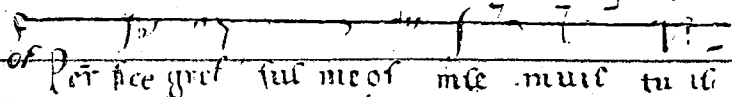


into the books of the ritual, were, previous to the introduction of lines, most uncertain. They were points, little hooks, strokes, and flourishes, in different shapes and directions; these represented to the singer by their position the height of tone, and by their shape the inflexion, i. e. the rising or falling of the voice. A specimen, which I take from Padre Martini's *History of Music*, will best explain their difficulty.



This kind of notation has one important defect, inasmuch as it is scarcely possible for the writer to put down a mark so correctly, that the reader (singer) may not take the sound of one or more notes higher or lower than the one intended. And John Cottonius a Monk of Triers (A. D. 1047) frequently quoted by Gerbert, wittily says "that the same marks which Master Trudo sung as thirds, were sung as fourths by Master Albinus; and Master Salomo in another place even asserts the fifths to be the notes meant, so that at last there were as many methods of singing as teachers of the art." This was in some degree remedied during the ninth and tenth centuries, when a line was drawn parallel with the words of the text; — as in the specimen we have just given, which belongs to this period; — above and below which the *neumata* or marks were inscribed. For this improvement, as probably for the use of a second line, we are indebted to Hucbald of St. Amand, a Flemish monk, (A. D. 930) who also gets the credit of the first rude attempt at counterpoint, called by him *organum*.

Such was the state of Church Music, when about a century after Hucbald's death (A. D. 1020, or somewhat

later), we hear of Guido of Arezzo, a Benedictine monk in the monastery at Pomposa, near Ravenna. This venerable man saw more clearly than his predecessors that Church singers were not to be formed after any speculative theory; but that it required for the purpose a most simple and elementary theory, and a reasonably practical method. He was at all events so fortunate as to invent such a method, and the reputation of his performances reached the ears of Pope John the nineteenth, who governed the Church from the year 1024 to 1033. This Pontiff invited Guido to Rome, and gave him most honourable proofs of his satisfaction, after having in one lesson, under his direction, advanced himself so far as to understand and sing a chant previously unknown to him, from the antiphony brought by Guido, and after the manner of notation which he had invented. The singers of those days could scarcely have accomplished the same task in the course of a lifetime. He is the reputed author of the *hexachord* and *solmisation*, having introduced the use of the syllables *Ut. Re. Mi. Fa. &c.* But his greatest and most important merit consisted in the improvement and appropriate arrangement of notation. Some suppose him to have been the inventor of the notes in their present shape; but this opinion is without foundation, as nothing beyond the *neumata* and the Gregorian letters are mentioned in his work. To the latter he was particularly partial, and he declared them to be the best tone-characters; nevertheless he by no means repudiated the *neumata*, if carefully written and properly applied: to which end he added two other lines to the two coloured key lines formerly invented, thus making a stave of four lines, and then taught the use, not only of the lines themselves, but of the spaces between them, so that each *neuma* (sign or mark) received its due place, which could not be