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DISSONANCE TREATMENT IN FUGING TUNES BY DANIEL READ
FROM THE AMERICAN SINGING BOOK AND
THE COLUMBIAN HARMONIST

THESIS

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By

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This thesis treats Daniel Read's music analytically to establish style characteristics. Read's fuging tunes are examined for metric placement and structural occurrence of dissonance, and dissonance as text painting. Read's comments on dissonance are extracted from his tunebook introductions. A historical chapter includes the English origins of the fuging tune and its American heyday. The creative life of Daniel Read is discussed.

This thesis contributes to knowledge of Read's role in the development of the New England Psalmody idiom. Specifically, this work illustrates the importance of understanding and analyzing Read's use of dissonance as a style determinant, showing that Read's dissonance treatment is an immediate and central characteristic of his compositional practice.

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PREFACE

The author wishes to thank The Lorenz Publishing Company for use of the following article:

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CHAPTER I

ENGLISH AND NEW ENGLAND

FUGING TUNES

Introduction and Definition

The origin of the fuging tune has, in the past, been shrouded in ignorance. At one time fuging tunes were referred to as "awkward bows and scrapes to the fugue itself."¹ At another time they were seen as a uniquely American phenomenon: "'Fugal' tunes seem to be confined to America and to tunes in 'Reports' in early Scotch Psalmody. They do not belong to English Psalmody. . . ." ² Others have attributed their origin solely to one man: "[William] Billings may be regarded as the originator of the American 'fuging tune.'" ³ None of these views is correct. Fortunately, recent scholarly research has extended our understanding of this style and its development.

What is a fuging tune? An early definition of a typical American fuging tune structure was noted by Irving

¹Hamilton MacDougall, Early New England Psalmody, (Brattleboro, Vermont, 1940), facs. ed. (New York: DaCapo, 1969), 97.

²James Lightwood, Letter to Hamilton MacDougall, cited in MacDougall, 96.

³Carl Lindstrom, "William Billings and His Tune," Musical Quarterly, XXV/4 (October 1939), 495.

Lowens, American music historian:

[It] usually begins with a homophonic section in the course of which a definite cadence is reached, frequently but not always on the tonic of the key. A fresh start is then made, in which each individual voice makes its entrance in succession, the order varying according to the inclination of the composer. In this second section--which was customarily referred to as the 'fuge'--some form of imitation, in most cases quite free, was utilized for a measure or two. Normally, the fuge was then repeated, this making⁴ the whole a small, rather tightly organized ABB form.

In an attempt to expand the definition to include

British tunes, Temperly writes:

A tune is fugging if, in at least one phrase, two or more voice parts enter non-simultaneously, with rests preceding at least one entry, in such a way as to produce overlap of text (i.e., two syllables sung simultaneously)."⁵

Not only is this definition broader, but it takes into account a major eighteenth-century criticism of the style: that fugging tunes tended to cloud the text through separate voice entrances.

The Temperly definition is used as the basis for music selection in this thesis. It is the most recent and encompassing definition and the one on which Temperley and Manns based the fugging tune census from Fugging Tunes in the Eighteenth Century. This definition is general enough to include such Read pieces as "Lisbon" from The American

⁴Irving Lowens, Music and Musicians in Early America (New York: W.W. Norton, 1964), 240-241.

⁵Nicholas Temperley and Charles Manns, Fugging Tunes in the Eighteenth Century (Detroit: Information Coordinators, 1983), x.

Singing Book, a standard type of fugging tune, and "Victory" also from The American Singing Book, an atypical fugging tune having only one occurrence of a delayed entry. Yet it is also specific enough to exclude ornate tunes that have no text overlapping. It should be noted, though, that most of the Read tunes chosen fit the typical Lowens model.

Origins in England

Fugging tunes are one end product of a movement to reform "the Old Way of Singing," a slow, monophonic (or heterophonic), unaccompanied style of singing popular in English parish churches from the Middle Ages through the mid-1700's.⁶ The reform came on two fronts: urban and rural. Urban reformation took place because of the installation of organs by local singing societies. With the help of a keyboard instrument, tunes "were now sung correctly as printed, though still slowly," with punctuality and discipline.⁷ In poorer, rural parishes, organs were often not affordable. Consequently, these singing societies developed into voluntary choirs desiring to read music by note. In turn, a plethora of new music arose to meet this demand.

⁶Nicholas Temperley, "The Old Way of Singing: Its Origins and Development," Journal of the American Musicological Society, XXXIV/3 (Fall 1981), 524-527.

⁷Nicholas Temperley, The Music of the English Parish Church, 2 vols. (Cambridge, England: Cambridge University, 1979), I, 140.

A vacuum was created. Not every parish church had instructors to educate singers in note reading and music fundamentals, nor was the available music always suitable for novice choirs, coming as it did from trained professionals. Into this vacuum appeared the itinerant singing master, a traveling music instructor who set up temporary schools for the teaching of singing.

The books they hawked were often their own compilations, with musical preferences heavily dependent upon Playford's Brief Introduction to the Skill of Music, first issued in 1654, and Simpson's Compendium of Practical Music . . . 1667.⁸

They were not only instructors and compilers but also composers whose music though "evidently modeled . . . at first on the professionals soon took on a singular quality of its own. . . ." ⁹

As time went by, more and more choirs came into existence and knowledge of music increased. The music, in due course, became more elaborate. Temperley notes two innovations prior to the emergence of the fusing tune: melismas, especially Alleluia additions at the end of a text line, as when Christ to Lord is Ris'n Today is set to the tune "Salisbury," and the repeating of text lines, generally the final line as an extension of a common-meter tune, as

⁸ Bernarr Rainbow, English Psalmody Prefaces: Popular Methods of Teaching, 1562-1835, Vol. II of Classical Texts in Music Education, 5 vols., ed. Bernarr Rainbow (Kilkenny, Ireland: Boethius, 1982), 8.

⁹ Temperley and Manns, Fusing Tunes, 5.

when O Come, All Ye Faithful is set to the tune "Adeste Fideles."¹⁰

The addition of imitation and the resultant text overlapping was the next step necessary to create a fugging tune. Two early "archetypes" written by professional composers were proposed by Temperly: "An Hymn Set by Mr. Robert King for Two Voc." in Henry Playford's Divine Companion (1701) and an anonymous "miniature cantata" from the second edition of John Chetham's Book of Psalmody (1722).¹¹ Both were in an undeveloped stage, showing little imitation. Yet these two, with their slight text overlapping, formed the early models on which later fugging tunes were based.

Within approximately thirty years, a flood of tunebooks was available to English parish church choirs. Four singing masters can be noted for their contributions to the development of the fugging tune: Michael Beesley, James Evison, William East, and Joseph Watts. Of these men, it is Beesley who refined the imitative principles in fugging tunes. His tunes

have one line, usually the last, in four-part imitation, generally in voice order (BTAS or SATB). The voices enter at one-measure intervals, and the third and fourth voices have the same subject, answer and countersubject that have just been sung by the first and second, often with little or no additional counterpoint.¹²

¹⁰Ibid., 5. ¹¹Ibid., 9.

¹²Ibid., 13.

To this principle can be added the structural design of Joseph Watts and Joseph Stephenson: two homophonic text phrases with or without an extension (text repetition, melisma, held notes, or rests) followed by a fusing text phrase with a homophonic close.¹³

These two elements, imitation and the Stephenson structure, combine to form the "standard" version of the American fusing tune proposed by Lowens. In fact, he believed that Stephenson's "Thirty-fourth Psalm" and "Milford" from Church Harmony Sacred to Devotion, third edition (1760), "served as actual prototypes for Billings' work and perhaps for that of other early American composers as well."¹⁴

Thus, fusing tunes find their origin in English parochial psalmody as the end result of reforms to "the Old Way of Singing." The historical thread can be traced from two specific types of elaborations to plain psalm tunes: "Alleluia" melismas added to the end of a text line, and concluding text line repetition. When imitation, which caused text overlap, became "standardized" in a form modeled after Joseph Stephenson, a full-fledged fusing tune developed. These fusing tunes were not poor attempts at fugues; they were more of an outgrowth of melodic ornamentation, oral tradition, and, ultimately, an increased skill in music reading.

¹³ Ibid., 35. ¹⁴ Lowens, 247-248.

American Introduction and Heyday

As had happened in England, Colonial congregations had adhered to "the Old Way of Singing." Reformers followed, first preaching and pamphleteering for "Regular Singing," then teaching and publishing tunebooks. Two notable reformers were Thomas Symmes with his pamphlet The Reasonableness of Regular Singing (Boston, 1720) and John Tufts, with his publication of Introduction to the Singing of Psalm-Tunes (c. 1721).

Not only were tunebooks available but singing masters roamed the New England countryside. In his secret diary of 1709-1712, William Byrd, planter, author, and Colonial official, wrote, on December 15, 1710, that he went "to the church to hear the people sing Psalms and there the singing master gave me two books, one for me and one for my wife. . . ." ¹⁵ On December 24, 1710, he wrote of the new way of singing Psalms. ¹⁶ As can be seen from the date, both "Regular Singing" methods and singing masters were active earlier than the Symmes' and Tufts' publication dates would indicate, adding evidence to support the supposition that English tunebooks were in circulation.

The first American publication of British fugging tunes is found in James Lyon's Urania (Philadelphia, 1761). Both

¹⁵Louis Wright and Marion Tinling, eds., The Secret Diary of William Byrd of Westover (Richmond: Dietz, 1941), 272.

¹⁶Ibid., 276.

Lowens¹⁷ and Temperly¹⁸ assert that, since Urania contained music from English country psalmody sources (with the exception of a half dozen attributed to Lyon), fusing tunes and English tunebooks were already in general circulation in the Colonies by this time. Francis Hopkinson, a signer of the Declaration of Independence, is credited as the first American to compose a fusing tune according to the Temperly and Manns definition. "Psalm Four" from A Collection of Psalm Tunes (Philadelphia, 1763) is not of the standard type described by Lowens. Rather, it is a mere delayed bass voice entry, containing text overlap.

Although Hopkinson is credited with the first American fusing tune, it is William Billings who seems to be "the first of the New England tunesmiths to produce original fusing tunes."¹⁹ The term tunesmith is defined as a fashioner of tunes to metric texts and is applied specifically to singing masters. As with the Hopkinson works, these tunes, found in The New-England Psalm-Singer (Boston, 1770), are not of the standard type. They follow the optional chorus style of Britisher William Tans'ur,²⁰ adding credence to Lowens' belief "that Billings was actually pouring his ideas into a familiar mold. . . ." ²¹ He goes so far as to say:

¹⁷Lowens, 245.

¹⁸Temperley and Manns, Fusing Tunes, 32.

¹⁹Ibid., 36. ²⁰Ibid., 20, 36. ²¹Lowens, 246.

Billings fuging-tunes are not really typical examples of the idiom in the heyday of its popularity. The compositional techniques he uses are not typically American; they are markedly similar to those used by his English contemporaries. . . ."22

The first "standard" (i.e. based on Joseph Stephenson's fuging third text phrase) American fuging tune, "Psalm 122" by Amos Bull, is found in John Stickney's The Gentleman and Lady's Musical Companion (1774). But according to Temperley:

It is Andrew Law's Select Harmony that decisively establishes this type. Five of the eight original tunes in the two editions of 1778 and 1779 conform more or less to the standard design. . . ."23

These are Amos Bull's "Psalm 21," A. Deaolph's "Psalm 136," Alexander Gillet's "Farmington," Abraham Wood's "Worcester," and an anonymous tune (misattributed to Oliver Brownson), "Norwich."

By the time of Daniel Read's first publication in 1785, American tunebooks were reaching the height of popularity. Read rode the crest of the wave, his tunebooks making him "one of the most prominent musical figures of the post-Colonial era."²⁴ Richard Crawford's The Core Repertory of Early American Psalmody, containing 101 sacred compositions most often published in America between 1698 and 1810, lists nine Read compositions, six of which

²²Ibid., 239.

²³Temperley and Manns, Fuging Tunes, 37.

²⁴Lowens, 159.

are fugging tunes.²⁵ Temperly notes "his fugging tunes include more of the 'standard' type than any other composer's."²⁶ The fact of his re-publication and this assessment of his compositional style explain in part why his music helped establish the popularity of American fugging tunes.

To summarize, reasons for fugging tune popularity in America both echo and oppose reasons for their prevailing English parish use. As in Great Britian, there was an American outcry for reform of "the Old Way of Singing." This outcry led first to the use of English tunebooks and later to publication of early American music textbooks which either used English music or were based on English models. Contrary to England, where tunebooks were considered as an adjunct to worship in Anglican parish churches, the American counterpart flourished because of the singing school movement which had become "a thriving capitalistic enterprise with an ever-expanding market for teachers and tunebooks."²⁷ The public demand and selection caused by these schools led to a "standard" fugging tune type that,

²⁵Richard Crawford, editor, The Core Repertory of Early American Psalmody, Vol. XI-XII of Recent Research in American Music, 14, vols., ed. H. Wiley Hitchcock (Madison: A-R Editions, 1984), v-vii.

²⁶Temperley and Manns, Fugging Tunes, 45.

²⁷Timothy Smith, "Congregational Singing in Colonial New England: Problems Addressed by the Singing-School," Journal of Church Music XXVI/7 (September 1984), 13.

although based on English models, never crystallized as a norm in England.

