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# I N T R O D U C T I O N

## TO THE GROUNDS OF MUSICK.

### P A R T I.




#### Of the SCALE of MUSICAL NOTES commonly called the GAMUT.

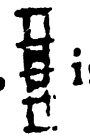
**T**HE Gamut is the lines and spaces marked with the letters A, B, C, D, &c. whereon Musick is written. The letters are the names by which those lines and spaces are called.


When notes ascend above, or descend below the stave, a ledger line is added whose name is readily known by attending to the order of the letters: for if a ledger line be added above the stave in tenor or treble, where the upper space is named G, its name must undoubtedly be A, the space then next above B, and if another ledger line were added above the first (as is sometimes the case) its name will be C, and so on. The same rule holds good with regard to the other parts.

The parts of church musick are commonly four, viz, *Treble*, *Counter*, *Tenor*, and *Bass*. The letters are placed on the *Treble* and *Tenor* stave in the following order.

<i>Treble and Tenor.</i>		<i>Counter.</i>		<i>Bass.</i>	
G	Sol.	A	La.	B	Me.
F	Fa.	G	Sol.	A	La.
E	La.	F	Fa.	G	Sol.
D	Sol.	E	La.	F	Fa.
C	Fa.	D	Sol.	E	La.
B	Me.	C	Fa.	D	Sol.
A	La.	B	Me.	C	Fa.
G	Sol.	A	La.	B	Me.
F	Fa.	G	Sol.	A	La.
E	La.	F	Fa.	G	Sol.
D	Sol.	E	La.	F	Fa.

The *Treble* and *Tenor* cliff is the same. It is always placed on G, the lower line but one, in the *Treble* and *Tenor* stave and is therefore called the *G Cliff*, and is thus marked, 

The *Counter* cliff thus marked,  is called the *C Cliff*, being always placed on that letter, which is the middle line of the *Counter* stave, and is now used only for this part of musick.

The third and last cliff is the *F Cliff*, used only in *Bass* and always placed on F, the upper line but one in the *Bass* stave, and is thus marked 

N. B. The above five lines are called a stave.

If either of the clefs be moved to another line or space, the letters in the order before placed, must all move with it; but in modern composition this seldom or ever happens.

Although there are more than seven places on the staff to be named by letters, yet there are but seven letters used, every eighth being the same repeated and they always keep the same order; wherever G is found, the next letter above is A, the next B, and so on, always reckoning both lines and spaces.

All notes of musick which represent sounds, are called in sounding of them, by four names only, viz, *Me, fa, sol, la.*\* *Me*, is the leading note, and when that is found, the notes on the lines and spaces above are called *fa, sol, la, fa, sol, la;* and those below *me, la, sol, fa, la, sol, fa;* after which *me* will come again; as in the following example of the *Treble* or *Tenor*.

The diagram shows two musical staves. The top staff is a Treble clef with a C-clef on the first line. It contains notes on the lines and spaces: C (me), D (fa), E (sol), F (la), G (me), A (fa), B (sol), C (la), D (fa), E (sol), F (la), G (me). Above the staff are two half-note symbols (1/2). Below the staff are two quarter-note symbols (1/4). The letter names 'me, la, sol, fa, la, sol, fa, me.' are written above the notes. The bottom staff is a Tenor clef with a C-clef on the third line. It contains notes on the lines and spaces: C (me), D (fa), E (sol), F (la), G (me), A (fa), B (sol), C (la), D (fa), E (sol), F (la), G (me). Below the staff are two quarter-note symbols (1/4). The letter names 'me, fa, sol, la, fa, sol, la, me.' are written below the notes.

In *Counter and Bass*, after finding *me*, the other notes are named in the same order.

There are said to be but seven natural sounds, every eighth sound being the same, and is called an *Octave*; therefore these sounds are represented by only seven letters. The sounds are called in musick *Tones*, five of them are called whole tones, and two of them semitones (or half tones.) The semitones are between B and C, and between E and F, as marked in the foregoing example.

Although this is the natural situation of the semitones, yet their places on the staves, are very often altered by flats and sharps; therefore observe that

The natural place for *me*, is, in all parts of musick, on that line or space of the staff which is called B:

But if B be flat <i>me</i> is in	- - - - -	E		If F be sharp <i>me</i> is in	- - - - -
B and E be flat it is in	- - - - -	A		F and C be sharp it is in	- - - - -
B and A be flat it is in	- - - - -	D		F C and G be sharp it is in	- - - - -
E and A and D be flat it is in	- - - - -	G		F C G and D be sharp it is in	- - - - -

As in the following example *viz.*

\* *Me*, is commonly written *mi*, but I have called it *me* through the whole of this Introduction

Me in its Natural Place.

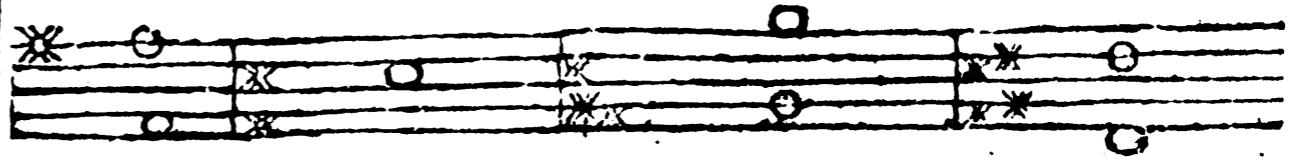
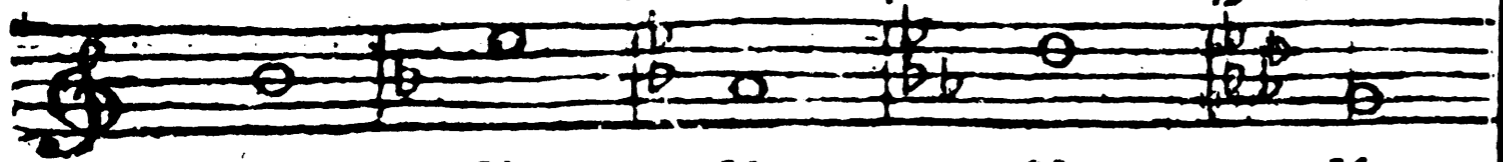
Me, transposed by Flats.

