

Photographic Sciences Corporation

**23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503**

**CIHM/ICMH
Microfiche
Series.**

**CIHM/ICMH
Collection de
microfiches.**



Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques

© 1987

Technical and Bibliographic Notes/Notes techniques at bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming, are checked below.

L'Institut a microfilmé le meilleur axamplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modifiction dans le méthode normale de filmaga sont indiqués ci-dessous.

- ☐ Coloured covers/
Couverture de couleur
- ☐ Covers damaged/
Couverture endommagée
- ☐ Covers restored and/or laminated/
Couverture restaurée et/ou pelliculée
- ☐ Cover title missing/
La titre de couverture manque
- ☐ Coloured maps/
Cartes géographiques en couleur
- ☐ Coloured ink (i.e. other than blue or black)/
Encre de couleur (i.e. autre que bleue ou noire)
- ☐ Coloured plates and/or illustrations/
Planches et/ou illustrations en couleur
- ☐ Bound with other material/
Relié avec d'autres documents
- ☐ Tight binding may cause shadows or distortion along interior margin/
La reliure serrée peut causer de l'ombre ou de la distorsion le long de la marge intérieure
- ☐ Blank leaves added during restoration may appear within the text. Whenever possible, these have been omitted from filming/
Il se peut que certaines pages blanches ajoutées lors d'une restauration appereissent dens le texte, mais, lorsque cela était possible, ces pages n'ont pes été filmées.
- ☐ Additional comments:/
Commentaires supplémentaires:

- ☐ Coloured pages/
Pages de couleur
- ☐ Pages damaged/
Pages endommagées
- ☐ Pages restored and/or laminated/
Pages restaurées at/ou pelliculées
- ☒ Pages discoloured, stained or foxed/
Pages décolorées, tachetées ou piquées
- ☐ Pages detached/
Pages détachées
- ☒ Showthrough/
Transparence
- ☐ Quality of print varies/
Qualité inégale de l'impression
- ☐ Includes supplementary material/
Comprend du matériel supplémentaire
- ☐ Only edition available/
Seule édition disponible
- ☐ Pages wholly or partially obscured by errata slips, tissues, etc., have been refilmed to ensure the best possible image/
Les pages totalement ou partiellement obscurcies par un feuillet d'errata, une pelure, etc., ont été filmées à nouveau de façon à obtenir le meilleure image possible.

This item is filmed at the reduction ratio checked below/
Ce document est filmé au taux de réduction indiqué ci-dessous.

10X	12X	14X	16X	18X	20X	22X	24X	26X	28X	30X	32X
								✓			

The copy filmed here has been reproduced thanks to the generosity of:

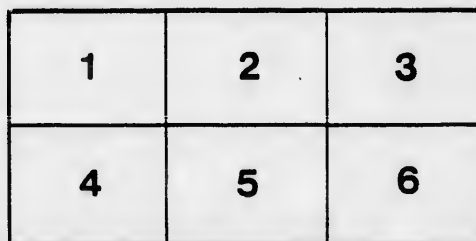
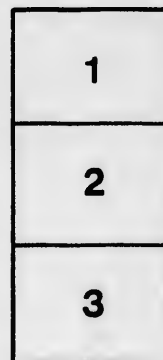
Seminary of Quebec
Library

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol \longrightarrow (meaning "CONTINUED"), or the symbol ∇ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exemplaire filmé fut reproduit grâce à la générosité de:

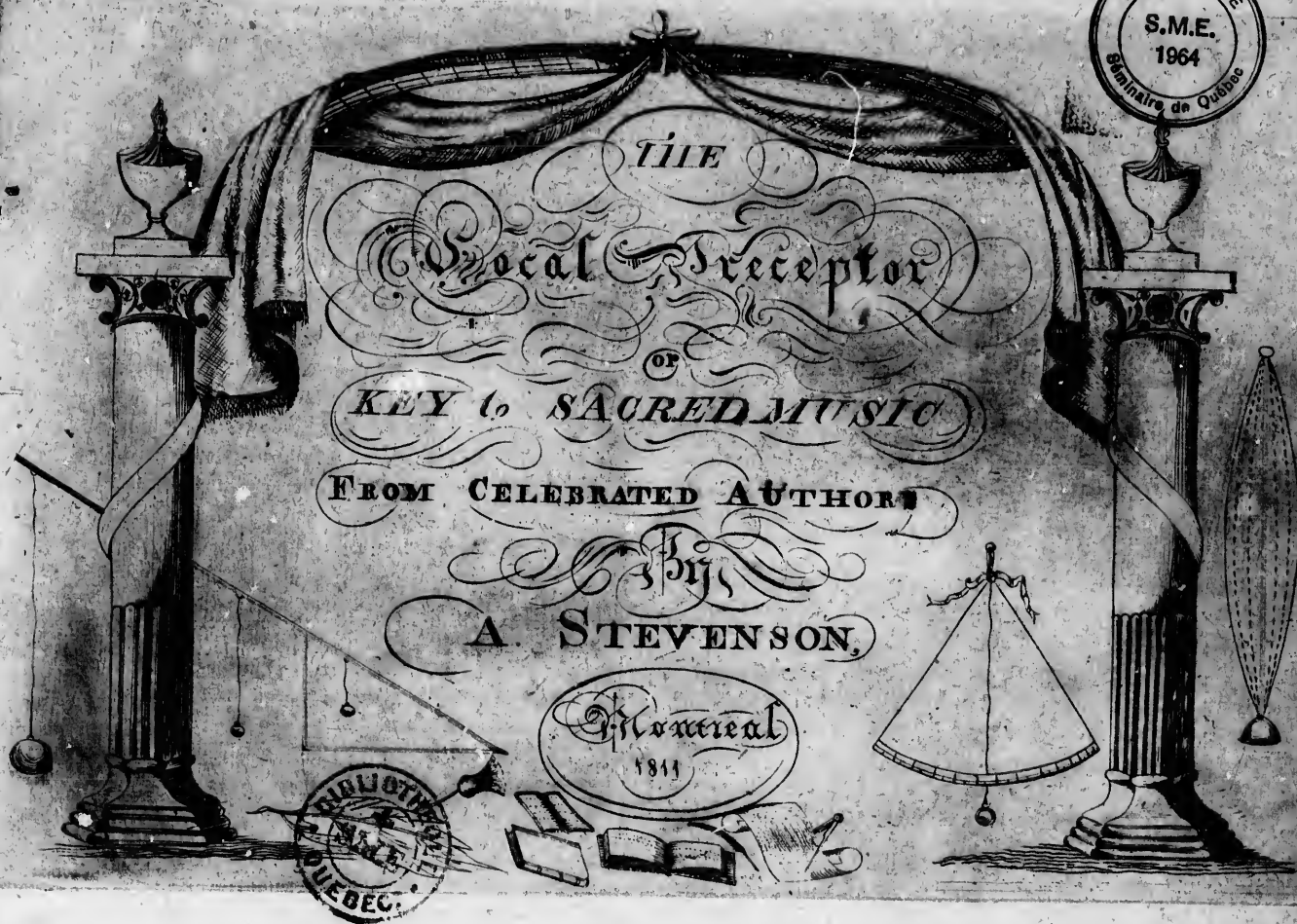
Séminaire de Québec
Bibliothèque

Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole \longrightarrow signifie "A SUIVRE", le symbole ∇ signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.







PREFACE.

Hail Sacret Art ! descended from above,
To crown our mortal joys ; of thee we learn,
How happy Souls communicate their raptures ;
For thou'rt the Language of the blest in Heaven.

TO diffuse the knowledge of the leading principles of Music, and to render it subservient to the purposes of Religious Worship, is the chief design of the following Publication.

It is not to be supposed that after so many improvements as have been made in this Science, that I should deliver any thing new on the subject. I have therefore contented myself with copying from the Encyclopedia, the most essential parts, and such as I thought would be most useful to the Learner, and at the same time not neglecting to take such hints from Tans'ur, and other celebrated Authors as I thought necessary for my purpose.

To this exercise, no words can be more inviting than those of JAMES STEVENS of Glasgow, in his Preface to a selection of Sacred Music wherein he says :

“ UNDER the Jewish Dispensation, the spirit of God directed to this expression of Homage, as peculiarly becoming the place where his honour dwelleth. Nor hath Christianity dispensed with Religious Song, as an unmeaning Ceremony, or an unprofitable Sacrifice. Indeed, nothing is so well calculated to express the sentiments of devotion and the sublime delight which religion is fitted to inspire, it has lofty strains for the sublimity of admiration, plaintive accents which become the tear of Penitence and Sorrow ; it can adopt the humble plea of supplication, or swell in the bolder notes of Thanksgiving and Triumph. Even when it is unconnected ; Music can influence the various passions, and movements of the soul ; but it naturally seeks an alliance, and must be joined with becoming sentiments and language, in order to produce its full and proper effect. And never is its energy so conspicuous and delightful, as when consecrated to the service of religion, and employed in the courts of the living God. Here it displays its noblest use, and brightest glory ! Here alone it meets with themes that fill the capacity of an immortal mind, and claim its noblest powers and affections. What voice of song so honorable, so elevating, and delightful ! To whom shall the breath ascend in melodious accents, if

PREFACE.

not to Him who first inspired it ! Where shall admiration take her loftiest flights, but to the throne of the everlasting Jehovah ! Or, what shall inflame our love, and excite our warmest gratitude if not the remembrance of his daily mercies, and the kinder blessings of redeeming love ! When the heart and voice are thus happily united, when sublime subjects of praise are accompanied with expressive harmony ; and the pleasures of genuine devotion, heightened by the charms of melody ; we participate in the most pure, rational, noble and exquisite enjoyments, of which human nature is susceptible.

But, besides the more immediate propriety of Divine Song in the ordinances of religion ; its indirect advantages have a claim to our regard. It is not only in itself delightful and profitable, but it gives animation to the other parts of public worship. It relieves the attention ; recruits the exhausted spirits ; and begets a happy composure and tranquility. Nor is it the least of its benefits, that it associates pleasing ideas with divine worship ; it is also a bond of union in religious societies, which promotes their regular attendance, and seldom fails of adding to their numbers.

Such is the happy tendency of well regulated song in the House of God : but, sacred and transporting as this exercise is, when devoutly performed, alas ! how seldom is it accompanied with its proper effect : for, of all parts of public worship, this in general is performed with the least seriousness, nay, is very often most shamefully neglected. Seriousness in prayer, and soundness in preaching, have been the all in all of public worship ; while propriety and devotion in singing, have been almost altogether out of the question.

It was the remark of an eminent writer, that “ the worship in which we should most resemble the inhabitants of Heaven, is the worst performed upon earth.” His pious labours have greatly enriched the matter of song, and thereby contributed to remove one cause of this complaint ; but in the manner there still remains a very great defect. Too often does a disgraceful silence prevail to the utter neglect of this duty. Too often are dissonance and discord, substituted for the charms of melody and harmony, and the singing performed in a way so slovenly and indecent, that, as the same writer observes “ instead of elevating our devotions, to the most divine and delightful sensations, it awakens our regret, and touches all the springs of uneasiness within us.” Rather than be remiss in our duty of such importance, therefor, all should bestow moderate attention and application, and thereby we should soon attain a suitable proficiency in this divine art.”



INTRODUCTION.

CHAP. I.

OF MUSIC IN GENERAL.

MUSIC consists in a succession of pleasing sounds, with reference to a peculiar and internal sense, implanted in us by the great Creator. Considered as a science, it teacheth us the just disposition, and true relation of these sounds ; and as an art it enables us to express them with facility and advantage. To trace this science to its origin would be a difficult if not a vain attempt, and to consider it as an invention merely human, would be rash, if not unfounded, for the bounds of it no man knows, its antiquity can be little short of the first articulations of speech, differing from them in nothing but the measure and variety of tone, and can reasonably be referred to no other cause than divine tuition. For there is no avoiding the conclusion, the idea of music is connatural to man, and implied in the original principles of his constitution ; besides, all must allow that many and wonderful are the pro-

ductions of this inexhaustible fountain, which, having furnished the ingenious with such a grand and pleasing variety, is still as full as ever, and its depths as unfathomable.

Music, therefore, especially vocal music, is most pleasing, for inasmuch as that instrument which approacheth nearest to the human voice, claims a superiority over all other instruments ; so does vocal music claim a superiority over all other kinds of music. Consequently he that hath ought against it must look for the fault, either in the composer, in the performer, in the hearer, or in his own soul, and not in the art itself. It is a science of sound ; or, an ART that guideth all sounds to the ear so as to please and effect by moving the passions with agreeable sounds, &c.

Music is formed of *Musa*, signifying *Muse* : the invention of which, being by some, attributed to the Nine Muses ; But Hesychius says, that the Athenians called every art by the Name of Music. Hence says the Poet,

The art of Heav'n, the order of this Frame,
Is all but Music, in another name.

INTRODUCTION.

But, to lay aside all other definitions, music is the gift of God and bestowed on man, to edulcorate and highten the pleasures of human life, and to alleviate and dispel its cares in this world : and the principal entertainment of the blessed hereafter.