While it is true that William Billings was a truly individual talent, his early fuging tunes were not written in the typical American style; standardization of the idiom had not yet developed. When it did, the model was not William Tans'ur's optional chorus but Joseph Stephenson's fuging third text phrase. Daniel Read's publications, during the heyday of the singing school movement, contain fuging tunes that follow this "standard" form more often than any other composer. Consequently, his music can be said to have helped establish the wide popularity of fuging tunes in America.

CHAPTER II

DANIEL READ

Early Life

Daniel Read was born on November 16, 1757 in Attleborough (Attleboro), Massachusetts. His American lineage dates back to John Read (1598-1685) of Seacunck (Seakonk), Rhode Island (present day Rehoboth, R.I.). John's son, Daniel (1655-1710), was one of thirty men granted land that later became the Town of Attleborough in 1694. The composer's grandfather, Daniel II (1680-1740) was quite prominent in Attleborough. To him was born the composer's father, Daniel III (birth and death unknown), a well-known Attleborough farmer and precinct clerk. The composer, Daniel IV, was the eighth of eleven children born to Daniel and Mary (White) Read.

Little is known of the composer's childhood and adolescence. A biographical memoir by George Frederick Handel Read, the composer's son, tells that Daniel's early days were spent working at his father's farm.¹ He had little schooling--according to George only "one quarter of

¹George Read, Memoir of Daniel Read, cited in Vinson Bushnell, Daniel Read of New Haven (1757-1836): The Man and His Musical Activities (Ph.D. dissertation, Harvard University, 1979; Cambridge, Massachusetts: Harvard University), 471.

his life and that a country school!"² His interest in mathematics led, at age eighteen, to a job as surveyor for Bristol County, Massachusetts. Just prior to this employment, he seems to have gone to Connecticut for a comb-making apprenticeship.

Upon his discharge from a Connecticut service regiment in November of 1775, "he may have spent the winter of 1775-1776 teaching singing schools in the state of New York, where his military tour had taken him."³ After another enlistment with a Massachusetts regiment (1777-1778), he settled in Connecticut, most likely to begin a trade.

Bushnell conjectures that Daniel's musical training began in an Attleborough singing school taught by one of his older brothers, presumably Peter. Richard Crawford has found a copy of Billings' New-England Psalm-Singer (Boston, 1770) with the following, exactly reproduced inscription:

Pol[1?]y Pitcher, Hur Book
Peter Read Singing Master of Attleborough
of Attleborough 177[1?]⁴

His love for psalmody can be dated even earlier with an anecdote from George Read's memoir:

At the age of Ten he followed his father with his ox cart to Providence a distance of 8 or 10 miles, and expended the first money he ever possessed in the purchase of a Singing Book. . . .⁵

²George Read, Letter to George Hood preceding Memoir, cited in Bushnell, 470.

³Bushnell, 23. ⁴Ibid., 28, 51-52.

⁵George Read, Memoir, cited in Bushnell, 471.

It is quite possible that this book was William Tans'ur's Royal Melody Complete (London, third edition, 1765 or Daniel Bailey's 1767 American pirated version). An advertisement from the Providence Gazette of October 24, 1767, lists "'Tans'ur's Singing Books' among a number of titles 'just imported from London, via Boston'."⁶ Read's interest in organs could also be traced to early exposure to them in Providence. An anthem found in his earliest manuscript specifies an organ part.⁷

Read may even have been in contact with both Andrew Law and William Billings. Law was active in Providence as a student of Rhode Island College (now Brown University) and as a singing master. If Read knew the musical life of Providence, then contact with Law between 1771 and 1775 can be surmised. Given the same assumption, it is possible Read attended a Billings' singing school in 1774.

Creative Years

The product of Daniel Read's earliest creative work is found in a hand-bound oblong music manuscript book dated in his hand Saturday, July 9, 1777. It contains 148 original compositions, nine of which date from December, 1774, to April, 1776, with the rest undated, making him sixteen to eighteen years old for the dated tunes and nineteen years at its completion. According to Bushnell:

⁶Ibid., 47. ⁷Ibid., 16.

Among its tunes, plain tunes, set pieces, anthems, and canons, are no fewer than nineteen fusing tunes which, on the basis of their musical style, as well as their location in the chronologically arranged manuscript, fall into two distinct groups, the earlier nine reminiscent of the fusing tunes in Billings' New-England Psalm-Singer (Boston, 1770), the later ten in the style now generally regarded⁸ as more typically American [i.e. Lowens' "standard"].

Little is known of his musical work during the next five years. One can assume his duties as a soldier, his move to New Haven, and his establishment there of a general store kept him quite busy. Yet, he seems to have had some time for composing since, just prior to his move, two fusing tunes were published. Simeon Jocelin and Amos Doolittle's Choristers Companion (New Haven, 1782) contains "Stafford" and "Stratford," neither of which are found in Read's 1777 manuscript. George's memoir also notes that Read actually taught singing schools in and around New Haven in 1762.⁹

Read's musical activities during 1783-1784 were most likely confined to preparation for his tunebook The American Singing Book (New Haven, 1785). This is not only his most important publication, but in all likelihood "the most important one-composer tunebook in the history of American psalmody."¹⁰ Six tunes in this book are among Richard Crawford's list of most published sacred music in America.

⁸ Ibid., 7-8.

⁹ George Read, Memoir, cited in Bushnell, 473.

¹⁰ Bushnell, 76.

By 1786, Read and Amos Doolittle had begun a joint publication venture, The American Musical Magazine. The publication was the first of its kind anywhere in America,¹¹ and was issued in twelve monthly numbers through 1787.¹² It contained pieces by English and American composers, six written by Read. All of Read's compositions later found their way into The Columbian Harmonist.

Late in this same year, with a second corrected edition of The American Singing Book and a letter of recommendation signed by Ezra Stiles (President of Yale College), Samuel Walls (Professor of Divinity at Yale), and Samuel Austin (New Haven pastor), Read traveled to new and different places for the purpose of instructing singing schools.

The publication of The American Singing Book had reached its third edition by the fall of 1787. This and all subsequent editions included a Supplement, also available separately, containing twenty-five compositions by various authors. Five were Read's, though all but one had been previously published in his magazine. The Rules of Psalmody were part of the Supplement only when it was separately

¹¹Frank Metcalf, "Daniel Read and His Tune," The Choir Herald, XVII/4 (April 1914), 124.

¹²Charles Wunderlich, A History and Bibliography of Early American Musical Periodicals, 1782-1852, 2 vols., (Ph.D. dissertation, University of Michigan, 1962; Ann Arbor, Mich.: University Microfilms, 62-2810), I, 24.

published; when printed with The American Singing Book these rules were omitted since they were already included in the tunebook.

His next publication, when first proposed in June of 1788, was indeed impressive. An Introduction to Psalmody; Or, The Child's Instructor in Vocal Music was to contain a series of master and student dialogues on the rules of Psalmody, as well as rules for composition and a dictionary of musical terms, characters, and instruments. When finally published (1790), the dictionary and composition rules were absent. This is quite unfortunate since historians and theorists would have benefited from knowing Read's compositional thought processes and his understanding of dissonances.

Another important event of 1788 was the birth of Read's first child, George Frederick Handel Read, on May 21. The choice of names for this child of Daniel and Jerusha Read is noteworthy. Since Handel's Messiah is known to have been available in New Haven as early as December 29, 1785,¹³ it can be surmised that Read's respect for this Baroque master and his acquaintance with Handel's music began prior to the 1788 birth. It is sure that he had a copy before 1794 since Anthem for Christmas, modeled after Handel, was published that year.

¹³New Haven Gazette, December 29, 1785, cited in Bushnell, 80.

As previously mentioned, Read was responsible, with Amos Doolittle, for America's first music magazine. Another "first" came in 1793 with the publication of The Columbian Harmonist, No. 1. Read wanted to publish a book containing American compositions never before appearing in print. Of the thirty-three compositions in the book, thirteen were by Read (seven fusing tunes, six psalm tunes). Due to his responsibility as editor, Read corresponded with eight of the nine composers. From this correspondence can be gleaned information concerning his compositional viewpoints since he suggested minor changes in these composers' works.

None of Read's actual letters remain, having been sent to the respective composers. What has survived is a large corpus of letter drafts currently housed in the New Haven Historical Society archives. Because these are rough drafts, a certain liberality in grammar, punctuation, capitalization, and spelling exists. The author of this thesis has abandoned the practice of placing [sic] after every questionable word. All quotations from Read's letter drafts have been copied verbatim.

To Samuel Camp he wrote on March 5, 1793: "In Mattin the fourth, between Tenor & Bass in the 3d 7th & 10th bars are, in my opinion, inadmissible."¹⁴ Camp must have

¹⁴Letter Draft to Samuel Camp, composer, March 5, 1793, cited in Bushnell, 125.

disagreed because the tune was not included. In the same letter he wrote: "In Summons I have made some trifling alterations with a view of avoiding disallowed passages, filling the harmony or improving."¹⁵ Although there is no way to know if the changes were accepted, "Summons" was printed.

In a letter to Simeon Coan on March 19 one finds:

I . . . have concluded to publish five [pieces] provided the alterations I have made . . . are agreeable to you. the design of those alterations is principally to avoid those passages called disallowances. there are however still some disallowances remaining which for fear of hurting the Air of the music too much I have not undertaken to rectify.¹⁶

In a letter drafted April 23,¹⁷ Read asked Julius Caswell to alter the final bars of the Tenor in "Ordination" to become:

Example 1. Caswell, "Ordination" as altered by Read,
E major, Allegro mood, mm. 25-27b.



¹⁵ Ibid., 125.

¹⁶ Letter Draft to Simeon Coan, composer, March 19, 1793, cited in Bushnell, 125.

¹⁷ Letter Draft to Julius Caswell, composer, April 23, 1793, cited in Bushnell, 127.

He did not and it remained thus:

Example 2. Caswell, "Ordination" in The Columbian Harmonist No. 1, E major, Allegro mood, mm. 25-27b.



From these drafts some conclusions can be drawn.

First, Read had by this time made some decisions as to what was and was not allowable in composition. Second, he was willing to alter the music of others to fit his views of properly composed music, especially if the alteration, as in "Ordination," would correct possible defects in the Air. Third, he showed flexibility by leaving the music untouched if it would "hurt the Air." Finally, he considered the feelings of fellow composers enough to seek their permission to publish or alter any of their music.

Read published the fourth edition of The American Singing Book in this same year, 1793. It was sent, along with An Introduction to Psalmody and The Columbian Harmonist No. 1, to distributors in New York, Connecticut, Virginia, and Massachusetts. The fifth and final edition is known to have appeared by September 3, 1796.

Two further subscriptions for The Columbian Harmonist were published December 1794/January 1795 (No. 2) and March/April 1795 (No. III). The Columbian Harmonist

No. 2 appears to be the composer's most successful compilation. It contains the complete music from the Supplement, seven popular tunes from The American Singing Book, a Read tune from Benham's Federal Harmony, two previously unpublished Read tunes, and thirteen tunes from other American and British sources. Of the forty-nine tunes, thirty-two are included in Crawford's Core Repertory.¹⁸ By September of 1795, press announcements for The Columbian Harmonist No. 1, No. 2, No. III were made. This first version of 1795 is merely the three subscriptions bound together as one, each with its own pagination.

An important partnership was formed between Daniel and his younger brother Joel for the publication of The Columbian Harmonist (second edition, 1804). Because of this joint venture, many letters were written, the drafts which remain affording present-day historians invaluable information regarding the cost of printing, supplies, binding, and paper. Of interest to the present study, Daniel wrote much about the selection, retention, and correction of various tunes.

On July 2, 1804, he wrote to Joel about the inclusion and omission of previously printed tunes. Of his own compositions, he believed the following suitable for retention: "Adams," "Admonition," "Camden" ("with a little

¹⁸Crawford, Core Repertory, v-vii.

alteration . . ."), "Devotion," "Edenton," "Friendship," "Greenwich," "Lisbon," "Newport," "Providence," "Refuge," "Russia," "Sherburn," "Smithfield," "Stafford," "Supplication," "Victory," and "Winter."¹⁹

From another letter, dated August 14, he wrote to Joel:

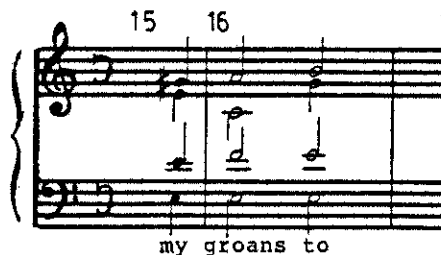
Of Dominion, Calvary, . . . Morning, Triumph, & Vespers I am doubtful whether the pages cannot be better filled; but if you know them to be popular I shall not object; very few if any observations concerning them have reached my ears.²⁰

Of those four, "Morning" and "Triumph" were printed.

"Calvary," which was not, ultimately became one of Read's most popular and reprinted compositions.²¹

In an August 16th letter, Read revealed the "little alteration" of "Camden" to which he previously alluded in the July 2 letter.²² It appears, in its original

Example 3. Read, "Camden" in The Columbian Harmonist No. 1, A minor, Allegro mood, mm. 15-16.



¹⁹Letter Draft to Joel Read, collaborator, July 2, 1804, cited in Bushnell, 273.

²⁰Letter Draft to Joel Read, August, 14, 1804, cited in Bushnell, 276.

²¹Crawford, Core Repertory, v-vii.