Me, transposed by Sharps.

Tenor or Treble.

B flat, Me in E. | B & E flat Me in A. | B E and A flat Me in D. | B E A and D flat, Me in G.

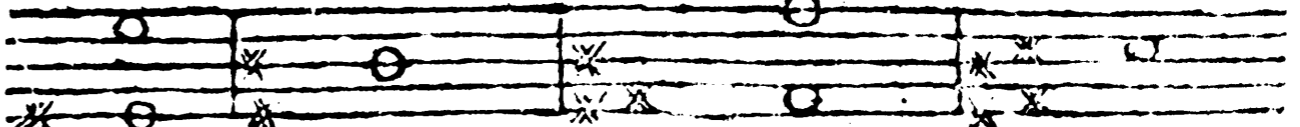
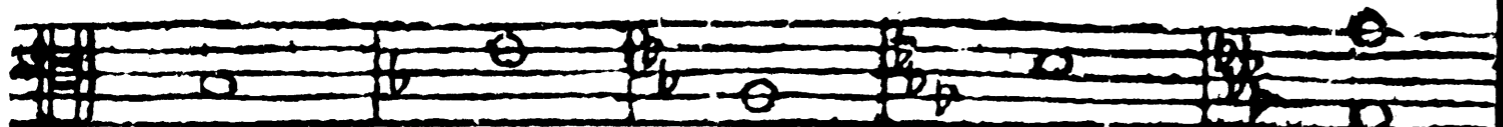
F sharp, Me in F. | F and C sharp Me in C. | F C and G sharp Me in G. | F, C, G and D sharp Me in D.



Me. Me. Me. Me. Me.

Me. Me. Me. Me.

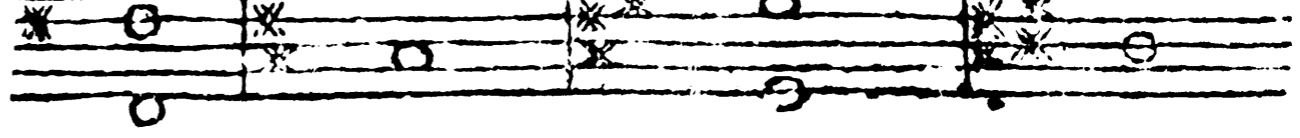
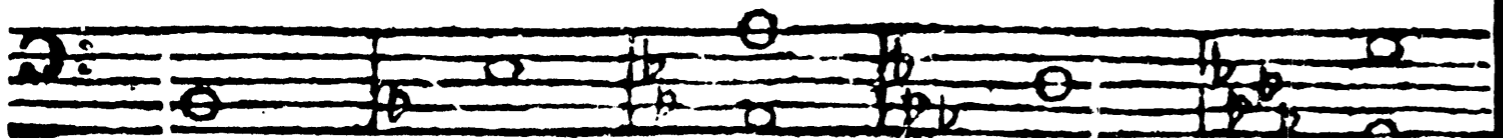
Counter.



Me. Me. Me. Me. Me.

Me. Me. Me. Me.

Bass.



Me. Me. Me. Me. Me.

Me. Me. Me. Me.

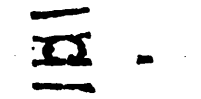
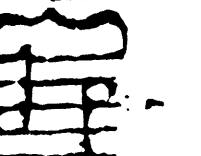

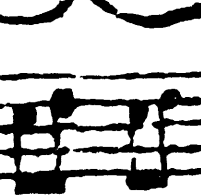


When B is flatted it makes a whole tone between B and C, and leaves only half a Tone between E and F, consequently but half a tone between F and G. The reason of this is the alteration of *me*; for, find *me* where you will, the notes above, are called as before observed, *fa, sol, la*, &c. and below, *la, sol, fa*, &c. and the two semitones are always found between *me* and *fa*, and *la* and *fa*.

A distinction should always be made between the sounds of *B-me*, and *C-fa*: Many are apt to strike *B-me* as high as *C-fa*, in sharp keyed tunes, which injures the composition.

The NAMES and MEASURES of the NOTES used in Musick, with their RESTS.



	1.	2.	3.	4.	5.	6.
	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
	1 Bar.	1/2 Bar.	1/4 Bar.	1/8 Bar.	1/16 Bar.	1/32 Bar.
NOTES.						
RESTS.						

The following SCALE will shew at one View the *Proportion* one Note bears to another.

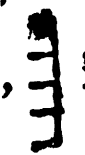
1		Semibreve - Contains
2		Minims.
4		Crotchets.
8		Quavers.
16		Semiquavers.
32		Demi-semiquavers.



EXPLANATION of the SCALES.


THESE Scales comprehend the six musical notes, with their rests, and the proportion they bear to each other.


1. The *Semibreve*,  is now the longest note used in musick, though anciently it was the  shortest. It is the measure note and guideth all others.

2. The *Minim*,  is but half the length of the semibreve and has a tail to it.

3. The *Crotchet*,  is but half the length of the minim, and has a black head.

4. The *Quaver*,  is but half the length of the crotchet, having one turn to its tail, which is crooked sometimes one way, and sometimes another, as thus, 

5. The *semiquaver*,  is half the length of the quaver, having two turns to its tail, which turns are crooked as variously as that of the quaver.

6. The *Demisemiquaver*,  is half the length of the semiquaver, and has three turns to its tail, crooked like those of the semiquaver.