Music has been in the highest esteem in all past ages, and amongst all people, so that Authors could not express their opinions strong enough about it, for its wonderful effects here on earth ; but that it was certainly used in heaven ; for which reason the venerable BEDE says, " that no science is admitted into the service of God, only music," and SCIMUS says, " that music is intolerable to devils."

ATHENIUS or ATHENÆUS assures us that all laws, divine and civil ; all exhortations to virtue, divine and human knowledge of things ; and all actions of illustrious persons, were formerly written in verse, and set to music and were publicly sung in chorus, with instruments, as an effectual means to impress morality, and a right sense of duty on the minds of the people.

And as this art was known in the earliest times, so it ought to have the superiority of all others, as it is the most curious and sublime ; whether we consider it either in its theory, its practical, or in its mechanic parts.

1st. The theoretic, or mathematic parts is the grammar, or natural ground work ; and greatly employs the thought,

to find out all the ratio's and proportions of sounds in all their curious branches. This lies very deep in Natural Philosophy and requires great research to unfold it, before such sounds can be well modelled, to make harmony compleat.

2dly. The practical part, is the well disposing of sounds which compose and contrive them into so many curious and pleasing varieties ; this proceeding from well taken concords, and intervening discords, &c. in a regular composition.

3dly. The mechanic, or active part, is that which readily gives a production of such sounds to the ear, and understanding ; either from the soft modulation of a natural voice, or from dexterity of hand, on an artificial instrument, &c.

The antient music writers were very mysterious in their writing, and greatly perplexed before our scale was brought into the good order as it now is ; whose names will never be forgotten by the ingenious, to whom we are beholden for all we know, viz. Lasus Hermionensis, Aristoxenus, Aristotle and Euclid, who wrote about 303 years before Christ, after them were Aristides, Quintillianus, Alipius, Gaudentius, Pythagoras, Nichomachus, Boetius, Theodrik, and Cassiodorus, about 505 years after Christ : Martianus Capella, and St. Augustin being a little after.

The modern writers were Zarlin, Salinus, Galileo, Doni, Kercher, Merennus, Paran, De Caux, Pereault, Des Cates, Wallis, Sir Isaac Newton, Malcom, Morly, Simpson, Douland,

INTRODUCTION.

7

Allison, Ravenscroft, Playford, Blow, Purcel, Holden, Galliard, Eccles, Tansur, Green, Holdroyd, Knap, &c. whose characters are sufficiently known by their laborious works, and undeniable compositions. All of whom, in some measure have been consulted in the compiling the following treatise ; as well as many other ingenious authors, too tedious here to mention. But this list is only inserted to perpetuate their names, in as just an order as can be gathered, down to the present time.

Music has not only been admired, and recommended by all noble and virtuous persons, in all ages, but has also in some measure, been practised by them ; whose examples are worthy of our imitation. And the better Arts and Sciences are known, the more they are esteemed by the ingenions.

TRISMEGISTUS says, "that the thanks, and praises of "men are the noblest incense that can be offered up to God." Constantine the great, Theodotius, Justinian, and many others composed Church-Hymns and sung them in Congregation, &c.

ALFRED, the Saxon King's only delight was Music. And Mr. Owen Feltham, in his book of Resolves, speaking of Divine Music hath these words "we find, saith he, that in Heaven there is Music, and Hallelujahs sung ; and I believe it is here an helper unto both good and evil : Therefore I will honor it when it moves to virtue, and will beware of it whenever it shall flatter into vice ;" a noble resolution for us to

B

follow ! Henry the VIII invited the best masters from Italy to perform the service he had composed in five and six parts ; and Edward the VI caused Doctor Tye's acts of the Apostles in verse to be printed to Music in four parts and to be sung in his Chapel Royal. Queen Elizabeth was a great practitioner on the Poliphant, a wire instrument like a Lute, and also promoted instruments in the worship of God, as appears by her 49th injunction : And James I. granted his Letters Patent, to the Musicians in London for a corporation.

CHARLES the I. of blessed memory, greatly encouraged and promoted Divine Music, by composing many services himself ; and could play his part well on the Bass-Viol, Organ, &c. And Charles II. not only loved the Art, but also augmented all the Musicians galleries in his Royal Chapel, &c. that they might be the more studious in the Praises of God, and not be scorned for their meanness and poverty. A worthy example for men of the high rank to follow, but alas !— (Vide Tansur's Preface to his New Royal Melody, page 10.)

These and many more were great Promoters and lovers of Music ; though in this profligate age there are too many that shamefully despise it, having a far different bent of inclination ; whom the learned Shakespear justly describes in the following lines :

The man that hath no Music in his Soul
 And is not mov'd with Concord of sweet sounds,
 Is fit for treason, stratagems and spoils;
 The motions of his spirit are dull as night,
 And his affection dark as Erebus;
 Let no such man be trusted.—

The power of Music is very surprising, from its strange and wonderful effects; whereby Timotheus, could, by the Phrygian sound of his Flute excite Alexander's fury, and sooth him again into indolence with his Lydian Mood.

We have also an account, that Bonus, King of Denmark, was so excited to rage, by his Musician Ericus that he killed the best of his servants and then softened him into temper again. And Docter Newentiet tells us of an Italian, who by varying from brisk to solemn sounds could so move the soul as he pleased, either to meekness or distraction.

Docter South confirms the possibility of these, and the like powers of Music: and Mr. Derham in his Physico-Theology, mentions many more things of the like nature, equally surprising; such as the bite of a Tarantula, cured only by Music, &c.

The ingenious Mr. Boyle, mentions a woman, that always burst out into tears at hearing one certain tune. We are told, in the French Academy, of a musician, that was cured of a violent fever by a Concert playing in his room: and Kir-

cher, tells us "that the minds and bodies of living creatures are not only affected with sounds, but also things inanimate; for that he knew a large stone that would tremble at the sound of a particular pipe in the Organ."

Mr. Morhoff mentions one Peter, a Dutchman, that could break a drinking glass with the tone of his voice or whistle: Mersenne tells us of a particular pavement, that would tremble as if the earth would open, whenever the Organ played.

The before mentioned Mr. Boyle adds also that the seats will tremble at the sound of Organs: and that he felt his hat shake under his hand at certain Notes, both of Organs and loud speaking; from which we may be well informed that every well built vault; will answer to some determinate tone, &c.

Music doth not only delight and recreate the minds of men, but also of birds, for those little aerial winged choristers, confined, will learn tunes from men, and those unconfined, at the approach of day by a natural instinct, will sound forth their Maker's praise. The pretty Lark will mount as high as his wings will bear him and warble forth his melody; and then descend to his flock, and send up another chorister to supply that Divine service, &c.

Babes are also charmed asleep by their singing nurses: and the poor laboring beasts at plough or cart, are pleased and animated with music though it be but the drivers whistle.

INTRODUCTION.

9

The valient soldier is animated, in the fight, with the trumpet, the life, and the drum; and the laborer and mechanic is cheered with music, though it be but with that of his own voice, when in his dally business. The student is also cheered with music, it gives wings to fancy and whets off all dulness from his mind, and Solomon says, "Wine and music rejoice the heart." Eccl. xl. 20.

Music also conduceth to bodily health, by the exercise of the voice, for it clears, and strengthens the lungs, and helps the defects of speech, stammering, and bad utterance; it gently breathes, and vents the mourners grief, it abateth spleen and hatred and heightens the joys of such as are cheerful.

Scaliger says, that all these effects proceed from the spirit of the hearts taking in the trembling and dancing air into the body; which are moved together, and stirred up with it, or, that the mind, harmoniously composed, is roused up at the tunes of the music, &c.

Music the coldest heart can warm,
The hardest melt, the fiercest charm,
Disarm the savage of his rage,
Dispel our cares, and pains assuage,
With joy it can, our souls inspire,
And tune our tempers to the lyre,
Our passions like the tones agree
And stand subdu'd by harmony.

When David tun'd the trembling string,
It cheer'd the melancholy King.
His music chas'd his spleen away,
And made his soul serenely gay.
When music sounds in martial airs,
The coward then forgets his fears,
Or, if the notes to pity sound,
Revenge, and envy, cease to wound.
The power of music, has been known,
To raise, or tumble cities down;
The Theban turrets, authors say,
Were rais'd by music's magic lay;
And Jericho's heav'n-hated wall,
From sacred music had its fall.

If God then hath granted such great benefits, to mankind by the exercise of music, surely the divine and heavenly use must redound much more to our eternal comfort, when we join our hearts with our voices, in his holy place which gives us a taste of heaven, whilst on earth, and lifts up our hearts on heavenly things: hoping for the full fruition of joy, after the troubles of this life are ended. Which the poet thus describes as rewards to the righteous.

Then crown'd again, their golden harps they took,
Harps ever tun'd, that glittering by their sides
Like quivers hung; and with preamble sweet,

INTRODUCTION.

Of charming sympathy they introduce
The sacred song: and waken raptures high:
No one exempt, no voice but well could join
Melodious part: such concord is in heaven.

Which Tansur rhymes thus:

When blessed souls the earthly orb forsook,

MILTON.

And wing'd for heav'n, their golden harps they took,

For ever tun'd like glittering quivers hung,

And sympathy prepar'd this glorious song.

Holy, Holy!—their never ceasing cry,

To praise the Lord they raise in raptures high!

To ev'ry tongue, both voice and heart is giv'n,

To join in concert, with the host of heav'n.

CHAPTER II.

OF THE GAMUT, OR SCALE OF MUSIC.

THE Gamut or Scale of Music is a peculiar table; and so necessary to be learned and known by heart, that no person can attain to any knowledge in that art without being well acquainted with it; though too many are so conceited as to flatter themselves to the contrary.

As to the very first inventor of music, it is hard to determine, but this much we know, that the most ancient Greek Scale, as laid down by Vetruius, was invented about 2000 years after the creation, by Mercury, who then invented a musical instrument called the Lyre, with only three strings; and tuned as A, B, C, to which Apollo added a 4th, Corebus,

a 5th, Ha'gnis a 6th, Trepander a 7th, and Pythagoras an 8th string, to make an Octave; and afterward fifteen strings to compleat a double octave, which Boetius called the system of Mercury, being tuned as our A, B, C, D, &c. rising; which was afterwards called, the Pythagorian system. This Scale the ancients called Diatonical from the semitones lying between B and C, E and F, as ours now does: But in process of time, Timotheus added another string between C and D, and F and G, and so brought in a chromatic or half tone scale, and after that, Olympus added another between B and C, E and F, &c. to make an enharmonic or quarter tone scale:

INTRODUCTION.

11

but this latter was looked on as but of little use to practical music—in this form the scale remained till the time of the Lattins, who finding the names too long and perplexing, they used the above letters in their stead—And Pope Gregory, according to F. Kircher, finding that H, I, K, &c. were only a repetition of the seven first sounds, he repeated the seven upper by the same names as we do now—After this Baronius informs us that Guido Auretinus, about the eleventh century, invented the scale we now have, consisting of both the diatonic and chromatic : on five parallel lines ; (or more if occasion) which were formerly set on but one, two, three, and four lines ; whose scale is now so ready, and undeniable that it sets aside all the disputes of the ancients ; which are to tedious here to mention. Guido Auretinus was a monk of Aurezzo in Tuscany ; this scale he invented about 740 years ago, and to shew that he took his from that of the Greeks he placed this Greek letter T Gama, or G, at the root of the scale, this letter, was by others called Ut, which being joined and abbreviated make Gamut. Hence it appears that because the letter Gamma was placed as the lowest, or marked the first sound in Guido's scale, the whole scale of music, came to be called Gama, Ut, or Gamut. And though music affords infinite variety, it is all produced from the scale of seven letters, the eighth being an exact duplicate or octave of the first and distinguishable from it in point of accuteness on-

C

ly : indeed all beyond the scale is repetition. In order to know the name and place of each note more perfectly, however, it may be proper to consider the relation and connection there is between the several parts in the general scale of music ; Three octaves or twenty two notes, are supposed to comprehend the ordinary compass of the human voice ; for, low G in the Bass, is commonly the gravest sound a man's voice can form ; and high G in Treble, the acutest sound a woman's voice can ordinarily reach. These twenty two sounds which complete the vocal scale, are expressed by eleven parallel lines and their intermediate spaces, but as the eye would be unable to read with facility, so extensive a scale, it is divided into staves of five lines each ; to the five lowest are allotted the gravest voices, and so called the Bass Stave, and to the five highest, are assigned the voices of women or children, and are called the Treble Stave.

On examining the vocal scale, it appears that the Tenor has originally but one line and therefor borrows two of the Treble and two of the Bass to complete its five, which borrowed lines are distinguished by being dotted ; sometimes, indeed, more lines are taken from the bass and fewer from the treble or more from the treble and fewer from the bass, and the stave thus formed is allotted to the middle voices, and is termed Tenor, Counter-Tenor, or Medius. And here observe, that on whatever line or space notes may be placed, they are



called after the letters thereon fixed, whose places are known by the Cliff that governs them. Also take notice, that when notes ascend higher than the treble octave, they are called in

alt; and when they descend beneath the lowest line in bass are called double.

CHAPTER III.

OF CLIFFS.