²²Letter Draft to Joel Read, August 16, 1804, cited in Bushnell, 278.

version from The Columbian Harmonist No. 1, with a dissonance set to the word "groans" in measure 16. When it finally appears in the third edition (not the second as planned), it is without the dissonance.

Example 4. Read, "Camden" in The Columbian Harmonist, (3rd ed.), A minor, Allegro mood, mm. 15-16.



This illustrates Read's growing preference for the more "correct" style of voice writing proposed by the "scientific musicians," a preference that would eventually lead him to revise, as editor, many of his tunes that appeared in the New Haven Collection (1810).

Another glimpse of this preference can be seen in a letter dated September 8:

Some of the tunes I should be ashamed to print in so incorrect a form had they not already appeared in print and gained a degree of popularity. But you will consider that I do not consult my own taste, so much of that of the publick; If I had consulted my own Taste solely you may be assured the book would have been a very different thing.²³

Even though reluctant to include incorrectly composed tunes, Read, always the astute businessman, published what he believed the general public wanted to sing.

²³Letter Draft to Joel Read, September 8, 1804, cited in Bushnell, 282.

From a historian's viewpoint, it is fortunate that Daniel entered this partnership with Joel. From Daniel's viewpoint, it was disastrous. In his original March 12th proposal, Daniel had decided to use movable type instead of copper plate engraving. He asked Joel to secure a printer. Unknown to Daniel was the fact that his brother's chosen printer had never set music by movable type. The resultant delay was exasperating for Daniel. Although the preparation was completed September 8, 1804, the first copies did not reach Daniel until April 6, 1805. The book was so full of errors that an errata page had been added. After a couple of weeks' examination, Daniel had an additional errata and apology page printed and sent to Joel for inclusion. It seems Joel had been bothered enough over the printing problems. One of the distinguishing features of Joel's copies is his omission of the additional errata page.

For Read's next publishing venture, The Columbian Harmonist, third edition, he chose to continue using movable type. His collaboration, though, was with a nephew, Ezra. October 23, 1806 was the date of the proposal, on March 20, 1807 he was ready for press, and the books were in his possession by August 5. As to be expected, the book was "Corrected, Improved, and Enlarged." There was no errata page, it had new tunes to replace old ones, and the number of compositions was up from 86 to 102, with 26 from English sources.

The fourth and final edition of The Columbian Harmonist appeared November 6, 1810. No correspondence is available concerning its printing and music selection. It is evident that Read's tune book business had dropped considerably, due, no doubt, to the influx of English music, and the public's desire for "solemn" worship. Whereas the third edition title page lists four sellers of his book, the fourth edition gives only two. Read did not even bother to secure a new copyright, merely reproducing the one from the previous edition. As to the tunes, he replaced four American tunes (two by him) with five previously published English tunes. Clearly, the rise in popularity of English psalmody was both coloring his decisions about music to include and affecting the sale and distribution of this final edition.

Final Years

The popularity of Read's music, and American compositions in general, had been eroding for quite some time, due to a growing disdain of American music and an adoption of music, chiefly European, written according to the rules of musical "science." The American Singing Book and The Columbian Harmonist, No. 1 of 1793 had been devoted exclusively to American compositions. Seventeen years later, the final edition of The Columbian Harmonist had thirty English compositions. Collections of American origin

devoted entirely to English music were becoming widespread. To carry the banner "Selected from the Most Celebrated European Authors" was to carry the seal of approval.

Strong evidence to support the idea that Read's influence on New Haven musical life was declining is seen in an advertisement from the October 5, 1813 Connecticut Herald: "A Singing School, By Andrew Law, Will be opened at Mr. Amos Doolittle's Room, on Thursday and Friday evening of this week, at half past 6 o'clock."²⁴ Law, who was unable to start a New Haven school in 1804, 1808, and 1812, was now proposing to teach thorough bass and composition of music in two evenings!

Read's preference for more correct composition has been mentioned earlier: altering dissonance in his own music, correcting other composer's music, and revealing his dislike for publishing music "in so incorrect a form."²⁵ But another fact points to his growing awareness of new types of composition. For the publication of The New Haven Collection of Sacred Music in 1818, Read, as editor, included six of his own tunes, three of which are inscribed as "Corrected by the Author." The corrections afforded "Greenwich," "Lisbon," and "Winter" include the addition of thirds to triads, cadences with the tonic root in the

²⁴Connecticut Herald, October 5, 1813, cited in Bushnell, 367.

²⁵Letter Draft to Joel Read, September 8, 1804, cited in Bushnell, 282.

soprano, removal of parallelisms, and correction of some improperly resolved sevenths. This re-working may be attributed in part to Read's purchase, sometime before 1816, of a pipe organ and his subsequent harmony work with it.

An advertisement in the Connecticut Journal of December 8, 1818, lists two theory books known to have been in Read's possession: John Wall Callcott's A Musical Grammar (1806) and August Friedrich Kollmann's An Essay on Musical Grammar (1806).²⁶ How early Read had these is sheer speculation for his only mention of them is in an 1832 letter to Eleazer Fitch concerning his unpublished "Musica Ecclesia." But since both books were available in the United States by 1818 (Callcott, 1810 and Kollmann, 1817), one may assume Read owned them around that time. He no doubt used these two books for harmony instruction at his pipe organ.

The preparation of "Musica Ecclesia" was the consuming passion of Read's old age. His intention was to furnish a large tunebook, the proceeds of which would be donated to the American Home Missionary Society of New Haven. The correspondence of 1829 to 1832 surrounding the writing of this book is interesting to view, showing Daniel in complete agreement with the trend to reform worship music. In fact, he hinted that he was capable of correcting the music of such reformers as Lowell Mason and Thomas Hastings. He

²⁶Connecticut Journal, December 8, 1818, cited in Bushnell, 382-383.

spoke of the need to keep harmony agreeable to the best rules of composition.²⁷ He told of studying the Messiah and the Creation and of his harmony work at the organ. He argued against the adoption of European art music as hymn music by taking "scraps cut out of the oratorios of [Handel, Haydn, Mozart, and Beethoven], patched up and altered to make metre of them. . . ." ²⁸ This shows Read, as always, keeping abreast of the times, continually trying to improve his skills. He was far from ignorant of some of the masters' works.

Read was extremely disappointed when the Society, in 1832, turned down his request to publish the large work. Their reasons ranged from lack of funds to lack of interest. A more likely reason was that, regardless of how Read felt about music, he was still linked to the production and publication of the now disdained American music.

This was to be Read's last work. Though he continued to labor in his general store and, presumably, continued to sell his tunebooks, he never again published. He died four years later on December 4, 1836.

²⁷Letter Draft to Sam Merwin, pastor, February 3, 1829, cited in Bushnell, 402.

²⁸Letter Draft to Sam Merwin May 7, 1829, cited in Bushnell, 414.

CHAPTER III

TUNEBOOK INTRODUCTIONS

The American Singing Book

Daniel Read is known to have written two tunebooks, The American Singing Book and The Columbian Harmonist, and one instruction book, An Introduction to Psalmody; or, The Child's Instructor in Vocal Music. He produced the first music magazine in the United States, The American Musical Magazine. He had an editorial role in The New Haven Collection of Sacred Music. In addition, the New Haven Historical Society is in possession of two manuscripts, one an early pre-publication document, the other his famed "Musica Ecclesia," a large, unpublished collection of hymns. This section will deal with pertinent information, extracted from the two tunebook introductions, concerning dissonance. The two manuscripts and the other books are outside the scope of this thesis.

The American Singing Book was published in five editions between 1785 and 1796. Conflicting publication dates are to be found in various bibliographic sources. Table I lists the edition dates according to their source.

The first edition title page reads: The American Singing Book; / or / A New and Easy Guide to the Art of

TABLE I
 SUMMARY OF PUBLICATION DATES FOR
 THE AMERICAN SINGING BOOK
 BY BIBLIOGRAPHIC SOURCE

Edition	Britton	Bushnell	Evans	Evans Supplement
1st	1785	1785	1785	....
2nd	1786	1786	....	1786
3rd	1792	1787	1787	....
4th	1793	1793	1793	....
5th	1795	1796	1795	....

Psalmody. / Designed for the Use of Singing Schools in
America. / Containing in a plain and familiar Manner, the
 Rules of Psalmody, together with a / Number of Psalm Tunes,
 &c. / Composed by Daniel Read, Philo Musico. / Sing ye
Praises with Understanding. / Psalm XLVII.7 / New
Haven: Printed for and sold by the Author. 1785.

Some assumptions can be drawn from the title page.
 First, "New" does not mean "first ever;" a more likely
 meaning is "of recent origin." Second, its primary use was
 in American singing schools, hence, the need for psalm
 singing instructions and music to sing. Third, the "Rules
 of Psalmody" were indeed "in a plain and familiar manner."
 So plain was the introduction to The American Singing Book

that "long quotations from it were utilized by compilers of a number of tunebooks."¹ Fourth, this is one of the few books exclusively devoted to music by one composer. As Britton's statement points out, most tunebooks were by "compilers," people who collected music from other composers. Indeed, except for the 1786 magazine, Read officially became a tunebook composer/compiler with the publication of the Supplement for the third edition of The American Singing Book, an occupation he continued when he wrote, compiled, and edited music for The Columbian Harmonist. Fifth, his choice for a Biblical quotation is apropos considering his keen concern, as a singing master, for proper music instruction² and education,³ as well as a chorister's necessary understanding of the music's text.⁴

The "Rules of Psalmody" are found on pages five through eight, a set of six numbered lessons plus an extra lesson of

¹Allen Britton, Theoretical Introductions in American Tunebooks to 1800 (Ph.D. dissertation, University of Michigan, 1950; Ann Arbor, Mich.: University Microfilms, 1505), 173.

²"Indeed it may be proper for any one, while learning the rules, to endeavour to cultivate his voice; having a master to instruct him. . . ." Daniel Read, The American Singing Book, 1st ed. (New Haven: for the Author, 1785), 23.

³"It is requisite for all those who wish to attain to the art of singing, that they first get a good knowledge of the six lessons. . . ." Ibid., 23.

⁴"The music should always conform to the words rather than the words to the music. . . . Let singers therefore pay more attention to the words which they sing. . . ." Ibid., 24.

assorted items all containing music examples and illustrations. The accompanying text, or "Explanation" of the lessons is found on pages nine through twenty-three. Of these, lesson five is germane to the subject of dissonance.

One of the largest in The American Singing Book, lesson five deals with the different "moods of Time." The New England composers "measured time by a system of symbols which indicated not only meter and pulse but to a certain extent tempo."⁵ This is in practice only, for as Worst points out, these composers "referred to meter as 'time,' and to tempo as 'mood.'"⁶ There are nine different moods: four in common time, three in triple time, and two in compound time. Figure 1 gives the "moods of Time" according to Read.⁷

A footnote was added to the Allegro mood in the third edition of The American Singing Book in reference to marking one beat in one second of time:

This is agreeable to the directions given by most Authors but many skilled practitioners in music are of the opinion that the greatest part of our modern-compositions, marked with this mood, require a considerably slower movement; and I must confess, that

⁵John Worst, New England Psalmody, 1760-1810: Analysis of an American Idiom (Ph.D.dissertation, University of Michigan, 1974; Ann Arbor, Mich.: University Microfilms, 75-00857), 91

⁶ Ibid., 91.

⁷Read, The American Singing Book, 1st ed., 14-15.




ADAGIO	Has 4 beats in a bar. 1 Semibreve fills a bar. (a slow movement) 1 beat in 1 second.
	
LARGO	Has 4 beats in a bar. 1 Semibreve fills a bar. (a quicker movement) 4 beats in 3 seconds
	
ALLEGRO	Has 2 beats in a bar. 1 Semibreve fills a bar. (a slow movement) 1 beat in 1 second.
	
2 - 4 2 from 4	Has 2 beats in a bar. 1 Minim fills a bar. (a quicker movement) 4 beats in 3 of Largo.
3 - 2 3 to 2	Has 3 beats in a bar. 3 Minims fill a bar. (a slow movement) 1 beat in 1 second.
3 - 4 3 from 4	Has 3 beats in a bar. 3 Crotchets fill a bar. (a quicker movement) 4 beats in 3 seconds.
3 - 8 3 from 8	Has 3 beats in a bar. 3 Quavers fill a bar. (a very quick movement)
6 - 4 6 to 4	Has 2 beats in a bar. 6 Crotchets fill a bar. (a slow movement) 1 beat in 1 second.
6 - 8 6 from 8	Has 2 beats in a bar. 6 Quavers fill a bar. (a quicker movement)

Fig. 1--The "moods of Time"

I am myself much in favour of their opinion. This, however, must be submitted to the judgment of the masters of the different schools."⁸

After explaining the various moods, Read told his students why notes have different values according to the mood and why some moods have symbols while others have numbers. Following the explanation is a paragraph on the proper performance of these moods that begs repeating because of the insight it gives on Read's character and concern.

The performing of several moods in their proper time, is a matter which should be well attended to; and yet singers often fail in this point. That some moods are quicker and some slower, all agree, yet some will sing every mood alike, or so near alike that the difference is scarcely perceptible. This in many pieces especially in such that change from one mood to another, entirely frustrates the design of the composer and ruins the musick. Others again will sing all moods too slow: This is so common that many persons who profess to be good singers will scarcely allow it to be an error. It is generally most prevalent in those companies where the spirit of musick is upon the decline, and the singers grown dull and indifferent about singing; they will then drag on heavily through a piece of musick and render it not only a burden to themselves, but disagreeable to all who hear them. On the other hand some may err by beating time too fast; this error is sometimes found in persons who are⁹ possessed with too great a share of ostentation.