These notes are sounded sometimes quicker, and sometimes slower, according to the several moods of time hereafter to be explained ; the notes of themselves always bear the same proportion to each other whatever the time may be.

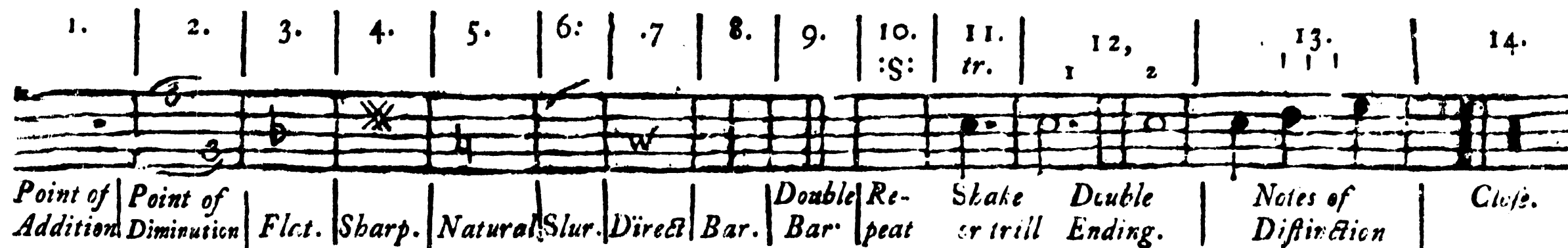
All *Rests* are notes of silence, which signify that you must rest, or keep silent, so long time as it takes to sound the notes they represent: Excepting the *Semibreve Rest*, which is called the *Bar Rest*, always filling a bar, let the mood of time be what it may.

*Rests* also help to fill bars at the beginning and end of tunes.

Besides these rests there are others, made use of in instrumental musick, which are as follow,




Of other CHARACTERS used in MUSICK and their USES.



THE *Point of Addition* set at the right hand of any note, adds to the time of that note *half* as much as it was before. When this point is set to a semibreve, it is as long as three minims, &c. as for example,



2. A *Figure of 3* or *Diminution*, set over or under any *three* notes, shews that they must be reduced to the time of *two* notes of the same kind,

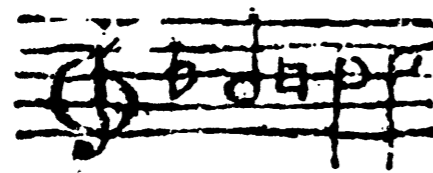
as for example,  which shews that when this figure is set over *three* crotchets they must be sung in the time of *one* minim, and *three* quavers with this figure, in the time of *one* crotchet,

3. A *Flat*  $\flat$  is a mark of *Depression*, and causeth any note before which it is placed to be sounded *half a tone lower* than if the flat was not there; and when a flat is set at the beginning of a staff, it has the influence of *flattening* all such notes as happen to be on that line or space through the whole strain. unless regulated by the intervention of sharps, or naturals, which answer only for those notes where those naturals or sharps are placed, and respect the tone of those notes only, but do not alter their names.

4. A *Sharp*  $\sharp$  is a mark of *Elevation*, just the reverse of the flat, and raises all the notes before which it is placed, *half a tone higher*: If set at the

beginning of a stave, it sharpens, or raises every note on that line or space throughout the strain, except contradicted by flats or naturals.

5. A *Natural* ♮ is a mark of *Restoration*, which being set before any note, that was made flat, or sharp, at the beginning of the stave, restores it to its natural tone, as for example,



Here you may see that B is made flat at the beginning of the stave, but the note which stands on B must be sung as if there had been no flat there, because it is restored by the *Natural* placed before it.

6. A *Slur* or *Tie*, links any number of notes together which should be sung to *one* syllable,\* as for example,



7. A *Direct*, W is placed only at the end of lines, to direct the performer to the place of the first note, in the next line.

8. A *Bar*, | is used to divide the musick according to the measure of a note, into equal parts.

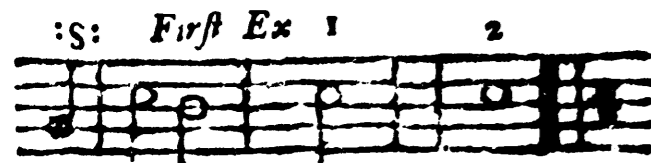
9. A *Double Bar*, || shows the end of a strain, and in modern musick, is commonly preceded by a *Repeat*.

10. A *Repeat* :S:, shews that a part of the tune is to be sung *twice*, beginning the second time of singing, at the note over which it is placed, and ending at the next *Double Bar* or *Close*: Therefore having sung that part once, you must immediately sing it again.

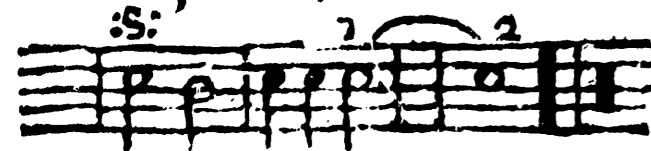
11. A *Shake*, *tr.* or *Trill*, is, or ought to be placed over any note that is, or ought to be shaken, something like the following.



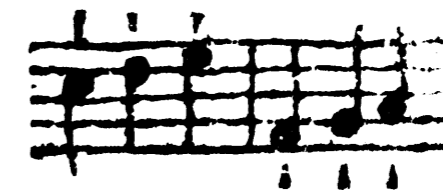
This is called one of the graces in musick; but unless it is well done it had better be unattempted by the performer, and sung plain. Notes may sometimes be *graced*, but not *disgraced*. Observe that a note cannot be shaken without breaking of it to pieces, as in the example: See the minium marked with a *tr.* and the example how to perform it.



Informs the singer, that the note under figure 1, is sung *before* the repeat, and the note under 2 must be sung the *second* time omitting the note under figure 1. But if the notes be tied, as in the second example, then *both* notes are sung the *second* time.



