

**MUSICAL
JOTTINGS, USEFUL
AND HUMOROUS**

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Musical Jottings, Useful and Humorous by Joseph Proudman

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JOSEPH PROUDMAN

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MUSICAL JOTTINGS,

USEFUL AND HUMOROUS.



BY

JOSEPH PROUDMAN,

(Author of "Musical Lectures and Sketches.")

LONDON:

W. M. HUTCHINGS, 5, BOUVERIE STREET, FLEET STREET.

1872.

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P R E F A C E .

A LITTLE book, published in 1863,* was so favourably received, that the Author is encouraged to issue the present volume to the same constituency of musical amateurs to whom the former book was respectfully dedicated.

Interesting musical topics are once more handled in a free and popular manner, which it is hoped may make the subjects interesting to the general, as well as to the musical reader.

Several chapters are meant to bear upon the important question of Church Music, or Congregational Praise, which the Author believes to be the true music of the Church.

His own practical acquaintance with the teaching of Popular Psalmody has led to many of these pages.

Some Papers, which were read before the Tonic Sol-fa College, are placed before the reader as they were read by the Author.

To instruct and amuse is the design of this small volume.

STOKE NEWINGTON,
February, 1872.

* "Musical Lectures and Sketches."

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PART I.



PAPERS ON PSALMODY.

THE GIFT OF SONG THE MEDIUM FOR PRAISE.

PRESUMING two things—first, that all will agree with me in holding it to be a decent and desirable thing to utter praises to Almighty God; and second, that this should be the united act of *all the people*, each man contributing his share of praise, with the spirit and the understanding—let us consider “the gift of song as the medium for praise.”

The man who wonders why God has made the flowers, and decked the landscape so lavishly, will probably be surprised to hear, that music has its mission. But surely no Christian will think this a surprising thing, if it can be shown to be the fittest outlet for the emotions, in adoration, praise, and thanksgiving. There is the proper place for song in worship, and between the two extremes, viz., of those who believe only

in silent worship, and make "melody in their hearts," and those who attend only to fine music, and leave the heart out; the true place may be found in a refined, hearty, and spiritual exercise of congregational praise.

United song is the fittest medium for praise,—

1st. *Because it affords the means of united utterance.* If praises were uttered without tune, the result would be as the ravings of a mob, discordant and dreary. This necessity was met for ancient Israel, by the psalmists, whose sacred hymns were chanted by the people. Indeed, the precedents of sacred history are in favour of praise in song, from the time that Moses and the children of Israel sang their song of triumph, to the time when the children of Jerusalem sang "Hosanna!" or the cruel Jews only shouted "Crucify him, crucify him!"—from the time when the disciples and their Lord sang together their sacramental hymn, to the time when the Covenanters sang their comforting psalms in the desert, which neither cruelty, nor killing could quench.

As speech is necessary to thought, so is song to praise.

If music is anything, it is an emotional language. And what is praise but an emotional outgoing towards God? Real music is not merely a vocal, physical, or sensual enjoyment, any more than speech; both may be degraded in their uses, but both only become truly dignified, as they express soul and mind. But—