A CLIFF, (in music) is a character placed at the beginning of the five lines of a piece of music, in order to denote what part of music it is, and what relation each part bears with another. It is called a Cliff, from *Clavis*, in Lattin, and signifies to open, or as a key to let into, &c. which openeth to us the names of every tone in music.

If you look into the scale of music, you will find three in number, all of different forms, each being appropriated to the three several systems, or parts thereof, and are called the F Cliff, the C Cliff, and the G Cliff. The Bass, or F Cliff, which is generally placed on the fourth line, but gives the name of F to any line on which it is placed; the Tenor, Counter, or C Cliff, which is commonly set on the fourth line in the Tenor, and third in the Counter, always gives the name of C, to that line which passes through its transverse strokes. The

Treble, or G Cliff, is usually put on the second line; it is called the G Cliff, from the letter G being always found on the same line with it, and though this Cliff, properly belongs to the Treble, or upper stave; yet it is now commonly used for the inner parts, instead of the C Cliff. This last, however, is certainly the most natural and proper for these parts; yet as it increases the difficulty of the musical art, and as the greatest number of people who study psalmody, have seldom leisure to consider every particular belonging to music, it is certainly better not to use it, except when the extent of a part is so very great that the number of ledger lines would become inconvenient.

The Cliffs, as exhibited in the general scale, stand in the relation of fifths to each other. We must not imagine, however, that to each of the three Cliffs is assigned a particular sys-

INTRODUCTION.

13

tem, or scale of letters, as if each part had particular bounds, within which another must never come, for sometimes the treble comes so low as to be equal with the bass.

It may be observed, that the ordinary signatures of Cliffs bear but little resemblance to the letters they are named by. Malcolm thinks it would be well if we used the letters them-

selves, and Kelper takes great pains to shew, that the common signatures are only corruptions of the letters they mean to represent—and I am sure that some alterations for the better, might be made, with respect to Cliffs.

For the above see Example 5th.

CHAPTER IV.

OF TIME.

THIS part of Music is called Time, and is as necessary to be understood, as Tune, by reason no one can sing, or play without having the true notion of it, neither in Concert, nor alone, to give any delight to a Musical ear; for by Time, kept by true motion every note is justly regulated, so as all move in a true decorum be the parts ever so many.

And as the Tones are represented to us by certain characters, on parallel lines and spaces, Cliffs, Flats, Sharps, &c. even so is the prolation or length distinguished by certain characters called notes, with their respective rests, then divided by bars, to regulate the movement, ascertaining the number of

Beats contained in every bar, by a pendulous instrument: with moods or marks directing thereunto, &c.

Of Time, our Musicians make two sorts, or Measures, viz. Binary-Measure, and Ternary-Measure, i. e. Common-Time and Tripla-Time (though in effect both are but as one, with regard to a pendulous motion) differing only in velocity.

Binary-Measure, or Common-Time is so called from its rise being equal to its fall, when you measure the length of your bars, by the motion of your hand or foot, &c. which motions are called Time and Measure, by the regular motions of a pendulum: Four of which Beats or Pulses are commonly the

INTRODUCTION.

length of a Semibreve, two the length of a Minim, and one the length of a Crotchét, (a Quaver being reckoned in Time, as the Pulse or Beat of a common watch,) so that one Pulse of the royal pendulum of a clock is commonly the Time of two Quavers, four Semiquavers or eight Demisemiquavers or sixteen Quadruple-quavers or their respective Rests, &c.

OF COMMON TIME.

AS Time is regulated by motion, so Common-Time, is measured by even numbers, 1, 2, 4, 8, 16, &c. when one Bar includes such a quantity of notes, as amount to one Semibreve, which is called the Measure-Note, the Time-Note, or a Whole-Time:

And as the Semibreve is held so long as you may leisurely count 1, 2, 3, 4; you may keep your hand or foot down, while you tell in thought 1, 2, and up while you say 3, 4; you having once down, and once up, in every Bar: But in doing this your thought must guide the motion and not the motion drive the thought into hurry and confusion; this being the most curious branch of Musical performance, &c. If your Music consists of two Minims in a Bar, then you sound one while you tell 1, 2, down, and the other while you say 3, 4, up—if four Crotchets in a Bar, then 2 down and 2 up—if eight quavers in a Bar then you Beat 4 down and 4 up, &c. each Bar contains 2 Beats, and each Beat 2 motions or Pulses.

Some there are, who make 4 Beats to every Bar in Common-Time i. e. one to each Crotchét, 2 to a Minim, and 4 to a Semibreve; which method I rather choose than the former, in any Time whatsoever—observing to have the hand or foot down at the first note in every Bar and to Beat all rests as if they were notes, &c.

OF TRIPLA TIME.

Trenury-Measure, Tripla-Measure, or Tripla Time, is so called from its fall being double to its rise; i. e. beating as many more down as up.

Tripla-Time moves by threes; as 3 Minims, 3 Crotchets, 3 Quavers in a Bar to be Beat, just as long again down as up.

The three Tripla-Time Moods, which we make use of in Church Music, are known by the following characters, $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, the upper figure stand as a numerator of the notes contained in a Bar; and the lower figure signifies of what denomination the notes are, with reference to a Semibreve as the intiger or Measure-Note, and the terms Adagio, Largo and Allegro signifies of which Mood whether first second or third.

It is to be remembered, that all sorts of Time, are deducted from Common-Time, for which reason the lower figures have recourse thereunto, in order to denote what kind of notes the Tripla doth consist of. Suppose the Mood be marked thus $\frac{3}{2}$, then the 2 underneath, imports, that the Tripla must con-

INTRODUCTION.

15

sist of Minims, and as two Minims make one Bar in Common-Time, the 3 over the 2 denotes that you must sing three Minims (in Triple-Time,) to two in Common-Time : So the four hath regard to Crotchets, and eight, to Quavers, &c.

The first, and slowest Mood in Triple-Time, is Sequialtera Proportion (or double Triple) being a Triple measure of three Minims, to two such like notes in Common Time and performed in the same time ; which is half as quick again, or one third quicker than Common Time in every Bar : two to be performed down and one up, marked thus $\frac{3}{2}$; so that each Minim in every Bar, is one third diminished from these in Common Time.

This Mood is mostly used in Church, and other grave music, and generally performed slower than the rule, by reason of the solemnity of the words to which such music is usually adapted, &c.

The second Mood of this kind of Time is, single Tripla, and vulgarly (or rather ignorantly) called three to four ; but rather should be three from four ; each two of which, to be performed down, and one up ; marked thus ; $\frac{3}{4}$, being one crochet less in every bar, than common time, and mostly used in anthems, &c. Suppose according to the first term, it be called three to four, then it imports one fourth slower than common time, because I must perform but three crotchets in tripla time, in the time of four, in common time. But if I

D

say three from four, then, I am one fourth quicker than common time, by reason I have but three crotchets in a bar, and in common time there are four. The reader is here left to choose either term as he likes best.

The third Mood of Tripla Time, is also single tripla or three from eight, each bar containing three quavers, two down and one up, marked thus, $\frac{3}{8}$ being five eights less in every bar than common time, &c.

OF COMPOUND TIME,

OF which there are only two Moods made use of in psalmody, they are called Sextuple, or Compound-Tripla, or Benary-Tripla Time, by reason the fall is equal to the rise : the 1st is called six to four ; each bar containing six crotchets, three down, and three up, marked thus, $\frac{6}{4}$, each having one third diminished from those in Common Time, and two fourths more in every Bar.

The second sort of Sextuple, is also Compound-Tripla, or Binary Tripla, and called six from eight, each Bar containing six Quavers, three down, and three up, marked thus $\frac{6}{8}$, being as quick again as $\frac{6}{4}$; each Bar having two eights less than those in Common Time.

N. B. That nothing is more misunderstood, than the several moods or marks of Music, by reason the slow tunes are generally pricked down with the shortest notes, and the

quickest with the longest, &c. our slowest mood $\frac{3}{2}$ should have never but three Minims in a Bar, or else be laid quite aside, or be changed for $\frac{3}{4}$ of three Crotchets, &c.

And though the foregoing directions, import that your hand or foot, must always be down at the first note in every Bar, it is now become a practice, with many, to Beat every Beat Down in all sorts of Time. And I think it is not very material, how a person Beats : or what motion he makes use of, so it be but secret and modest, and, that he keeps a true and regular movement, so as to answer both notes, and rests. For as all Time is measured from the regular motions of a pendulous instrument ; which may be altered quick, or slow, yet it depends on the truth of its movement ; from which it appears to me, that, in effect there is but one sort of Time ; only made more quick or slow, at pleasure, and Bar'd in threes or fours, just as the author pleases.

For the word Time, in Music, does not only signify the whole measure of every Bar, be it quick or slow, but it also signifies every Aliquot Part or Member therein, as 2, 3, 4 times, &c. by reason in beating time you may imagine, or make so many different motions, as the Music has strikings, some of which are the accented parts of each measure or bar and others the unaccented.

From what has been said on this part of Music, it appears, that Time is governed by a person's own thoughts, and not

by another's false antic motions ; for unless a person can count his time in his thoughts, as he sees it, it is impossible for him either to beat it, or perform in Concert as he ought to do ; let the conceited, think what they will.

In Beating Time, though motion helps the sight,
Yet, thought 's the prime, to move all parts aright.

I think (with submission to better judgement,) that all Triples may be compared with any of the three Binary Moods, whether the Adagio, Largo, or Allegro, and vary in velocity accordingly but still to move in such a degree of quickness : as best becomes the main subject of the words or passion intended : having observed that all persons, differ in Time, from one another, though taught by one and the same master ; and can not perform so well together, as if they had been regularly trained up, and practised one with another.

A person may be said to sing in good Time and yet, perhaps quicker or slower than another, by reason he makes a true distinction of notes and rests, and gives each its proper length, if he performs ever so quick or slow. But it is best to keep in a medium between the two extremes.

Better would it be, if our Tripla Time Moods had the Common Time moods, always assigned just before them thus : C $\frac{3}{4}$, &c. or at least the terms Adagio, Largo, or Allegro set over the Cliff, at the beginning of a piece of Music, or when

INTRODUCTION.

17

the Time differs for then you might at one view, know what sort of Binary movement your Trenury was composed of; and how quick or slow the movement was intended, by the author: this I say would make Time very easy to every practi-

tioner, and take away many obscurities, that have heretofore confounded the ignorant; for when things are falsely compared together, the absurdity thereof, greatly darkeneth the understanding, &c.

CHAPTER V.

OF NOTES AND THEIR NAMES.

THE length of tones, or continuance of sounds, is expressed by several characters called Notes; each having a different name and shape.

The Semibreve is in form, like the letter o, and sounded so long as you may tell 1, 2, 3, 4, by the pulses of the pendulum of a large house clock, it is called the measure note, because it measurth all the others.

The Minim is but half the length of a Semibreve, having a tail to it.

The Crotchet, is but half the length of a Minim, having a black head.

The Quaver, is but half the length of a Crotchet, having the tail turned up like a hook.

The Semiquaver, is but half the length of a quaver, having its tail turned up, with double marks.

The Demisemiquaver, is but half the length of a Semiquaver, having its tail turned up, with a triple mark.

By these, as before hinted, you see that one Semibreve contains two Minims, two Minims contains four Crotchets, and four Crotchets contains eight Quavers, and eight Quavers contains sixteen Semiquavers, and sixteen Semiquavers contains thirty-two Demisemiquavers.—So that, in a mathematical sense, if the Semibreve be one bar of time, the Minim is one 2d, the Crotchet one 4th, the Quaver one 8th, the Semiquaver one 16th, and the Demisemiquaver one 32d part, &c.

INTRODUCTION.

Before the year 1330, the several degrees of sound were all expressed of an equal length of time ; when Johannes de Maris, Doctor of Paris, invented our different figures called notes and rests, and gave them the foregoing names, &c.

OF THREE OLD NOTES AND RESTS.

WHEN notes were first invented, they used three other sorts of notes, i. e. a Breve, a Long, and a Large.

The Breve, was a large square note, and as long as two Semibreves, and its rest was known by a broad stroke, over a whole Space from line to line.

The Long, was a large square note, as long as two Breves, with a tail on one side, and its rest was drawn across two spaces.

A Large, was a long square note, with a tail on one side of it, and was as long as two Longs, and its rest was as long as two Long rests. But these notes are seldom used, but in old music, being too long for any voice or instrument, except the Organ ; or in chants, &c. to express the reading tone : so that the Semibreve, which is now our longest note, was formerly their shortest.

N. B. That although we do not now use the Breve, Long nor Large, yet we use their rests, in Anthems not prickt, nor printed in score, to express how many bars each part is to rest or keep silent, before that part sings or plays again ; which are set with figures over them.

CHAPTER VI.

OF THE KEYS IN MUSIC, NATURAL AND ARTIFICIAL.

A KEY, (in music) is a certain principal dominant tone, which regulates every tone else, to a certain degree or pitch of acuteness or gravity, occasioning every member of the whole composition, to move in a true decorum, and without which, every minute part of the scale, would be nothing but confu-

sion ; for as every branch of a Sermon, depends on the text given, even so every member, or note of a composition, depends on this dominant tone, called the Key.