If this is not enough, there follows an explanation on the construction of a handmade pendulum for use as a metronome: a metal ball and string held at different specified lengths and swung over a perpendicular line. This

⁸Daniel Read, The American Singing Book, 3rd ed. (New Haven: for the Author, 1787), 17.

⁹Read, The American Singing Book, 1st ed., 16.

follows earlier traditions of time beating, including Billings' pendulum description from his tunebook The New-England Psalm-Singer (Boston 1770).

In conjunction with the "moods of Time" is a discussion of accent. Read, in the extra, unnumbered lesson, treated accent in music as one of the four graces or ornaments of music, the others being the trill, "Mark of Distinction," and "Transition." The "Mark of Distinction" is a dash placed over a note head to instruct a person to sing the word for that pitch distinctly. The "Grace of Transition" is "an unnotated ornament used by singers ad libitum to fill in melodic leaps, usually thirds."¹⁰ Read defined accent as "a certain force of the voice upon particular notes,"¹¹ going on to describe the placement of accent in a measure of music:

Authors generally say that in common time where the bar is divided into two parts the accent should be on the first, where it is divided into four parts it should be on the first and third; in triple time it should be on the first beat in every bar; and in compound time on the first part of each beat in every bar.¹²

He agreed "that this is the best general rule that can possibly be given for the accent in music. . . ." ¹³ Yet he is concerned that strict adherence to this rule will cause unnatural accents for the lyrics, accenting

¹⁰Worst, 176.

¹¹Read, The American Singing Book, 1st ed., 24.

¹²Ibid., 24. ¹³Ibid., 24.

unimportant words or syllables. Regardless of the degree of strictness, this does make clear where Read believed accents should fall in a measure. This helps in defining rhythmic placement of dissonance.

There is absolutely no direct reference in The American Singing Book to dissonance. However there is one indirect statement about dissonance and one peripheral statement about composition. In the section "of Tones and Semitones" from lesson six, Read said:

The fifth also always contains just seven Semitones, for if it contained one less it would be the same with the greater fourth. . . . [adding the footnote] It is granted a lesser fifth is found in one place, viz. in ascending from B to F, but then it is exactly the same as the greater fourth, containing the same number of semitones.¹⁴

The "greater fourth" is his term for the tritone. As shall be seen in the discussion of The Columbian Harmonist, Read considered this an imperfect concord.

Read's quote on composition is as interesting as it is silent about the creative process. It is found in the third edition's new Preface:

In the rules, explanations, &c. which precede the music, I have not attempted to say anything upon music composition, because I consider it as a subject of sufficient magnitude to fill a volume of itself; and because I apprehend but few of those who attend common singing schools, (for whose use this book is principally designed) do it with a view of attaining to the knowledge of the rules of composition.¹⁵

¹⁴ Ibid., 20.

¹⁵ Read, The American Singing Book, 3rd. ed., 3.

Read's enigmatic comment on composition is appropriate for a tunebook user but unpropitious for anyone desiring to understand his procedure.

The Columbian Harmonist

The history behind the printing of The Columbian Harmonist is more diverse than its predecessor. Read divided this tunebook into three subscriptions. Later he combined them into one book, published in four editions. To further cloud the situation, an unauthorized, pirated edition was printed and sold, without Read's knowledge. Unlike The American Singing Book, which had few content changes in the introduction and tunes, The Columbian Harmonist changed from edition to edition. The basic material for the combined editions came from the separate subscriptions. In merging these subscriptions, Read continued to update the music selection and the introduction for the remaining editions. As with The American Singing Book, various publication dates are found. Table II lists the edition dates according to source.

The title page of the first subscription reads: The / Columbian Harmonist, / No. 1 / Containing / First. A Plain and Concise Introduction to Psalmody fitly calculated / for the use of Singing Schools. / Second. A choice Collection of New Psalm Tunes of American Composition / By Daniel Read / Author of The American Singing Book / New Haven: Printed

TABLE II
 SUMMARY OF PUBLICATION DATES FOR
 THE COLUMBIAN HARMONIST
 BY BIBLIOGRAPHIC SOURCE

Edition	Britton	Bushnell	Evans	Shaw/ Schoemaker
No. 1	1793	1793	1793	....
No. 2	1795	1795	1795	....
No. III	1795	1795	1795	....
No. 1, 2, III (separate)	1795	1795	....	....
No. 1, 2, III (continuous)	....	1797	1795	....
2nd	1804	1805	....	1804
3rd (pirated)	1806	....	....	1806
3rd (authorized)	1807	1807	....	1807
4th	1810	1810	....	1810

for & Sold by the Editor Sold also by R. Atwell & by the principal Book Sellers in the United States / [Coppys (sic) Right secured agreeable to the Statute].

Some assumptions can be made from the title page as well as from comparisons to Read's first tunebook title page. First, the "Introduction to Psalmody" is described as "concise," an apt term, for Read re-designed and condensed the "Rules of Psalmody" from The American Singing Book.

Second, his main market is still the singing school. Third, this tunebook is called a "Collection of New Psalm Tunes of American Composition." Read no longer devoted an entire tunebook to his compositions, choosing now to embrace works of other American composers. This is important, for while other compilers included English music in their books or devoted entire collections to European music, Read staunchly continued to publish and promote American music. Though the American Musical Magazine (1786), the Supplement (1787), and The Columbian Harmonist No. 2 (1795) contained some English compositions, not until the third edition of 1807 did Read earnestly bow to public demands for European ("Scientific") pieces. Fourth, that Read considered his occupation as compiler is seen in the word "Editor," one who prepared for publication the material of others. Fifth, Read's distribution had increased with the addition of R. Atwell and other book sellers in the United States. Sixth, while no Biblical quote appears, a copyright line is included on the title page rather than within the tunebook as in the fourth edition of The American Singing Book.

The entire "Rules of Psalmody" for The Columbian Harmonist No. 1 is confined to only six pages as opposed to the nineteen pages of rules and explanations in The American Singing Book. The format is altered so that terse explanations are side by side with the music examples. The two tunebooks contain almost identical information with one

major exception. Unlike the hazy information on discords in The American Singing Book, a direct, straightforward table of concords and discords is given by Read in all of The Columbian Harmonist introductions (Fig. 2).¹⁶

Gone are the terms "greater" and "lesser" mentioned in The American Singing Book. In their place is written the now standard terminology "major" and "minor." This worked well for seconds, sevenths, thirds, and sixths. Problems arose when attached to fourths and fifths. What is currently termed a "perfect fourth" Read called a "Minor fourth." What is now termed a "tritone" Read named a "Major fourth" or a "Minor fifth." What is now known as a "perfect fifth" Read called a "Major fifth." When comparing these terms with the interval tabulation, the indication is that Read was still thinking of greater or lesser number of semitones: a Major fourth has a greater number of semitones than a Minor ("Lesser") fourth, and so on.

The concord and discord descriptives reveal the same problem. Read understood the "Major fifth" as "A Perfect Concord." He understood the "Minor fourth" as "A Discord," here and in his letter to Julius Caswell. Read's difficulty was with the "Major fourth/Minor fifth"--the tritone. In labeling it "A very Imperfect Concord" he admitted its special properties. As an isolated interval, it is

¹⁶Daniel Read, The Columbian Harmonist No. 1, (New Haven: for the Author, 1973), 8.

CONCORDS AND DISCORDS

A table of all the Intervals contained in an Octave, both CONCORDS and DISCORDS with the number of semitones in each Interval.

Number of Intervals	Names of the Intervals	
12	Octave or 8th	A perfect Concord.
11	Major seventh	Discords.
10	Minor seventh	
9	Major sixth	Imperfect ConCORDS.
8	Minor sixth	
7	Major fifth	A Perfect Concord.
6	Minor fifth	A very Imperfect Concord.
	Major fourth	
5	Minor fourth	A Discord.
4	Major third	Imperfect ConCORDS.
3	Minor third	
2	Major second	Discords.
1	Minor second	
0	Unison	The most Perfect Concord.



Fig. 2--A list of ConCORDS and Discords

dissonant; as part of a vertical sonority, such as the half-diminished seventh chord in Example 12, "Shereburn" or the dominant seventh in Example 27, "Freetown," it is much more accommodating and acceptable as a concord. In giving it two names and two listings in the "Example of Notes" ("F" up to "B" as an interval of a fourth, "B" up to "F" as an interval of a fifth), it could be surmised that Read considered this as two intervals were it not for the inclusion of the footnote in the first edition of The American Singing Book as previously discussed. Both the concord labeling and the dual names show the limitations of his strictly intervallic approach. While he may have recognized the problems of the tritone, he was not able to solve them theoretically.

CHAPTER IV

DISSONANCE IN DANIEL READ'S FUGING TUNES

Definition

The formulation of a dissonance definition for Read's compositions requires difficult decisions regarding the primacy of rule or practice. Should only written evidence, practical evidence, or some type of common ground be relied on for a definition? How does one cope with such a lack of written evidence? As was seen in his tunebook introductions, Read was aware of intervallic dissonance. Yet, ironically, he omitted any reference to compositional use of dissonance, further compounding the problem.

Fortunately, another document sheds light, albeit dim, on Read's approach to composition. In a letter to Julius Caswell drafted April 23, 1793, Read wrote of three "disallowances" concerning new music for the publication of The Columbian Harmonist No. 1. The first "disallowance" restricts the use of two or more perfect concords in succession, either ascending or descending. The third forbids the counter (alto) to sound above the treble. It is the second "disallowance" that speaks of dissonance:

For discords viz 2ds 4ths or 7ths to be taken between the bass and any upper part in the accented part of a bar except when one of the parts is stationary and the

other moves from a concord to a discord and is again immediately followed by a discord [sic; concord undoubtedly intended].¹

Notice that what is omitted from this statement is any reference to discords between voices other than the bass, such as a major seventh between the soprano and the alto. When analyzing the music, ample illustrations of dissonance between voices other than the bass can be found. Therefore, a dissonance definition must take this into account. The rule makes a distinction between the bass and other voice parts--the music does not.

The quote above is Read's "rule" for dissonance treatment. The statement that follows these three "disallowances," though, is his idea of practice: "I do not pretend to say that my music is altogether exempt from such passages but the above are some of my general rules."² In other words, when put into practice, general rules can be shaped to fit a composer's need. Even the most cursory glance at Read's music (and many of the following examples) discloses this bending of the rules, particularly in his use of parallel fifths and octaves.

In analyzing Read's music, the author of this paper chose to combine theory and practice into a workable definition. Dissonance, as found in Read's fusing tunes, is

¹Letter Draft to Julius Caswell, cited in Bushnell, 126.

²Ibid., 126.

reckoned intervalicly between any two voice parts as based on the list of discords from The Columbian Harmonist No. 1 introduction: minor 2nd, major 2nd, minor 4th, major 4th/minor 5th, minor 7th, and major 7th.³

Special consideration will be given the minor (perfect) 4th and the major (augmented) 4th/minor (diminished) 5th. Due to current understanding of inversion theory, and in deference to Read's letter, the minor 4th will be considered dissonant only between the bass and another voice. Because of its intervalic instability, the writer will consider the major 4th/minor 5th as a single dissonance, realizing that Read's description "a very Imperfect Concord" is correct in a harmonic context. The current term "perfect 4th" will be used for Read's minor 4th; likewise "tritone" will replace Read's major 4th/minor 5th.

The investigation will consider three major points: metric placement of dissonance, structural occurrence of dissonance, and the occurrence of dissonance as text painting.

Metric Placement

In approaching metric placement of dissonance in Read's music, the first task is to decipher the symbols used as meter signatures, known as "moods." The following is an explanation (condensed by this author) of the two most

³Read, The Columbian Harmonist No. 1, 8.

prevalent moods of time to be found in the fugging tunes

composed by Daniel Read:

Allegro--two beats in a bar, one semibreve fills a bar, minim as the beat note, one second of time to each beat (but agreeing it might require a considerably slower movement);

3 to 2--three beats in a bar, three minims fill a bar, one minim as the beat note, one second of time to each beat.

Of the two, Allegro is the most common mood, appearing in eighteen complete fugging tunes from the American Singing Book and nineteen complete fugging tunes from the various editions of The Columbian Harmonist. By comparison, the mood 3 to 2 appears in no complete fugging tune from The American Singing Book, nor is it found in any Read fugging tune from the various editions of The Columbian Harmonist. The only primary use of this mood in a fugging tune is in the opening homophonic section of "Annapolis" and "Charlestown" from The American Singing Book and in the fugging section of "Complaint" from The American Singing Book. A secondary use of this mood is at a double ending. Often, Read chose to put in a 3 to 2 mood measure when the anacrusis of the fuge was a minim, rather than to add an extra measure. These, too, were tallied with the Allegro mood. It also occurs in the final, two-measure cadence of "Barrington" from The American Singing Book, but since this is so slight, it was included as part of the Allegro mood tally. To complete the account, the Largo mood appears once in

The American Singing Book ("Barnstable") and the 3 from 4 mood once in The Columbian Harmonist No. 1 ("Winsor").

