when "The sound has been an echo to the sense;" when the music has been extremely simple and inartificial, the composer having attended to *melody* not *harmony*. Then, and then only, the natural power of music to move the passions has appeared. This music was calculated for that end, and effectually answered it.

12. Upon this ground it is that so many persons are so much effected by Scotch or Irish airs. They are composed, not according to art but nature; they are simple in the highest degree. There is no *harmony* according to the present sense of the word therein, but there is much *melody*. And this is not only heard, but felt by all those who retain their native taste; whose taste is not biased, (I might say, corrupted) by attending to *counterpoint* and com-