On this Key or Tone, depends the Air, and judgment of the whole song or composition, and this is the principal tone, that

INTRODUCTION.

19

governs all the rest, and from which sound every distance above or below it may be tunably regulated, so long as this Key, Tone or Sound, is kept in memory; but when once the sound of your Key is lost, and confusedly put out of mind, then the whole becomes nothing but a piece of noisy jargon and confusion. Like as (in Geometry) the bounds of a circle depends on its point, or center, even so (in music) does every member of a composition depend on its proper Tone or Key.

The Key note, is the last note of the Bass, (which is the foundation of all other parts, be they ever so many) all octaves or eighths, in the upper parts, being counted the same in effect, &c. This Key note ending the song, like a period at the end of a sentence, for when the sense of a sentence is full, nothing else is expected after it.

There are but two which are called natural or primitive Keys, viz. C the natural sharp and cheerful Key, and A the natural flat and melancholy Key. So that no tune, can be prickt down on any other key whatsoever but on these two, without the placing of either Flats or Sharps at the beginning of the

five lines, in order to change and regulate the natural order of the semitones. Suppose your Key be C, count the number of semitones in the first 3d above the Key note, saying C, D, E, or fa, sol, la, which is a major or sharp 3d, containing five semitones, and also the major 6th, containing ten semitones, and the major 7th, of twelve semitones.

If your Key is A, then is your first 3d above your Key note A, B, C, or la, me, fa, a minor, or flat 3d of but four semitones, and also the minor 6th, of nine semitones, and the minor 7th of eleven semitones; but the octave is always the same again in any Key whatsoever; you being half a tone higher in the very first third of the sharp Key, than you are in the flat Key, and this is the very reason why one Key is called sharp and cheerful, and the other flat, soft, and mournful: One being proper for solid and grave subjects, and the other for subjects more cheerful, merry and sprightly; which shew the places of the two natural semitones, in every octave either in the sharp or flat Key.

INTRODUCTION.

CHAPTER VII.

OF TRANSPOSITION.

TRANSPOSITION, is the removing an air or piece of music, to any Key or Cliff, different from that in which it was first composed, or is actually set.

OF THE KEY.

TRANSPOSITION of the Key, is the moving of the tune higher or lower on the scale than its natural place, by assuming another letter for the Key note, and adapting the semitones to the assumed Key note, by means of flats or sharps. When transposition of Keys is made by sharps, each remove of the Key must be either a fifth above, or a fourth below, where it was before; and the sharp at every remove, placed on the note immediately below the Key note or its octave, that the 7th may be sharp, as the major Key requires. In transposing flat Keys by sharps, the Key note is also shifted at every remove, a fifth above, or a fourth below. But as the semitones in this Key are differently situated, the sharp at each remove must be placed on the note immediately above the Key note or its octave, as this Key requires a minor or flat third.

The transposition of sharp Keys by flats reverses the former rule, by removing the Key note a fifth below its former place,

and by this the flat at each remove, is placed on the note immediately below the preceding Key note or its octave, that the semitones may preserve such a relation to the Key note as it requires. In transposition of flat Keys by flats the Key note is also shifted at every remove a fourth above or a fifth below, but as the semitones in this Key are again different so the flat at each remove must be placed on the first note above the last Key note, or its octave, that the semitones may maintain a proper relation to the Key note. For the above variety of transposition, see Example 3d; by a knowledge of which it will be easy to transpose a piece of music into any Key at pleasure.

Yet as such a number of flats and sharps, as have been used to exemplify so great a variety of Keys, might have a tendency to perplex the learners, were he to apply them at all times as they stand; it will be proper for him to adopt a small number for a great, seeing they answer nearly the same purpose. For a proof of this, if he examine Example 3d he will find the same letter for a Key note, when transposed by different characters, will become a semitone higher or lower throughout;

INTRODUCTION.

21

besides, it is more easy to perform with few, than many flats and sharps. The learner, therefor, may attend to what is contained in Example 6th, as it will afford him sufficient variety.

In transposing a tune where accidental flats, sharps or naturals occur, it will be found that these characters should not always be continued the same, for sometimes it may be proper to make a natural a flat, or a flat a natural, &c. in which case, observe that the character which should be used will plainly appear, if the same distance be maintained that was found in the passage, previous to transposing it. There is another way of transposing a tune if it may be so called, which will render those tunes that will admit of it, very easy for young beginners, by reason it may be prickt down in a natural Key. Then with a pitch pipe or other instrument, sound the first note of the tune, as much higher or lower than it is set as may be deemed proper and sing it accordingly. Thus will the tune be trasposed in effect, though all the notes keep their places. The other parts must rise or fall in proportion. It might probably be thought unnecessary here to prescribe rules for pitching, seeing leaders of congregations and others are so variously situated that they could not adopt a similar plan. One thing however, should be observed, which is that tunes ought to be pitched, in such a manner as all might readily

join (whatever part they took) without overstraining their voices, whether ascending or descending. But to make sure work, and not pitch at random ; every leader of a congregation, should be allowed the liberty of ascertaining the pitch of a tune, which might be done without giving offence to any, and thereby many disagreeable consequences in congregational singing, would be prevented.

TRANSPOSITION OF THE CLIFF.

TO transpose a Cliff, is to remove the same Cliff to another line, and also any piece of music from a Cliff less known, to one more familiar ; to transpose the Counter into the G or Treble Cliff, remove every note a third lower. To transpose the Counter-Tenor into the G Cliff, remove the notes, either a seventh lower, or a second higher. To transpose the Tenor into the G Cliff, remove the notes either a ninth or a second lower, and to transpose the Bass into the G Cliff, lower every note a sixth. See Example 5th, of the double sets of notes in the Counter and Tenor parts, the lowest are the most exact, as they shew the true situation of the notes, but the high is most convenient as occasioning fewer ledger lines, and therefor, generally practised.

INTRODUCTION.

CHAPTER VIII.

OF SOLMIZATION, OR SOL-FA-ING.

SOLMIZATION is the appropriating peculiar syllables to the seven letters contained in the Octave, or the Practice of calling the notes by a system of unmeaning syllables, as Sol, la, mi, fa, &c. That the sacred word of God may not be prophaned by careless repetitions. These are called singing syllables being used in practising lessons, &c. Some use seven such letters while others only use four; to accomodate each class therefor both ways are inserted—see Example 7th. The former way having a syllable for each letter in the scale is certainly so far preferable, for the latter having only four such syllables must repeat three of them to have the scale completed, this last way being most commonly used however, it shall be more particularly explained. Observe then that Mi whose natural place is B, and which occurs only once in the octave, is called the master syllable, because it determines the situation of the rest in the following order—viz.

Above Mi twice sing fa, sol, la,
Below Mi twice sing la, sol, fa,
Which rule observ'd in every strain
B—Mi in course comes in again.

Thus stands the scale in every part,
Which must be truly learnt by heart;
Then knowing well, each line and space,
You'll rightly read them in their place!

To find the Mi, remember that it is always a semitone below the Key note in the sharp series, and a tone above the Key note in the flat series, or thus, whatever number of sharps are placed at the beginning of a tune Mi is in the last, and whatever number of flats, Mi is in that letter which would come next in order to be flatted, (see Example 29th.) In the sharp series Fa answers to the Key note and in the flat series La and the semitones always lie below the syllable Fa.

Though Solmization has undoubtedly been used, as many by it have learnt to sing tolerably well, yet from the various ways of applying the singing syllables, in consequence of transposition it appears that it is an exercise of considerable difficulty, indeed it never was calculated for contending much with flats and sharps. And although conceit and ignorance, have prompted some positively to assert, that a tune could not be learnt properly, nor perfectly without it. Let me tell such

INTRODUCTION.

23

short sighted mortals that if they had learnt their Gamut in stead of sol-fa-ing, that it would have been much more to their advantage and hindered them from exposing themselves before those whom experience has taught better.

Besides, considering that in Vocal Music we have occasion to apply all sorts of syllables to every sound, and that in instrumental music we have nothing to do with articulate syllables at all, it seems unnecessary to bestow much time or trouble in associating unmeaning syllables, with sounds which are already distinguishable by their effects; some of the syllables, too, are ambiguously applied thus: Fa, Sol, is at one time a second and at another a fifth. Fa, la, is a third and

also a sixth; indeed it has been very much queried, whether the utility of Solmization, corresponds with the labour required in attaining it. Mr. Malcolm's sarcasm on it is that at best it is the stumbling block of young minds.

Instead of sol fa-ing by the singing syllables, then, would it not be better to use the seven letters of the Gamut as the German's do, or the figures 1, 2, 3, &c. to 8, inclusive as others do, seeing either of these is easier learnt, and the former more useful—These last methods however, are only hinted at, imagining custom has too long given sanction to the first—to admit of any alteration though for the better.

CHAPTER IX.

OF THEORY IN GENERAL;

OR,

A Philosophical Dissertation of the Nature of Sound; and of the Ratios and Proportions of Practical Intervals, &c.

SUONI or Sound—Is the undulatory motion of the air arising from the tremulous motion of the parts of any body, occasioned by its having been struck; and those, Undulations, or pulses of the air beating on the Tympanum, or Drum of

the ears; convey by the nerves, this sensation to our minds, &c. which sounds are more or less pleasing to the ear, according to the agreement of their different motions, in the air producing them, &c.

D

Mr. Derham, says that the mean velocity of sound is at the rate of 1142 feet in one second of time : and that, in all manner of directions ; obstacles excepted.

All Sound is made by motion ; and that motion is the vibration or modulation of air, being the object of Music.

Air is that fluid or element, in which we live, move, and consist, composed of minute springy particles, which give way to the least impression made on them, which particles move freely, one among another, for which reason, it is known to be a fluid, and every force that presseth upon air, presseth at the same time in all manner of directions :—And as the pressure increaseth, so does its density ; as is evident of air forced into a bladder ; for the more it is forced the more dense it is, and as it decreases, it expands it self again in all manner of directions—the force that presseth common air, is the weight of the atmosphere (that is the Clouds, Rain, &c.) and the spring of the air is equal thereunto, by reason they always balance each other, and produce equal effects, &c.

The generative part of sound is that which produceth sound, and bringeth it forth ; and that is motion by collision ; or a body's striking against the air which causeth sound ; and this sound is more grave or acute according to the force and magnitude of the body that strikes against it ; this being that which constitutes different tones simple, or compound, &c.

All sound is supported and carried distant by the medium or air which is called the sphere of activity ; the element of sound ; or the element of Music ; and so far as the medium passeth, so far passeth the motion with it, and when the motion ceaseth then must the sound cease also—but if it meets with any hinderance in the way which it passeth, it strikes and shakes at every obstacle it meets, making echos and sounds according to the nature of the obstacle : But if it meets with no hinderance as it passeth, then it passeth into the sphere of the air, or medium, cutting, dividing or ploughing the same, according to the force of the sonorous sounding-body ; (which body is the center,) moving in a certain degree of velocity, or quickness : and from this very principle all tones are deduced. And, as all sounds move in a trembling or vibrating motion, the difference of tone, appears to be no other than the different velocity or quickness of the vibrations of the sounding body, it being proved that the small vibrations, or tremblings of any cord, or string, are all performed in equal times ; and that the tone of the sound (which continues for some time after it is struck) is the very same from first to last, whose vibrations are supported by the air or medium. From this very principle, arises what we call Concords ; which are nothing else but the frequent uniting of the vibrations of two sounding-bodies, and of the undulating motions of the air ; occasioned thereby ; and that discords,

INTRODUCTION.

25

are the result of the less frequent unitings of the vibrations, &c. &c.

Hence it is, that sound (with regard to Music) is to be considered two ways, viz. Simple and Compound—A simple or single sound, is the effect of a single vibration, or of so many vibrations as are necessary to excite in us the idea of sound; that is, the product of one voice, or of one instrument, &c.—A compound-sound, consists of several sounds, proceeding from several distinct Instruments, or voices all uniting in the same individual Time, and measure of duration; that is, all striking on the ear together, be their differences as they will—and as the several degrees of tune, are proportional to the number of the vibrations, even so are the vibrations, equal, or unequal, swift or more slow, according to the nature and constitution of the sonorous-bodies: the vibrations or tremblings of such bodies, being by which all sounds do proceed, and arrive from a certain pitch, or tension, either grave, or acute: according to the greatness, and tension of the sounding body.

From what has been said it appears that the whole theory of music proceeds from the vibrations, oscillations or tremblings of the sonorous bodies, and also the proportion of sound; for what bodies or sounds are more acute, the more swift are their vibrations, and those more grave, their vibrations are more slow, &c. Therefore, the first principal, by

which the nature of harmonical sounds was found out, was by the measure, and proportion of the vibrations of the sonorous body; each tone or tune being made by a certain measure of the velocity of the vibrations. I mean, that, such a certain measure of courses and recourses, doth in such a certain space of time, constitute, or appoint, such a certain determinate tone. And that the continuance of sounds, even unto the last, dependeth only on the equality of the time of its vibrations; as may be observed of a wire string after it is struck: which was first observed, by Pythagoras, &c. and this is that which is said to bring musical sounds under mathematical proportions.