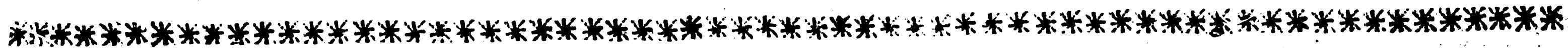
13. Such notes as have *Marks of Distinction* placed over or under them, thus,



Second Example

\* In singing slurred notes in words great care should be taken to pronounce the words properly, for which purpose observe these directions: Keep your lips and teeth asunder from the beginning to the end of the slur, warble the notes in your throat, sliding easily from one sound to another, without any kind of hitch or jolt (which is too often practised) and if possible do not stop to take breath until you have done; otherwise you break the slur, and spoil the pronunciation.

14. A Close,  is two, three, or four bars together, which shew the tune to be ended.



Of the various MOODS of TIME used in PSALMODY.

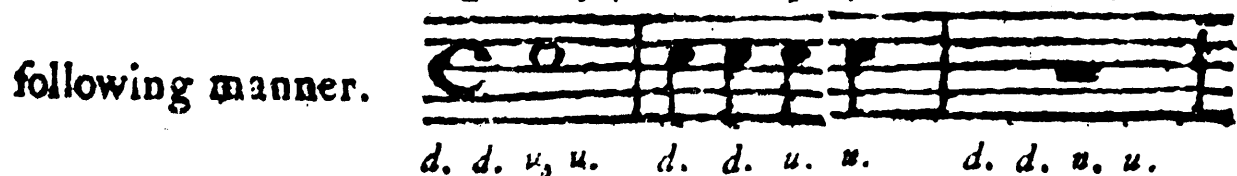
**N**INE different Moods of Time are now used in Psalmody, four of which are called *Common Time*, viz. *Adagio*, *Largo*, *Allegro*, and 2, 4, or 2 *Fours*, and are thus characterized at the beginning of tunes or strains, viz.

These four are called common time because they are measured by even numbers, as 2, 4, 8, &c. *Adagio* denotes a very slow movement: It has a semibreve for its measure note; every bar containing that or other notes or rests amounting to the same quantity of time; so in the example following, a semibreve fills the *first* bar; the *second* bar is filled by *four* crotchets; the *third*



bar by a semibreve rest. In order to give these notes and rests their proper regular time, a motion of the hand is necessary, which is called *Beating of Time* every motion, or swing of the hand, is called a *Beat*. This mood has *four* beats in a bar, which should be beaten *two* down, and *two* up in the

*Adagio*, 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4.

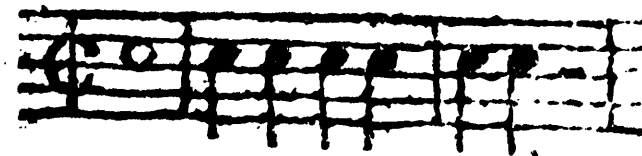


following manner.

*First*, lightly strike the ends of your fingers; *Secondly* the heel of your hand: *Thirdly*, raise your hand a little and shut it partly up: *Fourthly*, raise it still higher and throw it open at the same time; which completes the bar. It is best to distinguish the third motion from the fourth, by flutting or opening the hand. Every bar in this mood of time is performed in the like manner. Each beat should exactly be one second of time.

*Largo*, the *second* mood in common time, has likewise a semibreve for its measure note, and contains notes or rests to that amount, in each bar. This also has *four* beats to a bar, performed in the same manner as in *Adagio*, only one quarter quicker, or *four* beats in the time of *three* seconds.

*Largo*. 1, 2, 3, 4. 1, 2, 3, 4.



d. d. u. u. d. d. u. u. d. d. u. u.

Where the musick, in *Largo*, consists chiefly of minims, sometimes but *two* beats are given to a bar.



*Allegro*, the *third* common time mood, has also a semibreve for its measure note, and contains notes or rests to that amount, in each bar; but has *only* two beats to a bar, which are *one* down, and *one* up, allowing one second to each beat, as in this example, viz.



*Allegro.* 1, 2, 1, 2. 1. 2.

d. u. d. u. d. u.

The *fourth* common time mood 2, 4, or 2 *fours* has a *minim* for its measure note, and notes or rests to that amount in each bar; it has also *two* beats to a bar, *one* down and *one* up. *Four* beats in this time, are performed as quick as *three* in *Largo*, when four beats are given to *that* mood of time

1, 2. 1, 2. 1, 2.

d. u. d. u. d. u.

The next moods of time in order, are called *Triple time* moods, of which there are *three* viz, 3 *Twos* 3 *Fours* and 3 *Eights*. They are called *Triple* because they are measured by odd numbers, each bar containing either *three* minims, *three* crotchets, or *three* quavers; *two* of which must be sung with the hand down and *one* up. The marks of triple time are thus set at the beginning of staves.

The *first*, 3 *Twos* contains *three* minims, or *one* pointed semibreve, or other Notes which measure equal to them, in a bar; which are sung in the time of three seconds, *two* beats down, and *one* up, as for example.

1st Triple Time 1, 2, 3. 1, 2, 3. 1, 2, 3.

d. d. u. d. d. u. d. d. u.

N, B. A minim in 3 *Twos* is performed in the same time as a crotchet in the first mood of common time.

The *second* mood of triple time, 3 *Fours* contains *three* crotchets, or other notes or rests equivalent, in a bar, which has *three* beats, *two* down, and the other up, one half quicker than the first triple time mood: A crotchet in this time is equal to a crotchet in the second mood of common time.

2d. Triple Time 1, 2, 3. 1, 2, 3. 1, 2, 3.

Example.

d. d. u. d. d. u. d. d. u.