The second task is to decide where the accent falls in these two moods. According to Read's placement of the "grace of accent," it would fall only on the first beat. If this is the case, then few examples of dissonance occur on this accented beat. In fact, of the 42 fugging tunes surveyed for this thesis, only 20 dissonances were found on the first beat of the measure, thirteen of which involve "grace of accent" dissonances at cadential points. This tally of 20 first-beat dissonances omits "Barnstable" from The American Singing Book which, because of its gross misbarring and overly ornate style reminiscent of early Methodist singing, presents many intractable problems.⁴

Current theory organizes accent in successive ranks. The downbeat is still recognized as the strongest place of accent;⁵ but the upbeat of a measure, that is, the pulse immediately preceding the downbeat, has a secondary degree of strength.⁶ In this study, accent is considered as falling on beats one (downbeat) and two (upbeat) in the

⁴Robert Stevenson, "The Eighteenth-Century Hymn Tune," Inter-American Music in Review II/1 (Fall, 1979), 1-33. Also see Temperley, English Church Music, I, 211-213.

⁵"Downbeat," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), V, 598.

⁶"Upbeat," The New Grove Dictionary of Music and Musicians, XVIX, 456.

Allegro mood and beats one (downbeat) and three (upbeat) in 3 to 2 mood.

Accordingly, Category 1, "Downbeat Accented Dissonances," signifies dissonances falling on the beginning full, half, third, or quarter portion of the first beat in Allegro mood and 3 to 2 mood. This category, the least common in Read's fugging tunes, covers "grace of accent" dissonances.

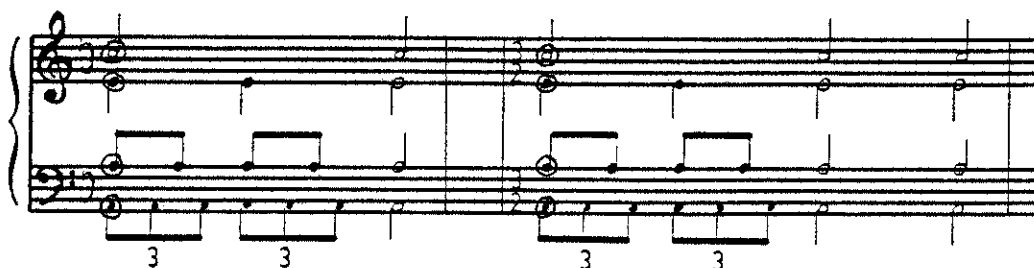


Fig. 3--Contrived measures, in Allegro and 3 to 2 mood, with possible locations of Category 1 dissonances.

Category 2, "Upbeat Accented Dissonances," denotes dissonances falling on the beginning full, half, third, or quarter portion of the second beat in Allegro mood and the third beat in 3 to 2 mood.

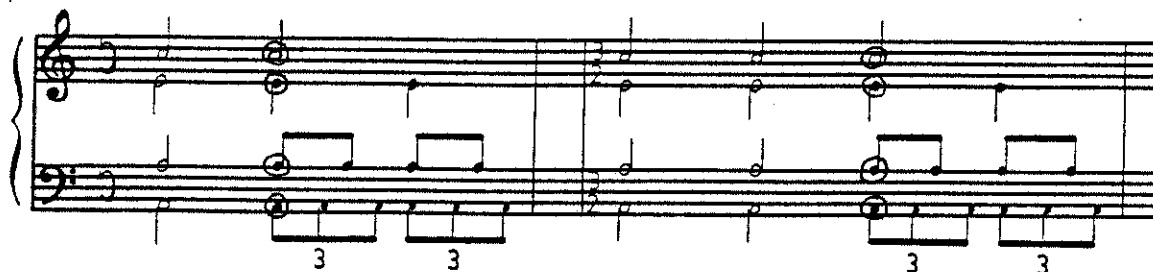


Fig. 4--Contrived measures, in Allegro and 3 to 2 mood, with possible locations of Category 2 dissonances.

Category 3 dissonances, "Rhythmically Prominent Unaccented Dissonances," fall on the second half of the beat note or its corresponding beginning third or quarter.

Fig. 5--Contrived measures, in Allegro and 3 to 2 mood, with possible locations of Category 3 dissonances.

Category 4 dissonances, "Rhythmically Insignificant Unaccented Dissonances," are found on any remaining third, quarter, or eighth portions of either half of a beat note.

Fig. 6--Contrived measures, in Allegro and 3 to 2 mood, with possible locations of Category 4 dissonances.

That this placement is most common is not unusual, following as it does the lead of European music of the time.

In the following subsections, various examples of dissonance from the three metric placement categories will be presented. Each is representative of the various categories; no attempt to be exhaustive has been made. Indeed, it should be said of all examples found in this chapter that they were selected in order to best illustrate Read's dissonance treatment.

All of the examples were drawn from fugging tunes found in either the American Singing Book (3rd or 4th edition) or The Columbian Harmonist. For The Columbian Harmonist, the earliest edition to contain the piece will be listed.

Downbeat Accented Dissonances

"Smithfield" shows an example of a downbeat accented dissonance. At the second half of beat two in measure 27,

Example 5. Read, "Smithfield" in The Columbian Harmonist No. 2, E minor, Allegro mood, mm. 27-28.

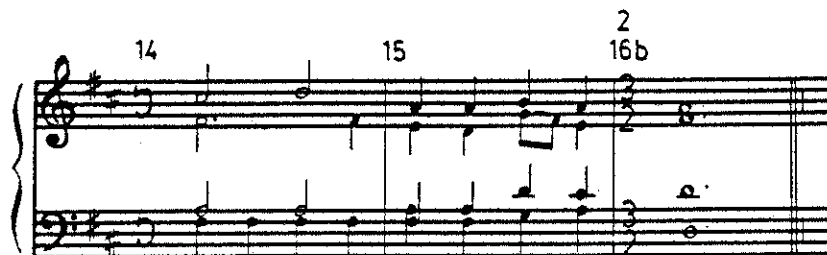


the soprano is dissonant with the alto at a minor seventh, resolving in disjunct oblique motion. The soprano outlines

a B minor seventh chord. The downbeat of measure 28 contains an E minor seventh chord with its dissonant minor seventh between the bass/alto and soprano. The resolution is still disjunct oblique since the soprano is continuing its arpeggio.

"Charleston" reveals a downbeat accented dissonance at a point immediately preceding a cadence. All voices at this

Example 6. Read, "Charleston" in The American Singing Book, D major, Allegro mood, mm. 14-16b.



point are converging at the homophonic close of the fugging tune. At the downbeat of measure 15, the alto is dissonant with the tenor, which has crossed the bass, at a minor seventh. The alto resolves to the tonic note by conjunct motion, contrary to the leaping tenor. The final cadence begins at the upbeat of measure 15 and concludes in the next measure. Note the descending cadential motive found in the alto voice measure 15, beat two. This characteristic figure will be discussed in more detail in the subsection "Cadential Points of Dissonance."

From "Supplication," another downbeat accented dissonance is found. Here the accented dissonance of

Example 7. Read, "Supplication" in The Columbian Harmonist No. 1, E minor, Allegro mood, mm. 22-23.



measure 23, beat one, is approached as a resolution of two unaccented dissonances from the last divided half beat of measure 22. This series begins, on the rhythmically prominent unaccented portion of beat two in measure 22, with the tenor a major second from the bass, resolving to a minor third and becoming a dissonant tritone with the moving soprano at the rhythmically insignificant portion of the same beat. As this resolves on the first beat of measure 23, two possible analyses exist. One view is that the alto note "E" is dissonant with the tenor and not part of the G major harmony of the soprano, tenor, and bass. A preferable view is that the ultimate resolution comes on the second beat as an E minor chord, thus making the tenor dissonant with the alto at an inverted minor seventh and the alto and bass dissonant at a perfect fourth. Since measures 24 and 25 are cadential six-four measures in E minor, this second analysis is a more logical one. Motion of the dissonance in this passage is entirely conjunct, resulting in smooth voice lines.

This final example of downbeat accented dissonance from "Human Frailty" is difficult to explain. This is actually

Example 8. Read, "Human Frailty" in The American Singing Book, G minor, Allegro mood, mm. 7-8.



the cadence passage immediately prior to the composition's fuging section. Its unusual aspects, though, preclude its discussion in the subsection "Cadential Points of Dissonance." In measure 7, the alto is involved in a passing figure at the rhythmically prominent portion of beat one. The dissonance is a minor seventh with the bass which resolves by contrary conjunct motion. At the same portion of beat two, the alto returns to the identical note, the flat-VI scale degree of G minor. The proper motion of this scale degree is toward the dominant tone, which is how it resolved at beat two. But in this case, the music shows the flat-VII degree at measure 8. This poses a problem, for the soprano is simultaneously descending by step to the leading tone. The dissonance thus created at the downbeat of measure 8 is a minor second between the soprano and alto.

Three possible explanations exist. The alto note of measure 8 could be a printer's error. If this is true, then

the most likely note is "D" not "F." Unfortunately, in the four editions this writer was able to inspect, the error was never corrected. Another explanation would view the alto part as a continuation of the weaving melodic pattern begun at the end of measure 6. Ending the pattern on "F-sharp" would have created a melodic augmented second, a possible compositional faux pas. One could speculate that Read felt it necessary to avoid this interval. If this is the case, the real question is not why the alto ends on "F" but why the soprano ends on "F-sharp?" Melodically, the leading tone "F-sharp" is the closest scale degree to tonic; so Read's choice for the soprano note is logical. However, at a similar half cadence situation in measures 15-16 of this composition, the tonic note drops to "F" and not "F-sharp" making the dominant minor. If there is an error in this measure, the writer believes it to be with the "F-sharp." Since a majority of the minor key half cadences in The American Singing Book use a minor dominant, one can assume that a minor dominant was intended here. A final possible explanation exists: that there is no error. Temperley believes that many of the so-called errors in this type of music were completely acceptable to both writers and singers.⁷ Whether this is Read's error, or the printer's error, or an intended effect, one cannot be sure.

⁷Temperley, The Music of the English Parish Church, 1, 192-193.

Upbeat Accented Dissonances

An example of an upbeat accented dissonance is found in "Supplication." On the second beat of measure 20,

Example 9. Read, "Supplication" in The Columbian Harmonist No. 1, E minor, Allegro mood, mm. 20-21.



the soprano is dissonant at a major second with the bass. The approach is conjunct, the resolution is disjunct. Interestingly, on the rhythmically prominent unaccented portion of measure 20, beat two, the soprano leaps to a note consonant with the bass and dissonant with the alto, due to imitation. The alto is the true dissonance, a perfect fourth from the bass and a second from the soprano. It finally resolves by conjunct motion on the first beat of measure 21, contrary to the soprano and the leaping bass.

"Fidelity" shows another example of an upbeat accented dissonance. The approach of the dissonant soprano in measure 12, beat two, is from a repeated note. The first beat has the soprano as consonant. On the second beat, the soprano is dissonant with the tenor at a major seventh, resolving conjunctly. The movement of the lower three voices causes an immediate dissonance with the tenor and

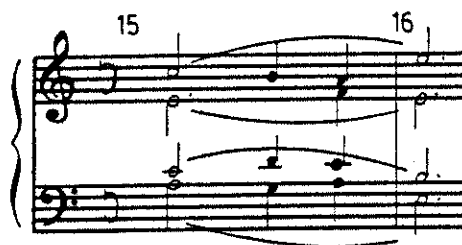
Example 10. Read, "Fidelity" in The American Singing Book, A major, Allegro mood, mm. 12-13.



bass at a minor seventh and the alto at a tritone. The resolution of the minor seventh is in contrary conjunct motion while the tritone resolves in similar conjunct motion. Notice how the soprano accented "C-sharp" resolves upward as a major seventh retardation and the unaccented "D" resolves downward as a minor seventh.

"Calvary" illustrates an upbeat accented dissonance caused by a sustained note. The tenor, at beat two of

Example 11. Read "Calvary" in The American Singing Book, A minor, Allegro mood, mm. 15-16.



measure 15, is dissonant with a sustaining alto at an inverted minor seventh, the alto being the root of a first inversion minor dominant seventh chord. The tenor's motion toward the dissonance is oblique conjunct, resolving with conjunct contrary motion.

From "Shereburne" comes another illustration of a category two dissonance. The half-diminished seventh chord

Example 12. Read, "Shereburne," in The American Singing Book, D major, Allegro mood, mm. 4-5.



on the second beat of measure 4 contains two dissonant intervals, the minor seventh and the tritone. Here, the minor seventh between the soprano and alto is approached and resolved conjunctly with contrary motion. Aurally, the impression is conjunct motion to the tritone, but because of previous voice crossing, it is approached disjunctly and resolved conjunctly. Both approach and resolution are accomplished with contrary motion.

These few examples of both downbeat and upbeat accented dissonances serve to illustrate the control Daniel Read exerts over accented dissonances; Example 6 from "Human Frailty" is the exception rather than the rule. Other accented dissonances will be found in the section "Structural Occurrence."