To find out their proportions, you must find out their numbers, and then examine the cause, why some are pleasant and others unpleasant, (of which the ear is the umpire :) which shall be the business of the next.

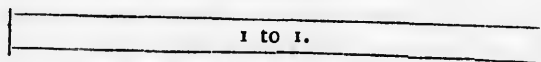
OF PROPORTIONS OF CONCORDS, &c.

FIRST, take two musical strings of an equal length, and stretch them to an equal tension, or tightness, and then strike them both together and they will vibrate in times, both course and recourse, in the nature of a pendulum till they rest: for when two strings are in exact unison, to each other, one will vibrate to the other, though untouched; or, if you lay a straw or a scrap of paper on one, and strike the other,

INTRODUCTION.

if it be in unison with it, it will so vibrate as to shake it off, and also sound the tone of the other string. And because these two, sound so perfect to each other they are called unison, the ratio's of their vibrations, being even, both course and recourse, and called 1 to 1; because each motion, or particle of sound strike on the ear both together; thus,

UNISON.



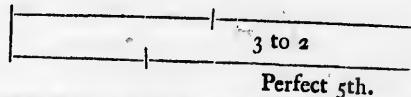
See Example 2d.

The next concord, is the diapason, (being the next ratio or proportion in whole numbers) which is found by doubling or taking but one half the string by dividing it into two parts, and placing a bridge in the middle. This will produce an eighth to the whole string; whose ratio is called dupla or double proportion to its octave, by reason, each half of the string, vibrates two courses in the same time as the whole string does one, it being in ratio or proportion, as 2 to 1—thus,

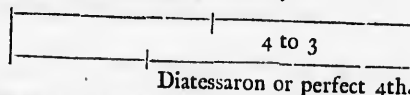


All other proportions, are found by dividing the octave into the other mean ratio's that are included in it, &c.

The next concord is the diapente, or perfect 5th, which is found by dividing the chord into three parts and placing a bridge, to take off one third, then will the two thirds of the chord produce a diapente to the whole, and vibrate three courses to two in dupla proportion, and unite every third course; which ratio is called sesquialtera proportion, or 3 to 2, Thus,



The next chord, is the diatessaron, being found by dividing the line into four equal parts, and by stopping off one fourth with a bridge; then will the three fourths of the line produce a diatessaron to the whole line, and unite every fourth course of its vibration: This is called quadruple proportion whose ratio is 4 to 3, by reason it vibrates four courses in the time of three, in sesquialtera. Thus,



Then take another string and divide that, that was stopped off to make the Diapente, in two equal parts, and it will give the Ditone to the open string and its motion will unite every fifth course, its Ratio is 5 to 4 by reason it vibrates five courses, in the same time as four in the Ratio before it.

INTRODUCTION.

27

By this you may easily conceive the Semitone, whose ratio is 6 to 5, its courses uniting every sixth course of its vibrations ; i. e. six courses in the Time of five of the Ditone motions.

N. B. That all Ratios that are within the number six are called Concords, &c.

The Hexachord Major, or greater, or sharp sixth, is within the number of concurring Ratios, and Ratio 5 to 3, and vibrate five courses in the time of three, meeting every fifth course of its vibrations—and although the Hexachord Minor, is not within the number of six, yet it is a far better cord, by reason when joined with the Diapason and Diatessaron it hath the Semitone to the one and the Ditone to the other ; their motions uniting accordingly whose Ratio is 8 to 5 and the compliment of 6 to 5, to the Octave or Diapason.

Thus have I laid down the first causes and the most useful natural grounds, Ratios and Proportions of Harmony, which proceed only from the vibrations of the courses, and motions, of the sonorous-bodies ; which motions determine both Time and Tune ; and also render each sound, more or less pleasant, according to the frequent uniting of their courses, as they fall on the ear together : from which we distinguish both Concord and discord ; Concord being produced by the frequent

motions, falling on the ear, at the same time ; and Discord is when they seldom or never meet whose Ratios, are innumerable by reason of their cross motions, &c.

N. B. It is said that C in the Bass Octave, makes 104 vibrations in one second of Time.

1. Thus ; by division of a line,
We measure sound, as well as time ;
Whose trembling motions, we do sum,
Like Beats made by the Pendulum.
2. For, by experience, it is found,
That motion is the source of sound,
Not without Air.—(it doth appear,)
For, Air conveys it to the ear.
3. Air, (like a circling wave i'th' Ocean,)
Expands itself at every motion,
But when that force is spent, Air then,
Returns itself to rest again.
4. Concord is form'd it doth appear
When various sounds meet on the ear,
But, when their tremblings disform move,
Such sounds will then discordant prove.

INTRODUCTION.

CHAPTER X.

OF THE ACCENTS IN MUSIC.

IN common speech the word, Accent, signifies the tone of the voice, of which the Grammarians have sundry sorts, marked by various dashes over the vowels signifying the more high or low, longer or shorter tone of the voice or a more pressing emphasis, or tone, on such syllables, or words, as are more to be taken notice of than any other ; in order to strike such vowels, words, syllables or sentences, more pressing to the audience, according as the passion and subject requires, &c. —so in Music. An Accent is a sort of wavering, or shaking of the voice, or instrument, on certain notes, with a stronger or weaker tone than the rest, &c. to express the passion thereof, which renders Music (especially Vocal,) so very agreeable to the ear, it being chiefly intended to move and affect ; and on this the very soul and spirit of Music depends ; by reason it touches and causes emotions in the mind, either of love, sorrow, pity, or any other passion. whatsoever, &c.—That is what is called the Accented and Unaccented parts of the measure ; which the Italians call *Tempo Buono*, or Time-Good ; and *Tempo Cativo*, or Time or Measure-Bad ; that is to say, the good, and bad parts of the measure, &c.

In Common Time, the first note of the beginning of a bar, and the first note of the last half of the bar, is the Accented part ; that is the first and third Crotchet of every bar, the rest being the unaccented parts : but in Tripla Time (where notes go by three and three,) the first of the three, is the Accented part, and the rest the unaccented.

The Accented parts should be always as full of Harmony as possible, and as void of discords, as may be, in order to render the composition more affecting : But the unaccented parts may consist of discords and the like without any great offence to the ear, &c.

This being that part of Music, that, few or no Authors, have treated of ; although it is the whole ornament and spirit of every composition, especially where any person performs alone.

In Common Time, remember well by heart,
The first and third is the Accented part ;
And if your Music Tripla Time should be,
Your Accent is the first of every three.

INTRODUCTION.

29

As the light of every Art and Science is conveyed unto us by skilful Authors who have laboured for our improvement, how much ought we, to consult what they have written ; to whom we are beholden in some measure, for all we know ; whose names not only shone bright in their days, in past ages, but in those to come, will never lose their luster ! and whose works are their lasting Monuments to all posterity.

I could mention a great number of Authors who took vast pains in the art of Music and made great improvements thereunto, whose bodies have laid many years moldering in the dust, yet their names will never be forgotten by the ingenious, who daily converse with both the living and the dead ; and improve from the latter as well as from the former.

The ingenious Mr. Morley, in his Treatise, (wrote by him, above 199 years ago,) in page 179, greatly complains of ill performers of Church Music, who like some of ours, now-a-days loved always to be heard above their fellows, without having the least regard to know the excellency of Divine Music, who ought as well to study the beauty of the words, as the knowledge of the Music ; so as to draw the ears of the hearers as it were with chains of Gold, to the consideration of Holy Things, &c.

And as no reader can well understand what he reads until he knows the spirit of his author, and can (as it were) personate him, to know his real gesture, temper, and disposition, at every turn, even so, no singer can perform as he ought, unless

he knows the beauty of his words, so as to give them that emphasis as becomes the subject ; and to deliver them in such a manner as to strike the audience ; without which he never can sing either to delight himself or his hearers.

The first, and principal embellishment of a good singer, is to read well, speak in good dialect, and express his vowels very distinct, always pronouncing *ty*, or *cy*, as *tee*, or *cee*, unless it be where the strictness of the poetry obliges to the contrary ; and always to perform in good time without affectation : great care must always be taken, that you make not yourself the object of the hearers ridicule, by bad gestures of body, and ill grimaces, (a thing much now in vogue among the conceited ; but that you always use a free, and open expression, and act in such a manner as is suitable to the air, and passion of the subject, whether it be grave, chaste, or merry, &c.

Let young beginners, either sol, fa, or call the notes some other way, of all things well at first, and that slow, strong, and steady, and not sound through the nose, with their teeth shut ; nor yet with a fainting voice ; for a Falsetto will soon spoil a good voice ; especially a treble ; and take care to sing sometimes standing lest you spoil the organization, of the voice ; whereby you may sing Forte or Piano ; that is to say, hold out the swell of any note ; and embellish all sounds at pleasure, with Trilloes, Apoggiaturas, or Transitions, &c. See Lessons.

INTRODUCTION.

And as it is a master's business to invent, it must in like manner, be the scholars business to copy, and follow the best authors ; and to extract honey from all flowers ; for persons of good spirits will always endeavor for the best company, and strive to imitate them in what they do ; in order to improve in performance, and to gain an universal esteem of their superiors.

Another good caution I would give to the performer, is, that he always so manage his respiration, that he never wants breath when he has most occasion for it, nor be perceived to take in breath in the middle of a word ; and that he never holds any thing before his mouth to stop the tone of his voice ; for no good singing ever was heard from any person of ever so much skill, that did not in some measure, conform to the before written precepts, &c.

There are five proper embellishments, that every good singer ought to observe, viz. The putting forth the voice in good order ; the Appoggiatura ; the Shake ; the Gliding, or Slur ; and the Dragg, which is rather a very slow shake, than a division, See Example

From what has been before hinted, concerning the ornaments of song, it is to be noted, by every practitioner, whether vocal or instrumental, that all sounds have their shape, though they differ in tone, with respect to their acuteness and gravity ; and that every sound (especially such as are of long

continuance) may consist of three terms from its being put forth to its last degree of being heard ; viz. its Piano, its Forte, and then its Piano again, when it terminates, as thus,



Suppose the sound of the above note consists of four beats, the first is begun very soft, and swelled to its extreme degree of loudness, till it passeth by 2, its second beat, and then the other half of its time, 3, 4, decreases in its loudness till it ends its time at 4, as soft as it first began. The like may be observed of all sounds or notes whatsoever, let their number of beats, or lengths of sound, be as they will ; so that the sound is made stronger, or weaker, according as the moving, force of air, is more or less on the sonorous body ; this being according to Sir Isaac Newton's 2d Law of Nature, &c. The reason why this secret has been discovered to the world, proceeds from that abominable, and newfangled practice, of some of our ignorant and conceited psalmodists, who greatly offend all good masters in our age, and renders their compositions as ridiculous as the performers do themselves, who with ma-

INTRODUCTION.

31

ny antic gestures of body, and wry faces, end their notes as harsh, stunt, and as loud as if they cough'd them out of their throats, and end with no more tone of music than if they had struck them out of a stone, which is as contrary to the laws of harmony, as darkness is from light.

W. T.

From what has been said on this elegant branch of music, every skillful performer may, with diligence easily perform with grace, spirit, and grandeur, and express the several passions of the subject, whether it be grave or merry, according to the true intent of the author who composed it; which is the greatest accomplishment that a good singer can be endowed with, &c.

CHAPTER XI.

CONCERNING PSALMODY, &c.

IN the year 383, Psalms are said then to be begun to be sung; and were brought in by Bishop Damasius though they were not then turned into metre.

Benedictus, an Abbot of the Monastery of Peter and Paul, at war, is also said to have took with him from Rome, one John, called the Arch chanter, who taught first in England how they should sing in choir, after the same manner as they, did at Rome, in 724.—See Acts and Monuments, vol. 1, Page 164.

In King Egbert's Reign, 747, the Synod of Bishops greatly disputed upon the profit and excellency of singing of Psalms

in Churches, and established a law to promote the same to be sung, with a modest voice and gesture, in Churches, as was then so called.

In the year 459, in the time of Gennadius, the Church of Constantinople is said then to be so augmented by singing, that they built the grand structure, called the Acoimentæ, and dedicated it to St. John the Baptist: wherein the praises of God were incessantly sung both day and night, by three several choirs, alternately (who had fixed salleries for the same,) by which the citizens enjoyed an Heaven on earth, according to holy David's words in Psalm 84, verse 4th, viz. "Blessed

are they who dwell in thine house, O ! Lord : they will always be praising thee."

As this is a perfect symbol of eternity, hence it is certainly good for us to be there. Matt. 17. 4.

Beza was also a great lover of psalmody, in his time, and made it his greatest part of devotion ; hence, (out of ridicule) some malicious persons, then called the Psalms the Geneva-Jiggs, &c.

King Athelston or Atelston, to encourage psalmody made a law in 924, that fifty of the psalms should daily be sung in the Church ; for the King, as he called it, meaning for the good of the Commonwealth, and for the praise of God, &c.

In the reign of King Henry VI. Thomas Sternhold of Ber-nat, in the county of Southhampton, translated thirty-seven of the psalms into metre, for the use of Churches.