The *third* triple time mood, has *three* quavers, or one pointed crotchet, or other notes, or rests, equivalent, in a bar; has also *three* beats to a bar, but they are performed twice to one as quick as in the mood last mentioned.

3d Triple Time 1, 2, 3. 1, 2, 3. 1, 2, 3.

d. d. u. d. d. u. d. d. u.

The two remaining moods are called *Compound Moods*; being compounded of common and triple measure; of common, as the bar is divided equally, the fall being equal to the rise, and of triple, as each half of the bar is threefold.

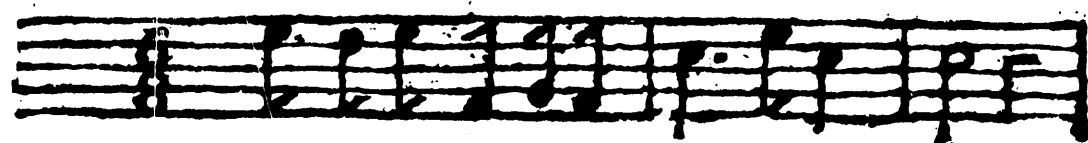
The two compound moods are distinguished, at the beginning of staves, thus,

1 2 1 2

The *first*, 6 *Fours*, contains *six* crotchets in a bar, or other notes or rests equivalent, which are sung in the time of *two* seconds, and by *two* equal beats, one down and one up, as in the example following:

1st Comp. Mood

2d. Comp. Mood. 1, 2. 1, 2. 1, 2.



d. u. d. u. d. n.

The *second* compound mood, contains *six quavers*, in a bar; has also *two* beats to a bar, one down and one up. A beat in this mood has the same time as the second in common time called, *Largo*\*

Of the BRACE.



Tenor  
Bass.

THE several parts of a piece of musick, which are sung together, are shewn by a *Brace*, placed at the beginning of the staves, as in the example. If *two* parts only are sung together, the brace, or *two* perpendicular lines inclose the two staves; and if three parts are sung together, then the brace is extended to enclose *three*, and so of *four*.

\* Mr Reed, in treating of the several Moods of time, writes as follows: "The figures in the examples placed over the bars shew the number of beats in each bar, and the letters placed under the bars shew how they must be beat, viz. the letter *d*, shews when the hand must go *down*, and the letter *u*, when it must rise *up*."

The bar rest is properly so called, because it is allowed to fill a bar in all moods of time.

Observe here——— That the hand falls at the beginning and rises at the end of every bar, in all moods of time.

That in the Adagio and Largo moods a semibreve is four beats, a minim two, a crotchet one, a quaver half, &c.

That in the Allegro and 3, 2, moods, a semibreve is two beats, a minim one, a crotchet half, &c.

That in the 2, 4; 3, 4; 3, 8; and 6, 8, moods, a semibreve cannot be used, because it will more than fill a bar.

That in 2, 4, and 3, 4, a minim is two beats, a crotchet one, and a quaver half, &c.

That in 3, 8, where a minim cannot be used, a crotchet is two beats, a quaver one, &c.

That in 6, 4, a pointed minim is one beat, crotchets three at a beat, &c.

That in 6, 8, a pointed crotchet is one beat, quavers three at a beat, &c.

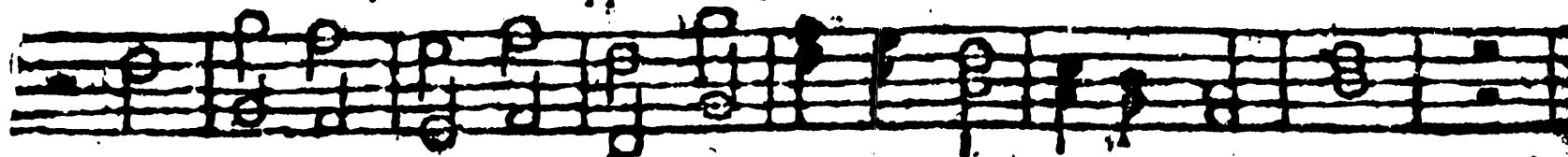
Observe also,——— That in those moods of time which are not marked with figures, a semibreve fills a bar; but in all those moods which are marked with figures, the upper figure expresses a certain number of notes of some kind which fill a bar, and the under figure shews how many of that kind of notes are equal to a semibreve; so in the mood marked  $\frac{3}{2}$  the upper figure being 3 shews that three notes of some kind will fill a bar in that mood, and the under figure, 2 shews that two of them are equal to a semibreve; now two minims are equal to a semibreve, therefore three minims fill a bar in that mood of time. The same rule holds good with regard to the other moods marked with figures.

The performing the several moods in their proper time, is a matter which should be well attended to: And yet fingers 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 as 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 fingers 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 fingers grown dull and indifferent about singing;

OF CHUSING NOTES.

NOTES are often set immediately over each other in the same staff and bar, only *one* of which is to be sounded by the same person; the singer may sound which of them he pleases: If two persons are singing the same part, one of them may take the *upper* note, and the other the *lower* note.

Example of chusing Notes



Notes set an *eighth* below the *common Bass*, are called the *Ground Bass*. Rests are often placed over each other, but the time of *both* is to be reckoned.

Of the several CONCORDS and DISCORDS, both perfect and imperfect, From Tansur's Royal Mel.

THERE are but four *Concords*, in musick, viz. the *Unison*, *Third*, *Fifth*, and *Sixth*; (their *Eighths* or *Octaves* are also meant.) The *Unison* is called a *perfect cord*; and commonly the *Fifth* is so called; but the *Fifth* may be made *imperfect*, if the composer pleases.

The *Third*, and *Sixth*, are called *imperfect*; their *cords* not being so Full, nor so sweet as the *perfect*: But, in four parts, the *Sixth* is often used instead of the *Fifth*, in some certain places, when the *Fifth* is left out; so in effect, there are but three *concords*, employed together, in *composition*.