Rhythmically Prominent Unaccented Dissonances

As stated earlier, dissonances on rhythmically prominent unaccented beats are prevalent. The writer

believes these to be more freely controlled yet not so free as to disrupt the music. Measure 29 of "Zion" is at once unorthodox and conventional. The soprano, below the alto

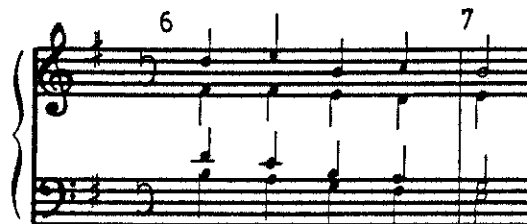
Example 13. Read, "Zion" in The Columbian Harmonist No.1, D major, Allegro mood, m. 29.



voice on the first beat of measure 29, is consonant with the other voices. On the unaccented portion of the first beat, the alto doubles the sustaining soprano voice, the two being dissonant with the tenor at a tritone. This doubled note is the fifth of a diminished vii triad, a good doubling when the triad's fifth is in the soprano. The resolution is quite conventional given the situation: the alto moves contrary to the tenor while the soprano moves parallel with it. All voice leading is conjunct and results in a smooth leading to a first inversion tonic chord at the second beat.

From the fugal tune "Greenwich" comes an example of two unaccented seventh chords, the first a half-diminished seventh, the second a dominant seventh. Because these are seventh chords, two dissonances are involved. In the half-diminished seventh chord on the unaccented portion of beat one, measure 6, the soprano is dissonant with the alto

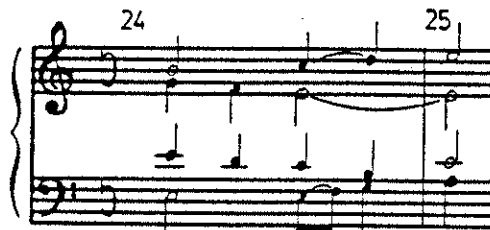
Example 14. Read, "Greenwich" in The Columbian Harmonist No. 2, E minor, Allegro mood, mm. 6-7.



at a minor seventh. At the same time the tenor is dissonant with the alto at a tritone. Since the alto repeats, the two dissonances are approached obliquely. The lower three voices are moving in successive first inversion chords causing the tritone tenor and alto to resolve parallel to a perfect fourth. The dissonant soprano resolves disjunctly in parallel motion to a perfect fifth. With the dominant seventh on the unaccented portion of the second beat, the approach to both dissonances is with conjunct contrary motion. The soprano and alto still contain a dissonant seventh, but the tritone has moved to the soprano and bass. The seventh resolves in conjunct contrary motion to a fifth as the tritone resolves in similar conjunct motion to a fifth.

"Barrington" contains multiple examples of simultaneous unaccented dissonances. In measure 24 at the unaccented portion of beat one, the alto and tenor are both dissonant with the bass, the alto at a minor second, the tenor at a minor seventh. The approach and resolution is conjunct

Example 15. Read, "Barrington" in The American Singing Book, A minor, Allegro mood, mm. 24-25.



oblique as they move in parallel thirds against a stationary bass. Simultaneously, the alto is dissonant with the soprano at a tritone, resolving in conjunct contrary motion. The resolving concord is brief as the bass moves through the rhythmically insignificant unaccented dissonance of a major seventh against a now stationary alto. On the last unaccented beat of the measure, the soprano is dissonant with the alto at a minor seventh. The motion is again conjunct oblique, the resolution coming on the first beat of measure 25. As in a previous example, two possible analyses could be made: the soprano as a member of a G major triad with the alto as dissonant or the soprano dissonant with the alto. The latter follows the underlying harmony of E minor.

Another example on rhythmically prominent unaccented dissonance comes from the tune "Doxology." The tenor at the unaccented portion of beat two in measure 15, is dissonant with the bass at a perfect fourth and the alto at a major seventh. The tenor's approach is conjunct and its resolution disjunct. An aural impression of similar

Example 16. Read, "Doxology" in The American Singing Book, F major, Allegro mood, mm. 15-16.



motion is created; but because of voice crossing, the resolution of the major seventh is actually accomplished with contrary motion. The fourth, though, is resolved by parallel motion.

As can be seen, these dissonances, while handled more freely by Read than accented dissonances, nonetheless still show the same care for voice movement and range. Other examples of rhythmically prominent unaccented dissonances will be discussed in the section "Structural Occurrence."

Rhythmically Insignificant Unaccented Dissonances

Dissonances found on rhythmically insignificant parts of the beat are quite frequent in Read's compositions. All of the music examined by this author contained this type of dissonance. "Refuge" reveals many different treatments. Measure 2 contains two illustrations of rhythmically insignificant unaccented dissonances. On the second eighth note of beat one, the bass movement creates a passing dissonant perfect fourth with the tenor, a dissonant minor second with the soprano, and a dissonant minor seventh with

Example 17. Read, "Refuge" in The Columbian Harmonist No. 1, E minor, Allegro mood, m. 2.



the alto. Both the approach and resolution are conjunct oblique. The fourth eighth note of beat one shows another dissonant minor seventh between the alto and the bass. Again, the voice approaches and resolves by conjunct oblique motion.

From the same composition another rhythmically insignificant unaccented dissonance is found. This example

Example 18. Read, "Refuge" in The Columbian Harmonist No. 1, E minor, Allegro mood, m. 5.



shows, in measure 5 at the second and fourth eighth note of the first beat, a more standard treatment of this type of dissonance, a passing dissonance in one voice only. The tenor passes through a dissonant minor seventh with the bass and a tritone with the alto at the second eighth note. The

approach and resolution is conjunct oblique. The same voice continues moving to another dissonant minor seventh (inverted) with the soprano on the fourth eighth note. The approach is conjunct with a disjunct contrary resolution, due to a leaping soprano. Both Examples 15 and 16 are likely to be a notated "grace of transition."

"Vespers" also illustrates a dissonance on an insignificant portion of the beat. The tenor is dissonant

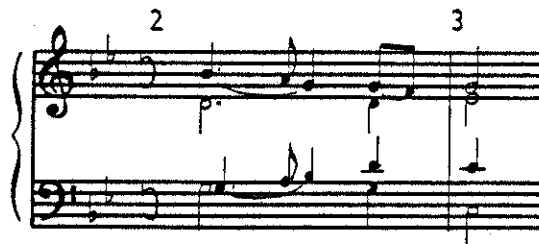
Example 19. Read, "Vespers" in The Columbian Harmonist No. 1, B-flat major, Allegro mood, m. 3.



with two voices on the eighth sixteenth note of the first beat, the bass at a major second and the alto at a minor second. Motion of this dissonance is conjunct with the alto and disjunct with the moving bass, resolving in contrary direction. Neighbor figures of this type are common to the style and are used to propel the rhythmic motion.

Another illustration of a neighbor figure used to create rhythmic interest can be seen in "Human Frailty." On the last eighth note of the second beat of measure 2, the soprano is dissonant with the bass at a minor seventh.

Example 20. Read, "Human Frailty" in The American Singing Book, G minor, Allegro mood, mm. 2-3.



Again the approach is conjunct with the resolution contrary disjunct motion.

Dissonances on insignificant portions of a beat are almost always notated graces of transition or neighboring tones and are consequently used to fill in leaps or generate rhythmic motion. Other illustrations of rhythmically insignificant unaccented dissonances will be found in the following sections.

Structural Occurrence

The three form-producing elements in tonal music are motives, cadences, and tonal levels.⁸ In the fugging tunes of Daniel Read, two of the three apply: motives and cadences. These pieces never stray from their established tonal centers except with temporary tonicization of the dominant at a half cadence. As with certain incipient binary forms, there is often only the slightest hint of motion toward the dominant with no modulation per se.

⁸Gene Cho, professor, Lecture given at North Texas State University, Denton, Texas, September 21, 1984.

Concerning cadence and motive, both are applicable form-creating elements and both are areas of study for dissonance treatment.

Cadential Points of Dissonance

Standard cadential formulas are prevalent in this music, the majority being authentic. Problems exist in attempting to subcategorize them into perfect (chord root in the soprano and bass) and imperfect (other chord members in the soprano and/or bass). Textbook definitions of these subcategories are based on music with melodies in the soprano. This becomes inadequate since fugal tune melodies are located in the tenor. The author has chosen to omit any reference to a supposed "perfection" or "imperfection" of the cadences. Rather, they will be identified in the following format: type, concluding tenor scale degree, concluding soprano scale degree. Scale degrees will be figured from a composition's tonic, regardless of mode, in a movable "do" system.

For example, a dominant to tonic cadence in the G major mode with "G" in the tenor and "B" in the soprano will be called an authentic 1, 3 cadence as in Figure 7. Likewise, a tonic to dominant cadence in the E minor mode with "D" in the tenor and "F-sharp" in the soprano will be called a half 3, 1 cadence as in Figure 8.



Fig. 7--Contrived authentic 1, 3 cadence in G major.



Fig. 8--Contrived half 3, 1 cadence in E minor.

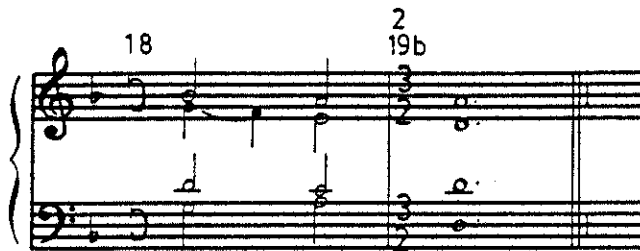
Location of cadences in this music will be divided into three areas: final cadences (FC) at the end of the composition, middle cadences (MC) at the end of the homophonic section and before the fusing section, and inner cadences (IC) at various points before and after the middle cadence.

One of the most common cadential formulas in Read's music is an authentic cadence with a pre-dominant chord that includes a dissonant seventh. The term "pre-dominant" here means the chord prior to the dominant, usually a type of sub-dominant function or altered dominant function chord. The pre-dominant seventh cadence is more standard than a

cadential six-four pattern. The rhythmic placement of this dissonant seventh is in two categories heretofore mentioned: unaccented prominent and unaccented insignificant portions of the beat. What becomes immediately apparent is the melodic pattern common to many of these cadences: a descent from the fourth scale degree to the tonic.

"Naples," shows a normal cadence involving a pre-dominant seventh with the descending motive. This is an authentic 1, 5 FC. The downbeat of measure 18 shows a

Example 21. Read, "Naples" in The American Singing Book,
D minor, Allegro mood, mm. 18-19b.



minor chord. The alto moves in conjunct motion to an unaccented rhythmically prominent minor seventh above the bass, resolving in contrary motion to a minor dominant chord.

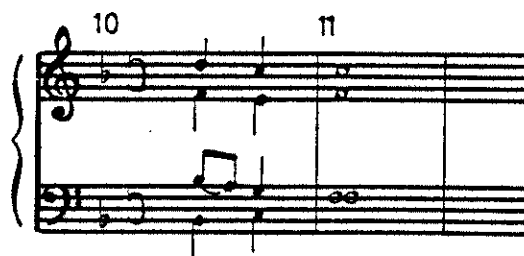
"Human Frailty," gives another version of the same pattern as an authentic 1, 3 IC. The only difference between Examples 21 and 22 is that here the falling melodic pattern and, consequently, the dissonant minor seventh, is located in the tenor at measure 3.

Example 22. Read, "Human Frailty" in The American Singing Book, G minor, Allegro mood, mm. 3-4.



An illustration of a pre-dominant seventh chord on a rhythmically insignificant unaccented beat portion is found in the tune "Morning." This is an authentic 1, 5 MC.

Example 23. Read, "Morning" in The Columbian Harmonist No. 1, F major, Allegro mood, mm. 10-11.



The motivic tenor, on beat two of measure 10, moves in conjunct motion from an octave to a major seventh and resolves in contrary motion.

This cadential pattern, so common to Read's style, becomes a standard formula in many of his compositions. "Stafford," contains four cadences, three of which use a pre-dominant seventh chord. Except for the text, the first and last are identical. This is the first, an authentic 1, 1 IC. It is repeated later as an authentic 1, 1 FC.

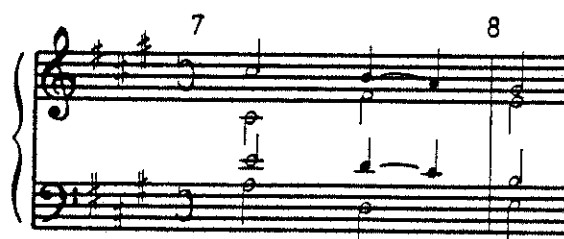
Example 24. Read, "Stafford" in The American Singing Book, A major, Allegro mood, mm. 3-4.



The soprano and tenor simultaneously move on the first beat of measure 3, with the tenor and bass forming a major seventh. The movement is conjunct, resolving in contrary motion.

Cadence number two, from the same composition, follows an identical pattern, but becomes, instead, a half 5, 3 MC.

Example 25. Read, "Stafford" in The American Singing Book, A major, Allegro mood, mm. 7-8.

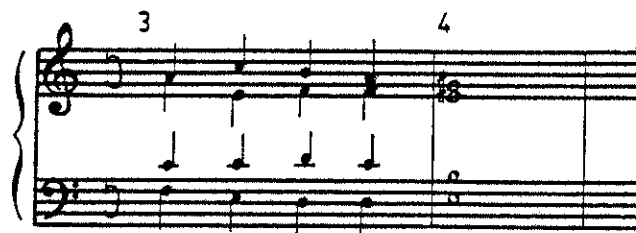


Here, the major seventh dissonance between the tenor and bass is at the unaccented portion of beat two in measure 7.