In the reign of King Henry VIII. Sir Thomas Wiat translated the seven penitential psalms into metre : And in the reign of Queen Mary, John Hopkins translated several other psalms into metre, all to be sung in Churches, &c.

Queen Elizabeth of blessed memory, in her Injunction to the Clergy and Laity, desired that the revenues of the livings of some Collegiate and Parish-Churches, might be restored to their antient intended use, viz. to maintain men and children, to keep up the laudable science of Music in Churches ; so as to be restored and kept up in a modest and good way ; and

to be understood as plain as if the words were not sung ; and to be used between any parts of the Church service. She also permitted and ordered, that, such as delighted in Music should, for their godly solace, and comfort (before and after service,) sing the praises of God, in the best Music that could be composed whither to psalms or to hymns, &c. rightly adapted : but not in play-house tunes, as are used now, in too many Churches, which are as ridiculous as they are new ; to the great grief of all well disposed persons.

As the chief end of church music, is to relieve the weariness of a too tedious attention ; to make the mind more cheerful, and composed ; and to endear the offices of religion ; that sort should always imitate the sweet perfume of the ancient Tabernacle, and have as little of the play-house maggots, and voluntaries in it as possible, it should always be free from all galliardizing notes, Military tattoos, or common frothy jigg-ing airs ; which only tickle the ears of the chimerical, with trifling fancies and corrupt the mind, with impure thoughts ; such like strains as these, only prophane the service of God and bring the play-house into the Church : whereby we are as it were toodled out of our reason, religion, morality and devotion, by persons of corrupt morals.—What can be a greater scandal to our religion, than to hear the praises of God offered up in immodest strains of Music, through the organ of the devil ? and too often by irregular persons, more

INTRODUCTION.

33

fit for the exercises of penance, and correction, than for the offices of religion and exultation.

All religious harmony should be so composed, as to cherish and warm our very souls within us, with piety and devotion; and take hold of our grandest affections: and so transport us to the beauty of holiness, above the satisfactions of

this life, as to make us ambitious of the glories of Heaven, &c. &c. For

When we to Heav'n's celestial temple come,
Petition there shall cease, and pray'r be dumb;
But praise, in accents more sublime and strong,
Shall then commence her everlasting song.

CHAPTER XII.

CONCLUSION.

WE shall not reach the true pleasure of sacred music, if we feel not the genuine spirit of devotion. Let the melody of spiritual song then, be accompanied by the melody of the heart, let it be rendered subservient to the true end of religious worship, and let us ever maintain an awful reverence of that glorious Being, whom we profess to celebrate.

Thus let the understanding, and affections concur in this sacred exercise, that it may at once express and cherish true piety. Then shall we partake of its sweetest pleasures, and be cheered and conducted through the present pilgrimage, in the pleasing hopes of at length joining with the glorious hosts

of the church triumphant, in singing praises to God and the Lamb through eternal ages.

THE semibreve, our measure note we call,
Good reason why, for it includeth all;
The lesser notes as I before have told,
On page seventeen you may the same behold.

A flat, (or feint) doth press a sound down low'r,
Just half a tone, to what it was before;
And what if so, if tune should then require,
A natural, will rais't a half tone higher.

INTRODUCTION.

If natural tones should be too flat and dull,
A sharp will raise your tones more high and full
By half a tone, than what they were before ;
Which if too high, a natural will bring low'r,
And rectify both flat and sharp in score.

A slur, doth many notes together join,
A point, it addeth half as much more time ;
A repeat, causeth parts to move again,
And double bars, they do divide each strain.

A single bar, doth well divide the time,
And a direct, guides to the following line ;
A rest, craves silence, be it short or long,
The trill or shake, doth ornament the song.

As the divider keeps the score in bounds,
Ev'n so the close, includes the latest sounds.

Learn first by cliffs to call your notes,
Both lines and spaces right ;
Then tune in time to ground your skill,
In music's sweet delight.

GAMUT.

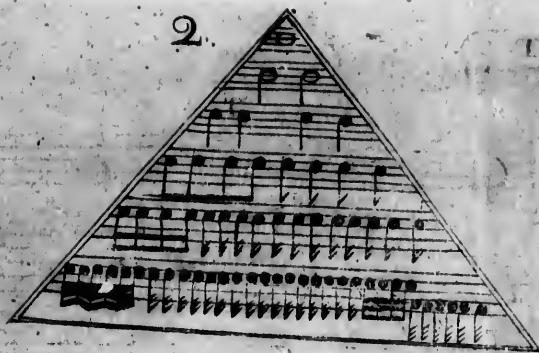
35

I.

II.

Singing Syll. III.

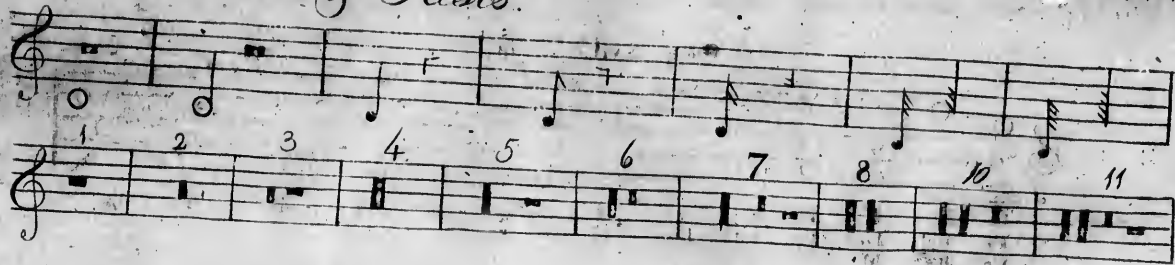
C	D	E	F	G	A	B	C	D	E	F	G	A
Do	Re	La	Fa	Sol	La	Mi						



1. *Sycopation*



3. *Notes & Rests*

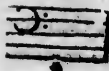


INTRODUCTION.

37

THE Bass Cliff is placed on the fourth line, and called the F Cliff, and is used in Bass, and gives the name of F to any line on which it is set.

Example.



The Treble Cliff, is placed on the second line in the Treble Octave, and called the G Cliff, (because the letter G was always found upon that line,) and is used in Treble, and generally in Tenor, and in Counter, to prevent difficulty.



The Counter Cliff, is placed on the third line, or it gives the name of C, to any line that passeth through its transverse marks.



A Staff, or Stave, is five lines with their spaces, whereon notes, and other musical characters are written.



Ledger lines are used when notes ascend or descend beyond the compass of the stave.



A Brace shews how many parts move together, by its uniting them all as one.



A Sharp, set at the beginning of a Stave, or movement, shews that all notes set on that line or space throughout and their octaves are to be raised a semitone higher, than in the natural series, unless contradicted by a Natural; when a Sharp or Flat is prefixed to any particular note, it only effects that note, and so many as follow it on the same line or space in the compass of a Bar, and no farther.



N. B. Those are called accidental Flats and Sharps.

A Flat (or rather a Feint) is a mark of contraction and used to sink any note before which it is set, one semi or half-tone lower.



A Natural, is a mark of restoration, and usually set before any note in the middle of the composition that was made either flat or sharp on that line or space;



INTRODUCTION.

causing such notes to be sung in their natural primitive sound. Some call this a Proper.

A Double Flat sinks a note one whole tone lower.



A Double Sharp raises a note one whole tone higher.



A Repeat, or Return denotes a repetition, or that such a strain of the composition must be repeated over again from the note the character is set over, under, or after.



A Slur shews what notes are sung to one syllable, but when notes are tied at the bottom, the Slur is unnecessary in vocal Music.



A Hold is usually placed over any note, importing, that it may be held longer than its usual length of Time, i. e. at the pleasure of the performer; when set over a bar it signifies a rest,

or pause; when a rest is placed just under a Hold, that stands over a note, it then denotes that you may either rest or continue the sound of the said note, as long as the rest contains; it being never used, but on words of great importance, to express the real passion of the subject, or, in order that all the performers may listen if they are in true order. By some, this character is called a surprise, and may be used at pleasure.



A Divider, is a character used as an help to the eye, in separating so many parts as are to be sung at one time.



A Direct or Index, is a small sign placed at the extremity of a Stave on the same line or space where the note is placed, which begins the following Stave of the same part. If this note is accidentally accompanied with a Flat or Sharp the Direct should be accompanied also.



INTRODUCTION.

39

The Figure 3, placed over or under any three notes, reduces them to two of the same kind, likewise figure 6, placed in the same manner over any six notes, reduces them to four of the same kind.



A Point of Addition adds to a note one half its original length, when set after a Semibreve it makes it equal to three Minims, so of Crotchets, Quavers, &c.



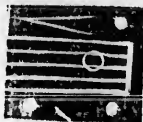
Choosing Notes are placed in a direct line one above another, either of which, or both may be sung.



The Trilloe, or Shake, is the principal grace in music, that is, to move, or shake your voice distinctly one note or syllable, the distance of a whole Tone, marked *tr*.



A Swell signifies that you begin the note over which it is set soft, and increase in loudness to the end.



A Diminish, signifies that the note over which it is set, should begin loud and full, and ended soft, as a natural echo.



A double Swell requires, that the note over which it is set should be begun soft, swelled to the middle, and ended like a diminish.



A Single Bar, divides the Time according to the measure note.



A Measure Note, is that which fills a Bar.



A Double Bar, shews the end of a Strain.



The Appoggiatura, which is a preparative or leading Note, is used that we may come at the principal note more gracefully, whatever time we dwell on it, must be taken from the princi-



INTRODUCTION.

pal, as it is not reckoned in the time, the Bar being complete without it ; which is the perfection of a singer, be it man or woman.

Transitor is used to soften the roughness of a leap, by making a gradual passage to the note next following, it is most frequently used in thirds, being difficult to use it in greater intervals

written.

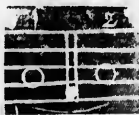
Sung.



Staccato marks, signify that the Notes over which they are placed, should be sung with spirit and taste, and held only half their time, the remaining parts being made up by an imaginary rest between each note, as in the example.

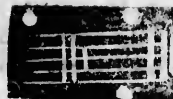


Figures 1, 2, when set over notes that are different in their length of sound, and after a repeat, import that the note under figure 1, is to be sung before repeating, and the note under figure 2, after repeating, if tied, both are to be sung.



A Close, is two, three or more short marks at the end of a tune, denoting its final conclu-

sion. Sometimes the characters Hold and Close, are somewhat confounded as the double use of the Hold makes it a little ambiguous. There is no cause for ambiguity, however, if we consider, that the Close always implies a Hold, but the Hold does not always imply a Close. When the Hold is used simply as such, the unfinished expectation of the ear infallibly shews, that it cannot in that situation be considered as a final Close.



SINCOPATION OR DRIVING NOTES.

SYNCOPE is used for connecting the last note of one Bar, with the first of the following one, either by drawing a Bar down through the middle of a note, or by representing shorter ones, with the Bar between them, and an arch drawn over them so as to make one note of both.

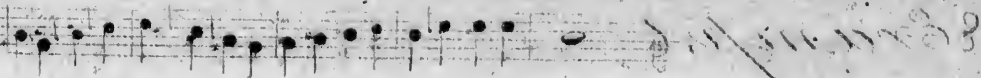
Sometimes again, a note at the end of a measure is carried on to the beginning of the next measure, by means of a Point of Addition, in which case the Bar is drawn between the note and the Point. When notes are placed as above, the hand or foot must rise or fall in the middle of, or while the note is sounding, hence they are called driving notes, and are very difficult for young beginners. See example 1st, page 36.

Ex. 4th Dotted Notes & Rests.

Al



Allegretto



note of one
drawing a
presenting
arch drawn

is carried
of a Point
in the note
the hand or
the note is
l are very
ge 36.

The Octave on the G Cliff

Names of the Intervals divided into Semitones

on the Octave

An Octave

- 1st 7th
- 2nd 6th
- 3rd 5th
- 4th or falls 5th
- proper 4th
- 3rd
- 2nd
- 1st

An Unison is one sound

Interval	Semitones	Notes
Unison	1	G - G
1 st	2	G - A
2 nd	3	G - B
3 rd	4	G - C
4 th	5	G - D
5 th	6	G - E
6 th	7	G - F
7 th	8	G - G

N.B. The first 4 notes are Unisons

G. A. B. C. D. E. F. G.



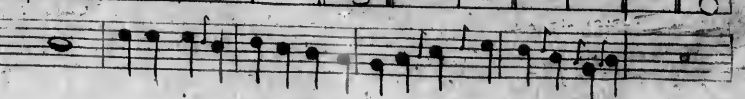
Semitones 1 2 3 4 5 6 7
Tones 1 2 3 4 5 6 7

Concords

Discords

1 st Unison	3 rd ds	5 th ds	6 th ds	8 th ds	2 nd ds	4 th ds	7 th ds
Unison	major	minor	proper	falling	major	minor	proper

8 Example



INTRODUCTION.

43

Characters of the NOTES and the Proportion they bear to each other.

There are seven notes made use of in Music, though but six in vocal Music, for the different characters of which and also the proportion they bear to each other, I refer you to Example 2, page 36.