N. B. The meaning of the word *imperfect*, signifies, that it wants a *semitone* of its *perfection*, to what it does when it is perfect; for, as the *lesser*, or *imperfect Third*, includes but three *half tones*; the *greater* or *major Third*, includes four *half tones*, &c.

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 are possist of two great a share of ostentation. To enable young singers and young teachers of musick to avoid all these errors, and to give each mood its proper time, I have added the following directions.

Take a leaden ball, the size whereof is immaterial; about an inch in diameter is as well as any: Suspend it by a small tight cord in such a manner as that it may swing each way without interruption, and for the several moods of time, let the length of the cord from the centre of the ball to the pin or nail from which it is suspended be as follows:

For the Adagio, Allegro, 3, 2, and 6, 4, moods,	37 <sup>2</sup> / <sub>10</sub> Inches.
For the Largo, 3, 4 and 6 8 moods,	22 <sup>1</sup> / <sub>8</sub> ———
For 2, 4	12 <sup>4</sup> / <sub>10</sub> ———
For 3, 8	5 <sup>1</sup> / <sub>2</sub> ———

Then for every swing or vibration of the ball, i. e. every time it crosses the perpendicular line, or place of its natural situation when at rest. count one beat, and for the different moods of time according to the different lengths of the cord as expressed above. This is so easy a way of ascertaining the true time for each mood, it is presumed no one who designs to be a singer will think it too much trouble to make trial of it.

These moods are however, sometimes varied from their true time, by arbitrary words, such as quick, slow, &c. being placed over the tune or anthem, in which case no certain rules can be given, the following general directions however may not be amiss.

When the term slow occurs, let the musick be performed about one sixth slower than the true time, and when the term very slow occurs, about as much slower still, and contrary for terms quick and very quick.

The *Discords*, are a *Second*, a *Fourth*, and a *Seventh*, and their *Octaves*; though sometimes the *greater Fourth*, comes very near to the sound of an *imperfect cord*, it being the same in ratio as the *minor Fifth*. But I will set you

An Example of the several *Concords and Discords*, with their *Octaves* under them.

Single cords	CONCORDS.				DISCORDS.		
	1.	3.	5.	6.	2.	4.	7.
Their Octaves, or Eighths	8	10	12	13	9	11	14
	15	17	19	20	16	18	21
	22	24	26	27	23	25	28

&c.

N. B. That if a voice, or instrument, could reach to ten thousand *Octaves*, they are all counted as one, in nature.

Every *Eighth*, or *Octave*, contains twelve semitones, the five whole tones being divided into semitones, and the two natural semitones, make the twelve.

The following is an example.

An OCTAVE contains 12 semitones

G	8th	12
f ♯ or g ♭	7th	11
F	7th	10
E	6th	9
e ♯ or d ♯	6th	8
D	5th	7
c ♯ or d ♭	4th	6
C	4th	5
B	3d	4
b ♭ or a ♯	3d	3
A	2d	2
g ♯ or a ♭	2d	1
G	unison	0

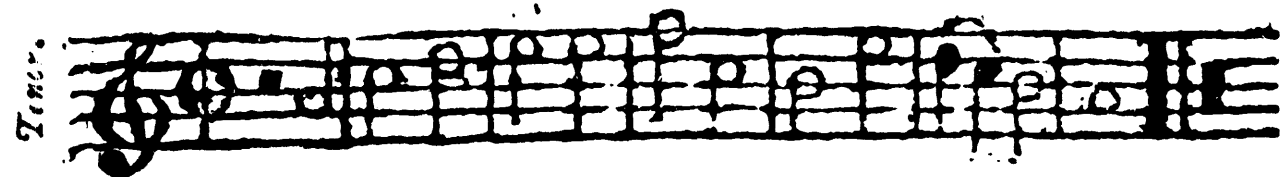
In this scale of *Semitones*, the lower line G is made the foundation from which the others are reckoned, and is therefore called a *Unison*, because one and the same sound is a unison. The right hand column of figures shews the number of semitones between G at the bottom and each of the other letters, both in their natural situation, and when made flat or sharp. Next above G you will find G sharp or A flat, which is called a flat second, containing but one semitone; the next is A, which is a sharp second, containing two semitones; the next is B flat, or A sharp, which is a flat third, containing three semitones; the next is B, which is a sharp third, containing four semitones; the next is C, which is a fourth, containing five semitones, &c. &c. The flat second, third, sixth, and seventh, are called lesser seconds, thirds &c. and the sharp second third, fourth, sixth and seventh, are called greater seconds, thirds, &c. which is the common distinction, and the greater always contains a semitone more than the lesser.

Of the KEYS used in Musick.

**I**N Musick there are only two *natural*, or primitive Keys ; one of which is cheerful, and called *sharp* ; the other melancholy, and called *flat*. C is called the sharp Key, and A the flat Key. Without the aid of flats and sharps placed at the beginning of staves, no tune can rightly be formed on any other than *natural* keys. Flats and sharps placed at the beginning of staves transpose B-me, the centre and master note, together with all the rest in their order, and by forming what are called *artificial keys*, bring the same effect as the two *natural* keys. The reason why the two natural keys are transposed by flats and sharps at the beginning of the staves, is, to bring them within the compass of the voice. The last note in the Bass is the *key note*, and is immediately above or below me ; if above, it is a sharp key ; and if below, it is a flat key ; or in plainer terms—all tunes are either on a *sharp* or a *flat* key ; if the last note in the Bass, or *key note* is named *fa*, then it is a sharp key ; but if it is named *la*, then it is a flat key. The *key note* can never properly be *me* or *sol*. The reason why one tune is on a sharp, lively key, and another on a flat, melancholy one, is that every third, sixth and seventh, in the sharp key, is half a tone higher than in the flat key. See the following example of the two keys.