Although a certain amount of repetitiveness seems apparent with this cadence pattern, Read frequently alters the mold. Most often this alteration is accomplished with the addition of a second pre-dominant chord or an ornamentation to the dominant chord.

From the composition "Admonition" comes an illustration of the former. This is a half 5, 3 IC. On the second beat

Example 26. Read, "Admonition" in The Columbian Harmonist No. 2, A minor, Allegro mood, mm. 3-4.



of measure 3, the soprano and alto are dissonant at a tritone, resolving in conjunct oblique motion. The tenor then supplies the minor seventh dissonance with the bass, resolving in conjunct contrary motion. Beat two, then, contains two pre-dominant chords, a diminished chord on ii followed by a minor seventh chord on iv.

"Freetown," illustrates an ornamented dominant chord. This is an authentic 1, 1 MC. The final quarter beat of measure 8 contains a pre-dominant chord with a dissonant major seventh on a rhythmically insignificant portion

Example 27. Read, "Freetown" in The American Singing Book, C major, Allegro mood, mm. 8-10.



of the beat. A dominant chord is found on the first three quarters of measure 9. On the last quarter beat, the alto moves conjunctly to a minor seventh with the bass and a tritone with the soprano, resolving in conjunct motion, similar with the bass and contrary with the soprano. The tenor ornaments the dominant chord by moving to a fourth with the bass on the last eighth beat creating an anticipation to the C major chord in measure 10.

"Madison," gives another example of an ornamented dominant chord. This is an authentic 1, 1 FC.

Example 28. Read, "Madison" in The Columbian Harmonist (3rd ed.), A minor, Allegro mood, mm. 25-26.



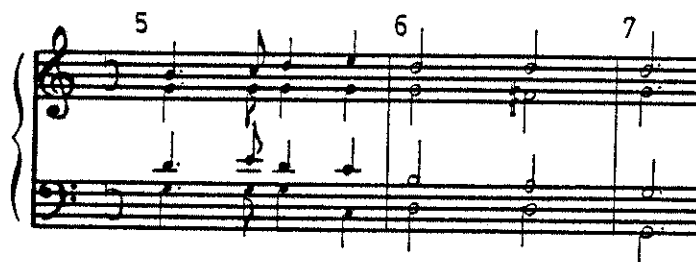
The pre-dominant seventh in measure 25 falls on the unaccented portion of beat one with the dissonant minor seventh between the tenor and bass. Here the approach is disjunct similar and the resolution is conjunct contrary. The soprano ornaments the dominant chord on the second beat with an 4-3 suspension. The occurrence of a suspension is quite rare in Read's style.

Other cadential structures involving dissonance exist in Read's music. These are the cadential six-four and other

various alterations and substitutions of the dominant chord. Of course, there are also non-dissonant cadences outside the realm of this thesis.

An unadorned example of the cadential six-four is found in "Devotion." This is a half 5, 2 MC. In measure 5,

Example 29. Read, "Devotion" in The Columbian Harmonist, (2nd ed.), C major, Allegro mood, mm. 5-7.



a passing tonic six-four is found on an insignificant portion of beat one. The dissonant soprano moves conjunctly against a stationary bass. The cadential six-four is found in measure 6. The dissonant fourth in the alto voice is approached through repetition, resolving conjunct oblique. As uncommon as the cadential six-four is to Read's style, a half cadence six-four is even rarer.

A substitution of the normal dominant chord is seen in "Annapolis." This is an authentic 5, 1 IC. A passing dissonant minor second between the alto/tenor and bass is found within the first beat of measure 2. The upbeat in measure 2 contains a diminished chord on vii instead of the normal dominant chord. The accented tritone dissonance is between the soprano and the alto/tenor. The resolution is

Example 30. Read, "Annapolis" in The American Singing Book, C major, 3 to 2 mood, mm. 2-3.



conjunct contrary with the alto and conjunct similar with the tenor.

"Stratford," shows an example of an augmented dominant chord. This is an authentic 1, 1 MC. On the first beat of

Example 31. Read, "Stratford" in The Columbian Harmonist No. 2, A minor, Allegro mood, mm. 11-12.



measure 11, the tenor intensifies the melodic interest with a neighboring tone on insignificant portions of the beat. The dissonance is with the bass and soprano at a major second. At the upbeat in measure 11, the tenor and soprano are dissonant at an augmented fifth creating an enharmonic augmented dominant. The dissonant tenor resolves by step on the last half beat.

In summary, cadential patterns in Read's fusing tunes are most frequently authentic with a pre-dominant chord

containing a dissonant seventh involved in a melodic pattern that descends from the fourth scale degree to the tonic. While an amount of cliché is seen, Read is capable of varying the formula. The dissonant seventh falls on unaccented and unaccented insignificant portions of the beat. Accented dissonances at cadence points are more likely relegated to the dominant seventh, diminished triad, augmented dominant, or cadential six-four. Half cadences can be found with dissonances similar to authentic cadences. Plagal cadences of any type, dissonant or not, are uncommon to Read's compositional style.⁹

Dissonance at Points of Imitation

The polyphonic portions of fugging tunes normally fall in the compositions' last section. Once a middle cadence concludes the opening homophonic section, each voice part enters in succession for the fugging section, followed by a homophonic close. As such, they comply to the "standard" form of Lowens. The most normal ordering of the imitative section is bass, tenor, soprano, alto, although other variations can be found. Imitation is not strict and is often abandoned by the time the fourth voice enters. It is at the point of entry, where the head motive occurs, that dissonance due to real imitation can be found.

⁹A notable example is the final "Amen" plagal cadence in Read's "A New Anthem for Thanksgiving" from The Columbian Harmonist No. III (New Haven: for the Author, 1795), 89-93.

This factor is illustrated in "Human Frailty." The head motive of this fugging section begins with a perfect

Example 32. Read, "Human Frailty" in The American Singing Book, G minor, Allegro mood, mm. 9-11.



fourth up, perfect fifth down. At the end of measure 10, when the soprano enters in strict imitation at the octave, the tenor is dissonant at a major second on the last half beat. Also dissonant with the bass at a perfect fourth, it resolves quickly to a unison with the soprano and a perfect fifth with the bass. Nonetheless, the soprano enters at a point of dissonance in order to continue following the imitation.

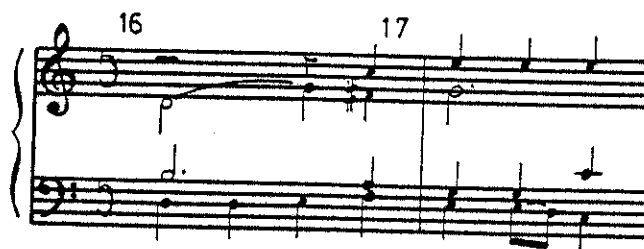
A noteworthy situation arises in "Zion." Two slightly altered motives are used, one remaining consonant, the other

Example 33. Read, "Zion" in The Columbian Harmonist No. 1, D major, Allegro mood, mm. 12-15.



A curious example is found in the fugging tune "Freetown." Read chose to write two fugging sections for this composition. The following example is from the first fugging section. Due to his horizontal approach to

Example 35. Read, "Freetown" in The American Singing Book, C major, Allegro mood, mm. 16-17.



composition, Read, in order to create smooth vocal lines in the bass and alto, wrote a neighbor figure at a half step on the last half beat of measure 16. This causes a dissonant minor second between these two voice parts. Not only does the soprano head motive imitation at the last quarter beat of measure 16 coincide with this, but it too is dissonant with the alto at a tritone, resolving in similar disjunct motion.

In the fugging tune "Russia," two voices enter at a point of dissonance in the fugging section as a result of imitation. When the alto enters on the last half of beat two at measure 8, the bass is temporarily dissonant at a major seventh, quickly resolving in conjunct motion to an octave. The soprano's entrance on the last half of beat two at measure nine is dissonant with both the alto and tenor at

Example 36. Read, "Russia" in The Columbian Harmonist
No. 2, A minor, Allegro mood, mm. 8-10.



a major second, and the bass at a perfect fourth that quickly resolves to a perfect fifth before the soprano moves disjunctly. The resolution is oblique with the alto and similar with the tenor. It is quite possible that, due to a printer's error, the soprano note is "B."¹⁰ If so it was never caught since all editions of the Columbian Harmonist that contain this piece show an "A."

Imitation is the central premise of the fugging tune; it is what makes a fugging tune "fuge." The conscious attempt to imitate a head motive leads to dissonance as other voices enter. Some motives are inherently more dissonant than others. Most dissonance occurs when the third voice begins its imitation and the other voices have continued their statement of the fuge. Therefore, the resultant dissonance is due to the continuation of free counterpoint rather than due to the head motive.

¹⁰Worst's transcription has "B" for the soprano note in measure 9. Worst, 397.

The Occurrence of Dissonance as Text Painting

The proof of text painting is by default difficult to justify, due in part to subjectivity and to lack of primary information from Read. The writer has been unable to discover epistolary evidence signifying Read's use. Were it not for some rather obvious examples in his fugging tunes, any discussion of text painting would be speculative indeed. All of the following examples contain dissonances of various kinds, some with discords intricately involved in the text painting, others with dissonance of a secondary nature. Because of these sure examples other less certain illustrations will be conjectured.

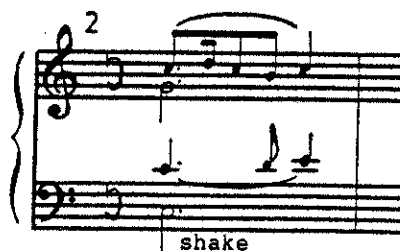
"New England" is an appropriate fugging tune to show obvious dissonant text painting. The poem is by William Billings and speaks of the American Revolutionary War and of the Colonial break from Great Britian's domination. Read set the first verse to music.

Let tyrants shake their iron rod,
And slav'ry clank her galling chains,
We fear them not, we trust in God,¹¹
New England's God forever reigns.¹¹

An upper/lower neighboring tone figure is used at the words "shake," "clank," and "galling." This figure is first presented in the soprano voice, not the usual tenor melodic voice. The neighboring tone figure on the first beat of

¹¹William Billings, "Chester," The New-England Psalm-Singer: or American Chorister (Boston: Edes and Gill, 1770), 91.

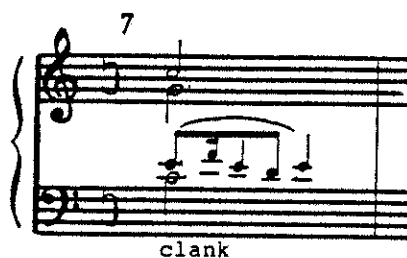
Example 37. Read, "New England" in The American Singing Book, C major, Allegro mood, m. 2.



measure 2 is approached and resolved by step with oblique motion. The upper neighbor is dissonant with the bass and tenor at a major second while the lower neighbor is dissonant only with the bass at a major seventh.

The figure appears for a second time in the tenor. On the first beat of measure 7, the upper neighbor is dissonant

Example 38. Read, "New England" in The American Singing Book, C major, Allegro mood, m. 7.



with the bass at a perfect fourth and the alto at a major second while the lower neighbor is dissonant with the bass and soprano at a major second.

The figure's final appearance is again in the tenor. At measure 8, the upper neighbor is dissonant with the bass at a major second and with the alto at a minor second.

Example 39. Read, "New England" in The American Singing Book, C major, Allegro mood, mm. 8-9.

The musical score for Example 39 consists of two measures, 8 and 9. It is written in C major and 4/4 time. The vocal line is in the soprano, alto, and tenor parts. The piano accompaniment is in the right and left hands. The lyrics 'gall - - ing chains,' are written below the vocal line. Measure 8 shows a vocal line with a dissonant minor seventh between the soprano and tenor on the second beat, and a dissonant major second between the alto and bass on the second beat. Measure 9 shows the resolution of these dissonances.

The lower neighbor is dissonant with the bass at a minor seventh. At this same point, the alto moves to a dissonant major second with the bass, resolving obliquely to an octave. The tenor's resolution on the second beat creates an accented dissonant minor seventh with the soprano which is approached and resolved obliquely. On the unaccented portion of beat two, the alto is dissonant with the bass at a minor seventh, resolving in contrary motion at measure 9.

The same composition contains another example of text painting on the word "iron." In measure 3, the tenor

Example 40. Read, "New England" in The American Singing Book, C major, Allegro mood, mm. 3-4.

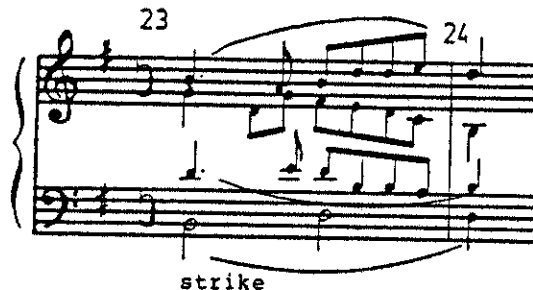
The musical score for Example 40 consists of two measures, 3 and 4. It is written in C major and 4/4 time. The vocal line is in the soprano, alto, and tenor parts. The piano accompaniment is in the right and left hands. The lyrics 'i - - ron' are written below the vocal line in measure 3, and 'rod,' is written below the vocal line in measure 4. Measure 3 shows a dissonant minor second between the soprano and alto on the first beat, and a dissonant minor second between the alto and bass on the first beat. Measure 4 shows the resolution of these dissonances.

and alto, while each consonant with the bass, are dissonant at a minor second on an insignificant portion of beat one.