RESTS.

IT often happens, that a Lesson, Air, or Song, is interrupted in some part by a sign or signs, called rests or pauses for the characters and explanation of which see Example 3, page 36.

So that if you meet with a Semibreve rest, you must remain silent as long as you would be singing a Semibreve in the piece you are performing, if with a minim, as long as a minim would take up in singing, and so on for the rest.

A Point or dot, following any note or rest, makes such note or rest, half as long again as it otherwise would be, were there no dot annexed to it, which may be seen in Example 4, page 41.

APPOGIATURAS.

THERE are two sorts of Appogiaturas, called the greater and the lesser Appogiaturas. The greater Appogiatura is most frequently used in slow movements and at the ends of strains; when judiciously placed, is a very great addition to the composition, and if properly performed, sets off the per-

K

formance to the utmost advantage. The Appogiatura coming before a dotted minim should be held two-thirds the time of the note, to which it is prefixed, and coming before a minim without a dot, you should divide both notes equally. But it is more graceful at the end of a strain particularly to make the most of the Appogiatura by sustaining it as long as the Time will admit.

GREATER APPOGIATURA. See Exam. 5, p. 41.

FURTHER ELUCIDATION OF THE APPOGIATURA.

IN the first Example, the Appogiatura comes before a dotted minim. From what has been before said in this little work, the dotted minim is equal to three crotchets; now if we allow two-thirds of the dotted minim on the Appogiatura, consequently there remains but one third for the duration of the minim, which is equal to a crotchet.

From	3 Crotchets	= dotted Minim
Take	2 Crotchets	= Appogiatura

Remains 1 Crotchet for the duration of the Minim.
See Example 6th, page 41.

Sometimes the Appogiatura is placed under the note, so as to ascend to it. Example 7, page 41.

LESS APPOGIATURA.

THIS Appogiatura is chiefly made use of in quick movements; and when it occurs is always slur'd immediately into

the note to which it belongs; it is also placed at the beginning of a lesson or piece of music to take off that harsh and disagreeable effect which it otherwise would have, were it not for the aforesaid note. See Example 8, page 42.

OF TIME.

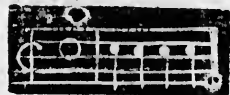
COMMON TIME is measured by even numbers, as 2, 4, 8, &c. it has commonly four different characters of distinction placed in the different Cliffs of the different pieces of music in Common Time, to denote their movements—but, the fourth of these characters is through ignorance often misapplied, or misunderstood, it is only an exact duplicate of the third Mood, for, as the first consists of four crotchets or two minims, beaten four beats in a bar, the second one half faster, the third, one half faster still, diminishes the minims half, from what they were in the first mood, in which state they represent two crotchets in their primitive lengths of Time. Then what is called the fourth (Mood containing $\frac{2}{4}$ of a bar in the first) is the same thing as the third. Therefor, it is called Retortive Mood, and may be used instead of the third but cannot be properly called a Fourth Mood. Take them as ye like. See the four following Examples.

The first mark called Adagio, denotes a very slow movement, has a Semibreve for its measure note, two

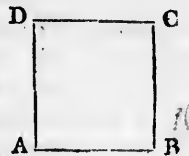


Minims or four Crotchets fill a Bar, and is beaten two beats down and two up.

The second mark called Largo and has a Semibreve for its measure note, two minims or four crotchets fill a bar, and is beaten two down and two up as the first mood only one half faster.



Adagio and Largo Moods with respect to beating common time, may with the greatest propriety be compared to a rectangular four equal sided figure, that is, a square whose four sides are equal and its angles all right ones, the hand to fall the perpendicular D A, the first accented note or part of the bar and move along the base A B, the first unaccented part of the bar and rise the perpendicular B C, the second accented part of the bar and move the hand from C to D (parallel to the base,) the last unaccented part of the bar which prepares the hand again to proceed.



The third mood is called Allegro or retorted mood, has a minim for its



measure note, and is beaten two beats in a bar, one down and

one up, and $\frac{1}{2}$ faster than Largo time, and twice as fast as Adagio, being used for brisk and airy pieces of Music.

So that a minim in Allegro, is but a crotchet in Adagio.

OF TRIPLA TIME.

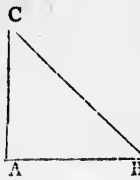
TRIPLA Time moves by threes; as three minims, three crotchets, or three quavers in a bar, to be beat just as long again down as up.

The first mark is Adagio in Tripla Time called three to two, the 2 under-



neath imports that the triple must consist of minims and as two minims make a bar in common time, the 3 over the 2 directs, that you must sing three minims (in tripla time,) to two in common time, so the 4 hath regard to crotchets, and 8 to quavers, &c. They are generally performed slower than the rule by reason of the solemnity of the words to which they are generally adapted.

Observe that the most regular method of beating Time in Ternary Measure, is to let the hand move in a triangular form, viz. fall the perpendicular C A, the accented part of the Bar, then move along the base A B, the second beat, but unaccented part of the Bar,



then move the hand in a right line from B to C, the third beat, and unaccented part of the Bar, which completes it, and prepares the hand for proceeding in the manner before mentioned—this makes two down and one up without much difficulty.

N. B. Although that through prejudice some may object to this rule, yet I think it the most practicable of any extant because it divides the bar so exact, into three equal movements of equal durations of time—the want of a knowledge of which makes many rather decline performing in tripla time, than to puzzle themselves any about which way it should be performed.—This rule has been sufficiently tried, to prove its facility.

The second mark, 3 to 4, or 3 from 4, called Largo, signifies that each bar contains $\frac{3}{4}$ of a bar of Lar-



go mood in common time, every d d u d d u d d u two first of which to be beaten down and one up also that it must consist of crotchets and mostly used to Anthems, &c. and has a pointed minim for its measure note.

N. B. That although this mood is performed slower than the rule, also, yet, if you call it 3 from 4 you must perform it as $\frac{3}{4}$ of a bar in the Largo mood of common time, i. e. one $\frac{1}{4}$ faster than common time, by reason in common time you have four crotchets in a bar, but here you have only three.—But, if you call it 3 to 4 you must then perform one quarter

slower than common time, because you must sing three crotchets in this mood to the time of four in the mood of common time, from which this is taken.—This is the difference between from, and to, take ye the terms as ye like.

The third mark 3 from 8 called Allegro mood signifies that it consists of crotchets



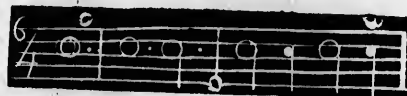
and quavers, has a pointed crochet for its measure note, three quavers fill a bar which must be beaten two down and one up, being $\frac{3}{8}$ less in every bar than common time, &c.

There are seven other moods in tripla time which being uselefs in psalmody.—I shall not take up the readers time with any thing that does not concern the subject in hand.

OF COMPOUND TIME.

COMPOUND TIME is known by the following Marks or Characters.

The first Mark is $\frac{6}{4}$ a Bar and a half of Largo.



Time divided into two equal parts beaten one down and one up, has a pointed Semibreve for its measure note, two pointed Minims, two Minims and two Crotchets, or six Crotchets fill a Bar.

The 2d Mark is $\frac{6}{8}$, a Bar and a half of Allegro Time divided into two



equal parts, has a pointed Minim for its measure note, two pointed Crotchets, two Crotchets and two quavers, or six quavers fill a Bar, beaten one down and one up as before.

These Rules will be of general use to all,
And shew what we do, Time and Measure call.

g Marks or



u
s a pointed
s, two Min-



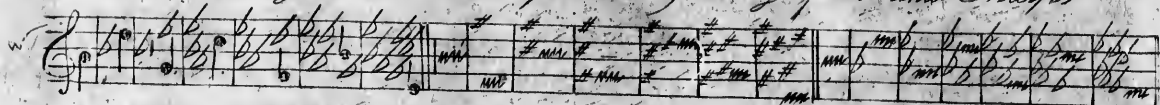
u
note, two
ers, or six
before.

l.

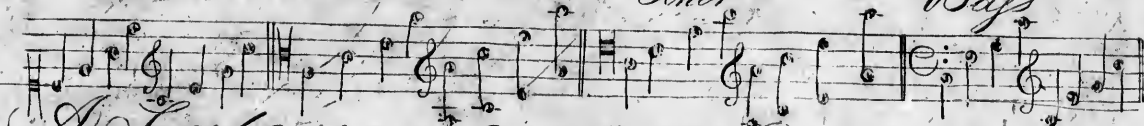
Sharp Keys by Sharps Flat Keys by Sharps Sharp Keys by Flats



Flat Keys by Flats Transposition of m. by flats and Sharps



Transposition of Cliffs
Cantus Counter Tenor Bass



A Scale of flats and Sharps of the flat & Sharp keys generally used



A MUSICAL CATECHISM ;

OR, A DIALOGUE BETWEEN SCHOLAR AND MASTER.

Question. WHAT is music ?

Answer. Music consists in a succession of pleasing sounds, so ordered and disposed, as to raise agreeable sensations, with reference to a peculiar and internal sense implanted in us by the Great Creator.

Q. Who first invented music ?

A. We suppose, Mercury, about 2,000 years after the Creation, who then invented the Lyre with three strings.

Q. Who gives that account ?

A. Vetrivius a Grecian Author.

Q. Who was the greatest improver of that scale of Music.

A. Guido Auretine, a monk of Aurezzo in Tuscany who formed the scale now used.

Q. What is sound ?

A. Sound is the undulating motions of the air arising from the tremulous motions of the parts of any body, occasioned by its having been struck, and those undulations, or pulses of the air beating on the tympanum or drum of the ears, convey by the nerves this sensation to our minds, &c. which sounds are more or less pleasing to the ear, according

L

to the agreement of the different motions of the air producing them.

Q. Who invented concords ?

A. Pythagoras, from the sound of Smith's hammers of different sizes all striking at the same time in harmony and by this means, was the first that brought music under mathematical calculations.

Q. What are the powers of music.

A. Music the coldest heart can warm. Page 9.

Q. What is church music ?

A. All music set to sacred words if with propriety.

Q. What is the chief end of church music ?

A. The chief end of church music, is to relieve the weariness of a too tedious attention, to make the mind more cheerful and composed, and to endear the offices of religion, and so transport us to the beauty of holiness, above the satisfaction of this life, as to make us ambitious of the glories of heaven, &c. For,

When we to heav'n's celestial temple come,

Petition there shall cease, and pray'r be dumb. See page 33.

INTRODUCTION.

Q. What are the qualifications requisite for a teacher of psalmody.

A. He ought, in the first place, to be a man of good character, and then to be fit to command in a school, and to be a master in music, or to understand it properly he must be a mathematician.

Q. What are the duties required of him.

A. To keep good order in school, and give his pupils all the instructions that his knowledge in that art will allow.

Q. What are the duties required of a scholar?

A. That he behave himself orderly in school, and pay particular attention to the master's tuition.

Q. What is a psalm?

A. A sacred song.

Q. What is an hymn?

A. A divine song in honor to God, derived from the Greek, which signifies celebros, or I celebrate—Composed and first brought into churches by St. Hilary and St. Ambrose in 370.

Q. What is an anthem?

A. A divine song, generally in prose.

Q. What is metre?

A. Lines formed so as to rhyme with each other.

Q. What is a key in music?

A. It is a certain principal dominant tone, which regulates

every tone else to a certain degree or pitch of acuteness or gravity, occasioning every member of the whole composition, to move in a true decorum, and without which every minute part would be nothing but confusion.

Q. Where do you find the key note?

A. It is the last note of the Bass, which is the foundation of all the other parts be they ever so many.

Q. What is the distinction of sharp and flat keys?

A. There are but two keys, naturally, which are called primitive, viz. C the natural sharp and cheerful key, and A the natural flat and melancholy key, so that no tune can be pricked down on any other key whatsoever, but on these two, without placing either flats or sharps, at the beginning of the stave, in order to change and regulate, the natural order of the semitones.

Q. What makes C a sharp key?

A. Because its first third above, is a greater or major 3d, containing five semitones, inclusively C D E, or fa sol la.

Q. What makes A a flat key?

A. Because its first third is minor or flat, of only four semitones including A B C, which is the manner of counting for all the keys, though they be artificial.

Q. What is an artificial key?

A. A key is called artificial, when flats or sharps are put to crowd the semitones into other places, higher or lower,

which admits of changing the place of the key note, in order to agree with the artificial semitones.

Q. What are the properties of a church tune?

A. It should have as little of the play-house maggots in it as possible and be free from galliardizing notes, military tot-too's, or common frothy jigging airs—but on the contrary should always imitate the sweet perfume of the ancient Tabernacle, and be so composed, as to cherish and warm our souls, with piety and devotion, and take hold of our grandest affections.

Q. What is transposition?

A. Transposing of the key, is the removing of the tune higher or lower, on the scale, than its natural place, by assuming another letter for the key note, and adapting the semitones to the said key note by means of flats and sharps.

Q. What is transposition of cliffs?

A. To transpose a cliff, is to remove the same cliff, to another line, and also any piece of music, from a cliff less known, to one more familiar.