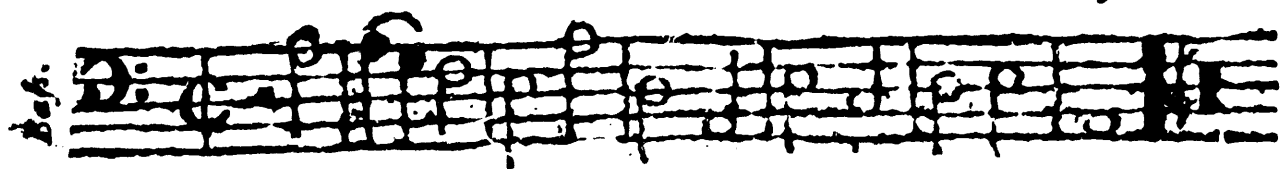
A, the natural FLAT key.

la.



La, fa.

A.  
Key.

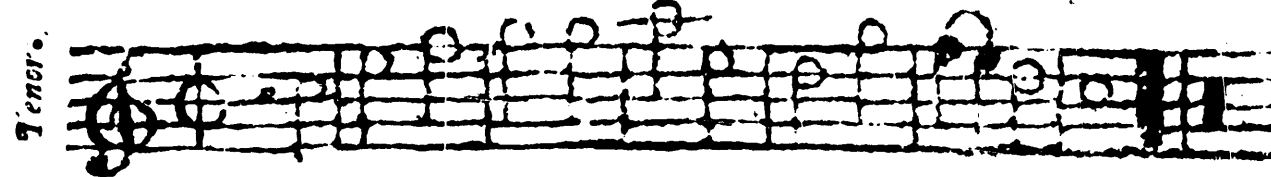


La, la.

La.

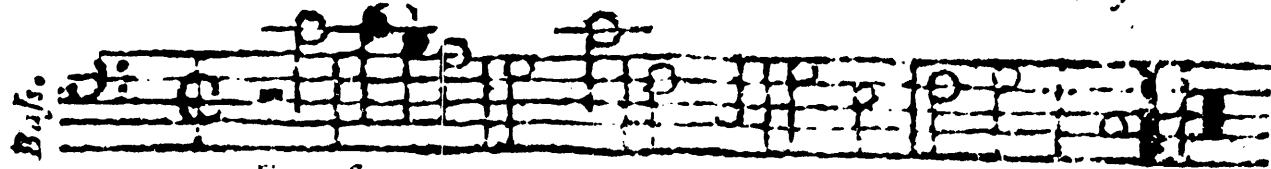
C, the natural SHARP Key.

fa.



Fa, la.

C.  
Key.



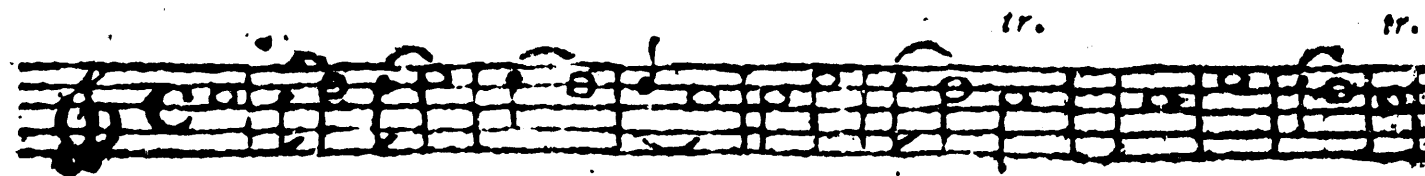
Fa, fa.

Fa.

Of LEADING NOTES.

**T**HE Appoggiatura, or leading note, serves for the arriving more gracefully to the following note, either rising or falling, and must be dwelt on according to the length of the note it is made of ; sometimes it is used as a preparation to a trill, and is expressed by an intermediate note, or notes : for example.

N. B. Observe the *little notes* are not reckoned in time, and are only to be softly touched, or sounded.



Of TRANSITION.

**M**R. REED has written so concisely on Transition, that it seems best to give his own words and example, which are as follow viz. "The little notes slurred to the minims must not be considered as adding any thing to the time, the bars being full without them, but only as notes to lead the voice from one sound to another, and if sounded at all, must be sounded as much softer than the minims as they are smaller. Transition is nothing but sliding gracefully from one note to another: But singers should be exceedingly careful to deviate as little as possible from the true sound of a note, because in going off from the true sound they will undoubtedly make discords where the composer did not design to have any, and then perhaps the composition will be despised, because the performers are faulty.

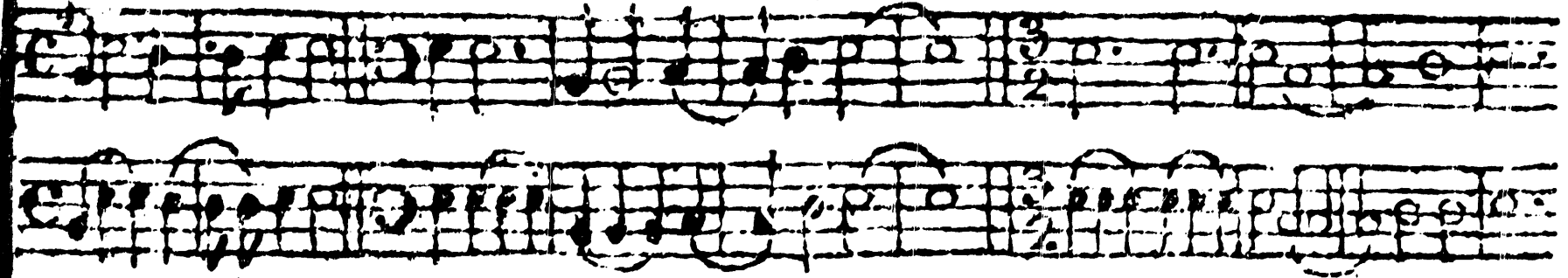


"N. B. Transition, as well as trills, had better be omitted than badly performed."