The alto approaches and resolves conjunctly. The tenor approaches the dissonance in disjunct similar motion and resolves in conjunct contrary motion. The tenor's leap combined with the smooth motion of the alto adds harshness and strength to the setting of "iron rod."

From "Adams" comes another probable example of text painting. Isaac Watts' text of Psalm 2 says: "He speaks with vengeance in his eyes, / and strikes their spirits through."¹² At the word "strikes," the upper three voices take a flight of fancy. On the fourth eighth note

Example 41. Read, "Adams" in The Columbian Harmonist No. 1, G major, Allegro mood, mm. 23-24.



of the first beat in measure 23, three distinct dissonances are created. The tenor has an upper neighbor that is dissonant with the bass at a perfect fourth, resolving in conjunct motion, contrary to the leaping bass. The soprano simultaneously has a lower neighbor that is dissonant with the bass at a minor seventh, resolving in similar motion.

¹² Isaac Watts, The Psalmes of David Imitated in the Language of the New Testament, Vol. IV of The Works of the Late Reverend and Learned Isaac Watts, D.D., 6 vols. (London: for the Author, 1753), 3.

This same lower neighbor is dissonant with the alto at a major second as it approaches in disjunct and resolves in contrary motion. Within the second beat of this measure is contained an ingenious use of text painting. Both the soprano and tenor strike a note twice. The disjunct motion of the tenor creates a perfect fourth with the dissonant alto which resolves obliquely. Likewise, the disjunct motion of the soprano creates a major seventh with the dissonant alto which resolves obliquely. Note that the alto is the true dissonant note with the bass and is moving through a series of unaccented passing tones, one a major second, the other a minor seventh. The soprano has one more dissonant note, an upper neighbor at a major second with the bass. Its resolution comes at the first beat of measure 24 with contrary oblique motion.

"Complaint" uses a text by Isaac Watts about two friends who sit under ozier trees sharing their mutual woes. A subtle use of text painting occurs at the line

Example 42. Read, "Complaint" in The American Singing Book, E minor, Allegro mood, mm. 9-10.

min - - - - - gled

"And mingled all our cares."¹³ The lower three parts at measure 9 move in close order on the word "mingled." The tenor and bass move in conjunct motion to a tritone and resolve in contrary disjunct motion on beat two. The alto, on the second half of beat two, moves to a major seventh with the bass which quickly resolves in contrary motion.

Elsewhere in the same composition, all voice parts are involved in a falling motive on the word "drop" of the line "and drop alternate tears."¹⁴ In measure 28, the tenor

Example 43. Read, "Complaint" in The American Singing Book, E minor, 3 to 2 mood, mm. 28-30.

and soprano drop in similar motion resulting in a perfect fourth between the tenor and bass on the last eighth of beats one and two. At measure 29 the alto, beginning on a unison with the tenor, moves to a minor second on the last eighth of beat one. The tenor moves at the resolution by

¹³Isaac Watts, Horae Lyricae, Vol. IV of The Works of the Late Reverend and Learned Isaac Watts, D.D., 6 vols. (London: for the Author, 1753), 399.

¹⁴Ibid., 399.

momentarily crossing with the alto. On the following third beat, the tenor passes through a tritone with the bass and alto. The resolution in measure 30 is accomplished by contrary conjunct motion with the bass as the alto simultaneously moves in similar disjunct fashion. The tenor is involved in a changing tone figure during in measure 30. At the third eighth portion of the first beat, the tenor is dissonant with the soprano at a major seventh and with the bass at a perfect fourth. Its resolution with the soprano is disjunct to another dissonance of a major second, which in turn resolves with similar conjunct motion with the leaping at the second beat. The resolution of the perfect fourth occurs on the fourth eighth of the first beat when both the tenor and bass move in similar motion, the tenor disjunct and the bass conjunct. Here, the bass passing tone is dissonant with the soprano at a perfect fourth and at a minor seventh with the alto.

"Providence" presents a striking example of multiple text painting. The line from Isacc Watts' version of Psalm 69 reads "Behold the rising billows roll."¹⁵ Selected voice parts have an ascending and descending motive on the words "behold," "rising," and "billows." Measure 11 shows the bass motive moving up through a perfect fourth with the tenor on the fourth eighth of beat one and back down through a minor seventh with the alto on the fourth eighth of

¹⁵Watts, The Psalms of David, Vol. IV of Works, 65.

Example 44. Read, "Providence" in The Columbian Harmonist No. 2, A minor, Allegro mood, mm. 11-16.

beat two. The bass approach and resolution is conjunct oblique. Measure 12 shows the tenor and alto in parallel thirds imitating the bass on the words "rising" and "behold." The tenor moves up through a minor seventh on the fourth eighth of beat one while the alto has a minor second. At the second half of beat two, the tenor is dissonant with the bass at a minor seventh. The approach and resolution of the tenor and alto is conjunct oblique. The alto in measure 13 ornaments the figure, adding an extra upper neighbor. This ornament causes two dissonant perfect fourths with the bass and one minor seventh with the tenor. The tenor rises to an accented minor seventh with the bass and soprano on the second beat. When it resolves, the tenor is dissonant with the alto at a minor second on the second eighth of beat two. Another minor second appears on the last half of beat

two when the tenor is dissonant with the soprano and alto. The tenor resolves to a perfect fourth with the bass which in turn resolves to a major third. Conjunct oblique motion is used throughout by the tenor. The last appearance of the motive is found in the soprano of measure 15. It moves through a major second with the bass on the third eighth of beat one and an unaccented minor seventh with the alto on the last half of beat two. As before, the approach and resolution is conjunct oblique.

As seen in the foregoing examples, Read's more obvious attempts at text painting occur in text portions with active verbs, i.e., "shake," "clank," "strikes," "drop," etc. Less obvious usage happens at more descriptive words like "iron," or "billows." The setting fits the words well: harshness for "iron," repetition for "strikes," weaving for "mingled all our our cares," halting descent for "drop alternate tears." In these cases, the dissonance contributes to the overall effect of Read's text painting.

CHAPTER V

SUMMARY AND CONCLUSIONS

Daniel Read's Dissonance Treatment

Many possible avenues could have been followed to help discover the stylistic traits of composer Daniel Read. A look at his harmonic vocabulary, melodic characteristics, or rhythmic techniques would reveal much about Read as a musician. The treatment of dissonance, though, tends to embody all three of these of these aspects: harmony, melody, and rhythm. Therefore, a study of Daniel Read's dissonance treatment becomes a principal determinant of his compositional style.

An oft-discussed and undoubtedly pertinent influence on dissonance was the unschooled background of the New England composers. As far as Read's background can be determined, his own efforts were his only schooling. He learned and composed outside the direct influence of eighteenth-century European art music for much of his career. What influence there was came from the study of other composers' scores. Although Handel and Beethoven were known to him, it is likely that most of the music Read knew was by men as equally, or possibly more untrained than he. Read, because of his singular talent, was able to rise above this lack of

training in most of his works. While at times the results were less than perfect, much of his work is quite adequate and many compositions are unquestionably of high quality. Moreover, he succeeded in creating a distinctive and coalescent style.

As to his dissonance treatment, Read's assertion that his music is not "altogether exempt from such [disallowed] passages"¹ is true. Yet it is equally true that his fuging tunes are not replete with accented dissonances. In fact, if the "grace of accent" is what Read was actually referring to in the second rule, then accented dissonances fill a minuscule portion of the total picture of dissonance treatment. Even when the term "accented" is expanded to include both downbeat and upbeat pulses, his fuging tunes are hardly overrun with unexplainable dissonances.

The distinctive feature of Read's dissonance treatment as found in the fuging tunes is his concern for logical melodic direction. His careful control over accented downbeat and upbeat dissonances is, in most instances, well demonstrated. Exceptions are usually due to imitative procedures or, again, for the need to retain logical horizontal movement. Even Example 8, "Human Frailty," if not a printing error, is best explained as resulting from a supremacy of the horizontal over the vertical. Rhythmically

¹Letter Draft to Julius Caswell cited in Bushnell, 126.

prominent unaccented dissonances are handled more freely, yet with the same ear for smooth melodic lines. Dissonances on insignificant portions of a beat are almost always notated graces of transition or neighboring tones and, consequently, are used to fill in leaps or generate rhythmic motion. Read's tendency toward stepwise approach and resolution shows his concern for logical melodic direction.

At cadential points, the most common dissonance found is the minor or major seventh in the pre-dominant chord. The quality of the seventh depends on the mode of the composition, due to the fact that the third scale degree is also the seventh of the most common pre-dominant chord, IV or iv. The dissonant seventh can be found in cadences at any location: internal, middle, and final. At fusing points of imitation, dissonance most often occurs because of the layering of the various entrances. As more voices enter, more opportunity for dissonance occurs. In Read's need to keep the melodic line flowing, yet maintain motivic identity, he writes dissonance and allows it to remain. This dissonance happens either simultaneously with a voice entrance, or during the course of the head motive. There are some occasions when Read alters a motive to avoid dissonant intervals.

When dissonance occurs as text painting, Read's purpose is to heighten the dramatic sense of the words. This is especially true of texts with active verbs. Many of these

same verbs are used to describe melodic contour. Musicians speak of melodies that "drop" or movement that "shakes." It is this type of word that is best pictured musically. Descriptive words also receive dissonant treatment as part of Read's text painting. While not as obvious in intent, its presence is nonetheless discernible.

A final conjecture is that the dissonances in these tunes were accepted without much question. Melodic elaboration had been practiced for some time--"the Old Way of Singing"--and the free dissonances created by heterophony were still in the ears of singers and composers. Not everything of the old was completely discarded. As Temperly says of English parish psalmody, even inadvertent errors

were found acceptable in performance, and were often copied unaltered from edition to edition, and from collection to collection. We must assume that they represent the considered preference of the musicians concerned.²

A study of Read's tunes bears this out as well. Examples of the same dissonances, inexplicable by our standards, keep appearing in edition after edition even when the title page states them to have been corrected. One must assume that, at least for awhile, Read approved some of them. Not until the "scientific music" philosophy had changed Read's view does one find his music altered to fit eighteenth century standards of "correct" composition,

²Temperly, The Music of the English Parish Church, I, 192.

as in the New Haven Collection of Sacred Music (1818) for which he acted as editor and the unpublished "Musica Ecclesia" (1832).

Daniel Read's Role in the Development
of the New England Idiom

Irving Lowens, in his book Music and Musicians in Early America, devoted an entire chapter to Daniel Read. In that chapter, Lowens stated:

Aside from the inherent worth of his own compositions, Read should be remembered for several reasons: his key role in the development of the unique melodic-harmonic idiom characteristic of American composed music in the decades after the Revolution, and the importance of his music and compilations (even greater than those of his famed contemporary William Billings) in establishing the high popularity of the American fusing-tune.³

This thesis illustrates that part of Read's key role stems from his distinctive use of dissonance. Read was able to control many of the problems caused by contrapuntal writing regarding dissonances. This control is revealed in his treatment of dissonance at both accented and unaccented parts of a measure as well as at cadences and imitation points. His technique of coloring important or descriptive texts with dissonances shows him to be a composer of considerable skill.

Another avenue of influence was developed through his work as compiler for the various editions of The Columbian Harmonist. Read, in this capacity, was able to affect the

³Lowens, 159-160.

skill and craft of other composers. In a small way, he shaped the thinking of composers whose work would be found in many other compilations of the day. In a greater way, this shaping furthered the development of the unique American melodic-harmonic idiom.

Read's importance in establishing the popularity of American fusing tunes can be inferred from a number of facts. The extent of his re-publication has been well documented in Richard Crawford's Core Repertory of Early American Psalmody. A glance at The National Union Catalog of Pre-1956 Imprints reveals the numerous current library holdings of his original publications, 72 copies in 25 libraries. The records he kept, available as part of the letter drafts in the New Haven Historical Society archives, attest to the number of printings given each tunebook, and to their broad distribution. As previously suggested, whereas Billings' early fusing tunes adhere closely to European models, Read's fusing tunes exemplify the American use of the form more than those of any other composer. Finally, Read's dedication to publishing strictly American musical products (until economics and public taste dictated another course) vastly contributed to the American fusing tune's popularity.

When preparing a thesis one discovers several areas for further research. An examination of dissonance treatment in Read's other compositional forms (psalm tunes, anthems,

set pieces) would supplement this current study. The influence on dissonance of real and tonal imitation in a tune's fusing section would give a more detailed view of Read's melodic traits. The application of the theory of rhythmic stratification to Read's music would expand theorists' understanding of stratification and of Read's craft as a composer. A search of contemporaneous English theory texts to uncover the source of Read's "Rules of Psalmody" and a documentation of the use of Read's "Rules" by other composer/compilers would be an important contribution. This is an expansion of the idea, first proposed by Allen Britton, that many American tunebook compilers utilized long quotations from Read's first tunebook. A plotting of the various editions and versions of The Columbian Harmonist would reveal much about public acceptance and rejection of American and English sacred tunes. A survey of specific Read tunes as published in different American sources could disclose much about printing and editing variants. The examination of his two manuscripts, the 1777 pre-publication manuscript and his final work, "Musica Ecclesia" (1832), would further current knowledge of Read's growth as a composer. Most important, scholarly performance editions of Daniel Read's music would open a vast and vigorous repertoire for college and professional performance, as well as provide exciting music for Protestant worship today.

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