Of SYNCOPATION

**N**OTES of Syncopation are those which are driven out of their proper order in the bar, or driven through it, and require the hand to be taken up or put down, while such notes are sounding. One or two examples follow, which, with the help of the master, will soon be understood by the young fingers of tolerable capacities.

Examples of Syncopation



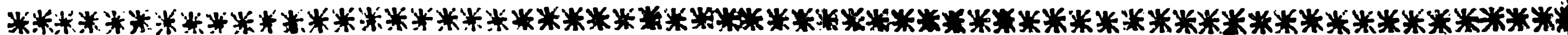
The Learner may sing the Note as they stand on the above Staves.

Of the sounding the EIGHT NOTES.

**T**HOSE learners of psalmody who make themselves sufficiently acquainted with the knowledge of the Gamut, and first principles of vocal musick, may proceed to tune their voices by the following notes.

Great care must be taken to give every note its true and distinct sound, and to observe the semitones between *me* and *fa*, and *la* and *fa*, in

ascending ; and also between *fa* and *la*, and *fa* and *me*. descending. After having learned to sound the following notes well, they may begin to practise on plain and easy musick.



D I R E C T I O N S.

For PITCHING a Tune by a *Concert* Pitch-pipe.

**L**ET the Key of the Tune, which is the last note of the Bass, or its Octave, which is generally the first, be sounded upon the pipe by the leader, and let him give the Bass their sound first, then the rest of the parts in order to conform to it. Some Masters or leaders say, the Tenor is the leading part, and consequently the first note of the Tenor ought to be first sounded, and the Bass and other parts take their sounds in conformity to that ; but that method is not from any authority. I confess that the Tenor is in one sense, the leading part, and in another it is not, for the Bass being the Foundation and Ground of Musick, certainly the other parts must conform to it : furthermore, when a Choir are singing if the Bass moves either faster or slower than the true time, the other parts cannot leave it ; but must follow. Those Tunes which begin in G, C, D, &c. whose Tenors begin a fourth below the Key, in such cases, the Key-note of the Tune, must be given to the Choir, and the Tenor, and all the other parts, must take their sounds from the said Key-note, that is, to fall a fourth, &c. from the said Key-note thus given to the Choir.—Again when the Key is sounded first, the whole Choir will seem to be more properly struck, and affected with the air of the tune, than otherwise they would be, and it is in my esteem, as improper and contrary to all rule and authority to pitch a Tune any way but by the Key of it, as it would be to erect first the posts and roof of a Building and then place the Cills.

## C O N C L U S I O N,

**T**HIS part of the work will be concluded with some observations on singing, and general directions to learners, extracted from the American Singing Book, which are as follows, *viz.*

“When a tune is well learnt by note it may be sung in words, and every word should not only be pronounced according to the best rules of grammar, but spoken plain and distinct. Singers often fail in this point, by which means half the beauty of the musick is lost, the words not being understood.

“Notwithstanding all that has been or can be said with regard to graces, the best way is to sing with ease and freedom, and without confining yourself to any certain rules for gracing musick, any further than can be adapted in a natural and easy manner, there being nothing forced or unnatural in good musick.—Every singer should sing that part which is most suitable to his voice, in which case learners should submit to the judgment of the Master. Care should be taken, in singing companies, to have the parts properly proportioned; one half the strength of the voices should be upon the bass, the other half divided upon the other parts.—A solo should be generally sung softer, and a chorus which follows a solo louder than the rest of the musick. When the words soft, loud, &c. are placed over the musick, some regard should be paid to them. When words are repeated in musick, the strength of the voices should increase every time they are repeated, and when the musick is repeated it may be well to sing it louder the second time than the first. Low notes in the bass should generally be sounded full, and the high notes in any part, not full but clear. In singing musick the strength of the voices should increase as the parts fall in, and the pronounciation in such cases should be very distinct and emphatick.”

## A D V E R T I S E M E N T.

**T**HE following Collection of SACRED MUSICK, is offered to the World, under an humble persuasion of its being executed in such a manner as to merit (in some degree at least) its patronage and approbation.—It consists of a great variety of approved pieces of both ancient and modern Musick; Selected from Harmonia Sacra, Stephenson, Knap, Law, Worcester Collection, Reed, Musical Magazine, &c. together with a number of Psalm Tunes and other Compositions entirely new and never before published.—A number of *hacknied* and *worn-out* pieces, that have been uniformly inserted in most of our late musical Publications, are left out; and in their stead several approved new Tunes are inserted.—In the course of the Work, some necessary Corrections, and it is hoped, useful Alterations, have been made in several Tunes that have been heretofore published and which the Editor flatters himself will be generally approved of.—A material circumstance he thinks is, that the whole is Engraved on COPPER, the Superior advantages of which to musical printing Types, none conversant in matters of this sort, can be ignorant of.—The Rules for learners, it is hoped, will be found plain and easy, and meet the approbation of the Gentlemen Teachers, of this truly, Divine Science, in general.—That it may answer the end for which it was designed, of furnishing Schools and Singing Societies with a valuable System of Church Musick, accurate, correct, and adapted to almost every occasion, is the sincere wish of the Public's most obedient and humble servant.

The EDITOR.



**A** MHERST.

Andover  
Amity  
Amboy  
Affington  
Archangel  
Appearance  
Annapolis  
\*Alstead

**B**

Buckingham  
Britania  
Brookfield  
Bristol  
Bethlehem  
Babylon  
Bridgwater  
Bennington  
Berlin

**C**

Colchester  
Cookham  
Christmas Hymn  
Charlestown  
Complaint  
Calvary  
Columbia  
Chester

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