Q. What is a cliff?

A. Cliffs are of different forms, but signifying the same thing, as clavis, or key, to let into.

Q. What do you mean by sol-fa-ing?

A. The practice of calling the notes by a system of unmeaning syllables, as sol la mi fa, &c.

Q. Where are the natural places of the semitones?

A. Between B and C, and E and F.

Q. What is accent in music?

A. It is a swell, or diminish of the voice on certain notes, with a stronger or weaker tone than the rest. &c. which renders music so very agreeable to the ear, it being chiefly intended to move and effect.

Q. What relation is there between accenting the music and beating time?

A. They are inseparably connected, by reason, the fall of the hand, shews the accented part in every bar, and the rise, the unaccented parts.

Q. What are the divisions of time?

A. Time in music, is of three distinctions, Common, Tripla, and Compound.

Q. What is common time?

A. One semibreve, or any equal part of it, will fill a bar in common time, it being measured by even numbers, as 1, 2, 4, 8, 16, &c. which is the principal, upon which, all the other sorts are founded.

Q. What is tripla time?

A. It is a compound of common time, each bar containing $\frac{3}{2}$ or one and a half bar of common time, measured by odd numbers, as 1, 2, 3, &c. accented upon the first beat in each bar.

Q. What is compound time ?

A. It is a compound of the two preceding kinds, its fall is equal to its rise, and is accented on the first and fourth of every bar.

Q. What do you mean by notes ?

A. The length of tones, or continuance of sounds, expressed by several characters called notes, each having a different name and shape.

Q. Who invented the notes now in use ?

A. Johannes de Maris, Doctor of Paris, about the year 1331, likewise the rests.

Q. Which is the element of sound ?

A. All sound is supported and carried distant by the medium, or air, which is called the sphere of activity ; the element of sound ; or the element of Music, and so far as the medium passeth ; so far passeth the motion with it, and when the motion ceaseth ; then must the sound cease also.

Q. How do you measure sound ?

A. Thus : by division of a line. See page 27.

Q. When were Psalms begun to be sung ?

A. In the year 383, and introduced by Bishop Damasius ; but not in metre.

Q. How many letters are used to express the notes contained in the octave.

A. Seven, viz. A, B, C, D, E, F, G.

Q. How do you know the different parts from either ?

A. By the Cliff.

Q. Where do you find the Bass Cliff ?

A. The bass cliff is placed on the fourth line, &c.

Q. Where do you find the treble cliff ?

A. The treble cliff, is placed on the second line and called the G cliff, because the letter G was always found upon that line, (it is used in treble, and generally in tenor, and in counter, to prevent difficulty.)

Q. Where do you find the counter cliff ?

A. It is placed on the third line, or it gives the name of C, to any line, that passeth through its transverse marks.

Q. What is a stave ?

A. Five lines with their spaces, whereon notes, and other musical characters are written.

Q. What is the use of ledger lines ?

A. They are used when notes ascend, or descend, beyond the compass of the stave.

Q. What is the use of a brace ?

A. It shews how many parts move together, by uniting them all as one.

Q. What are the use of sharps, flats, and naturals ?

A. They have contrary effects the first raises, the second sinks, and the latter restores, by one half tone.

Q. What are the use of double flats or sharps ?

A. They are used, (when music is written upon the wrong line or space) instead of letters.

Q. What is the meaning of a repeat?

A. It requires that the Music be repeated, from the place in which it is set.

Q. What meaneth a slur?

A. It joineth many notes together, and requires that they be all sung to one syllable.

Q. What is the signification of a hold?

A. When set over a note, it shews that it may be lengthened in sound, at pleasure, but when placed over a bar it requires silence, as long as the Teacher may think proper.

Q. What is the use of a divider?

A. It separates the score.

Q. What is an Index in Music?

A. A direct, from the end of one line or space, to the next note.

Q. What signifies the figures 3, and 6 over notes, having an arch over them?

A. They are notes of diminution, and reduce the length of such notes, over which they are set, one third.

Q. What is a point of addition?

A. A dot placed after a note, which adds one half, to its original length of time.

Q. What are choosing notes?

A. They are placed exactly over one another, and when two are singing; each to take one, has a very good effect.

Q. What is a trill, or shake?

A. A wavering of the voice—being a grace in Music.

Q. What is a swell and diminish?

A. The whole of the accent in Music.

Q. What do you mean by bars in Music?

A. They shew the place of the hands falling, when single, likewise, divide the time according to the measure note, but a double bar shews the end of a strain; if more than two they form a close.

Q. What is transition?

A. It is the gliding from one note to another, by help of intermediate notes.

Q. What are staccato marks?

A. They are of two sorts, and require that the notes over which they are set, be sung half, and rest the other half.

Q. What do you mean by syncopation?

A. It is used to connect the last note of one bar, with the first of the next, as for Example, see page 36.

Q. How many kind of notes, are used in Vocal Music?

A. Six; with their respective rests.

Q. What proportion do they bear to each other?

A. The semibreve contains two minims, four crotchets, eight quavers, sixteen semiquavers or thirty-two demisemiquavers, &c.

Q. How do you expect to reach the true pleasure of Music?

A. By joining the heart with the voice in this holy exercise.

Most gracious God, thy Heavenly aid impart,
Direct my muse, to sing of Music's art;
Once more vouchsafe, to tune my Vocal lyre,
And in my soul, thy Heavenly grace inspire.

Bless'd Music's art, can never be defin'd,
The noblest task, of an exalted mind,
To charm you with, her great Creator's praise,
Soars above Nature, to celestial lays.

Nor earthly mortals only Music love,
It also cheers, celestial Saints above;
Sweet Holy ! Holy ! Holy ! Angles sing
In Heav'n, around, their great Aetherial King.

A MUSICAL DICTIONARY, CONTAINING TECHNICAL TERMS.

A.

A, An abbreviation of Alamire and Arc. See Gamut.

A bene placito, if you please or will.

Accent, strong tones to express passions, also trillings, &c.

Accenter, the leading signet, &c.

Accord, with concord or agreement.

Acute, high, sharp or shrill, &c.

Adagio or Adi, very slow in movement.

Adlibitum, if you please or will.

A Due or A Doi, two parts.

Affetto or Affetuoso, tender and affectionate.

Ajeleth, the name of an ancient divine song.

Allegretto, very quick and lively.

Allegro, time very quick, the quickest common time.

Allegro, me non presto, not too quick.

Allelujah, praise the Lord.

Alto or Altus, the counter tenor.

Alto Ripieno, tenor of the grand chorus.

Alto Concertante, tenor of the little chorus.

Alternately, performed by turns.

Ambrosian Chant, he being the author.

Animato, with life spirit and vigor.

Anthem, a divine song, in prose generally, and invented about the year 370.

INTRODUCTION.

53

Appoggiatura notes, small notes to lean on, &c. to soften a leap.

Arsin and Thesin, rising and falling in a canon.

Art, the skill or knowledge of acting—not the science itself.

Asaph, one of King David's chief authors or singers.

Assai, enough.

Assaying Trying, if voices are in tune.

A Tempo giusto, equal time.

Authentic, chosen or approved.

B.

B, An abbreviation of B mi or B fa bemi.

Bar, perpendicular strokes across the five lines, to divide the time.

Bass, the lowest or ground notes of all parts.

Basso, the vocal bass.

Battuta, the motions of the hand in beating time.

Baripicua, low, grave and deep.

Bassist, a performer of bass.

Basso Concertante, the bass of the little chorus.

Basso Continuo, the continual or thorough bass.

Basso Rapieno, bass of the grand chorus.

Basso Recitante, the bass that moves continually. [time.

Beat, one motion or part of a bar or measure in any sort of

Binary-Measure, time equally beat down, and up.

Bizarro, its change, as the composer or performer pleases quick or slow.

Bischroma, a triple quaver.

Breve, a long note as long as two semibreves.

Buono, good.

Burden, is that part of a song that is repeated at the end of every stanza.

C.

C, An abbreviation of C faut or C sol fa.

Cadence, all parts making a close.

Cantata, music for voices and instruments.

Cantus, the treble, or highest part.

Canon, a perpetual fuge.

Cantofermo, the principal subject part, the tenor, &c.

Catch, canons sung round.

Cativo, bad.

Cadenza, the shake before a close.

Canticum, a solemn tune set to psalms, hymns, &c. 2 to 8 parts.

Canto, the treble part.

Capo, the head or chief.

Caprioso, whimsical, careless music, &c.

Chant, to sing, also the church tune.

Chantor, a singer.

INTRODUCTION.

Chronometer, a pendulous instrument to measure time.
 Chiave, the fundamental tone or key of church music.
 Chroma, a gay flourishing way of singing.
 Chiudendo, the last or finishing strain.
 Chiaccona, a tune set to a ground bass.
 Chords, musical strings or sounds.
 Chorus, fulls or all parts moving together.
 Choral-Music, eight parts sung by turns.
 Ciffra-Figures, set over the instrumental bass.
 Clavis, a cliff or key to let into.
 Close, a conclusion of all parts.
 Continued, not yet indeed.
 Contractions, shortenings.
 Colaratura, with all trilloes and ornaments as can be made.
 Corona, a rest or hold.
 Consecution, a following of the same.
 Conjointly, moving by degrees.
 Comma, the supposed ninth part of a tone.
 Come Sopra, as above.
 Comes, the following fuges.
 Common Time, equal in number as 2, 4, 8, &c.
 Composition, many parts musically joined or melody well framed.
 Con, with.
 Con Deligenza, with care and diligence.

Con Descretion, with judgement and discretion.
 Concert, in three or more parts.
 Concords, all agreeable intervals.
 Concert Pitch, the common pitch of instruments.
 Contra, counter tenor.
 Concinnons, cords disagreeable.
 Consonance, } cords very agreeable.
 Consonant, }
 Conjoint, degrees lying next one another.
 Conclusio, the concluding strain.
 Con Spirito, with life and spirit. [us.
 Cords, various sounds struck together, invented by Pythagor.
 Counter Fuges, fuges proceeding contrary to each other.
 Counterist, a performer of counter tenor.
 Counterpoint, note against note.
 Counter Bass, a double bass.
 Counter Tenor, between treble and tenor.
 C solfaut, the cliff note of the inner parts.
 C solut, the note C solfaut.
 Crotchet, a note held while you say one.
 Cromatic, moving by semitones.
 Currant, a musical air in tripla time.

D.

D, An abreviation of D-sol-re.
 Da-Capo, end with the first strain.

Da, or Dal, of, for, from, with, or by.
 Dalmatio, a declamation or crying out.
 Degrees, gradually ascending or decending.
 Demi, the half, as demitones, a semitone.
 Demiquaver, a note with a triple tail.
 Depressio, the fall of the hand or foot.
 Descant, the tones that a composition consists of.
 Plain Descant, the orderly placing concords.
 Figurate Descant, when discords are orderly taken or mixed.
 Double Descant, the upper made under, and under upper.
 Decima, a tenth or octave third.
 Decimi Contrapunto ala, the counterpoint to rise a tenth above or fall below the subject.
 Decima Terza, a double 6th, or 16th.
 Decima Quarta, a double 7th, or 14th.
 Decima Quinta, a double 8th, or 15th.
 Decima Sexta, a second trebled.
 Decima Settima, a tenth doubled.
 Diapason, a perfect 8th.
 Diapente, a perfect 5th.
 Diaphora, a discord.
 Diaphonic, treating of refracted sounds as they pass through different mediums.
 Diatonic Scale, the common scale in music.
 Disonant, discording.

Ditone, the greater 3d or five semitones.
 Dominant, the first note, also, chief.
 Doxology, Gloria Patri, a song to the blessed Trinity.
 Dolce, sweet and agreeable.
 Doric Mood, an ancient mood very grave.
 Duodecima, a 5th doubled.
 Dux, the leading fugue.

Drum of the Ear, the inner part of the ear like a drum, whose outer part is covered with a very thin membrane or skin, called the membrana tympani, whose office is to modify the sound which it performs by its different degrees of tension, to convey sound to the auditory nerve; whereby we perceive and judge of harmony, &c. Doctor Willis says, that there is a certain nerve in the brain which some persons have, and some have not; and that such nerves are composed of small fibres, such as the ears are composed of, &c. Now if these fibres are imperfect, why may not there be a deficiency in some persons in the auditory nerve? which nerve conveyeth sound from the tympanum, to the understanding, and are put in motion by the least vibration of air. And as it is said, that this musical nerve hath a conformity with, and commandeth the voice to express any tone transmitted to it from the vibrations of the air's striking against it—well may they who are endowed with this nerve be said to have a good ear, and they that have it not

INTRODUCTION.

be said to have a bad ear, and some to have a greater dislike to music than others, &c. But this very rarely happens; for the Italian proverb is, "God loves not whom he hath not made to love music."

E.

E, an abbreviation of *cla* or *clami*.

Ear, the umpire of all sound.

Echo, soft like an echo. See page 30.

Ecclesiastico Stylo, church music.

Elegy, a funeral song.

Eolick Mood, an ancient mood soft and melting.

Emphy Soomena, sounds made by breath.

Emphatical, main accent.

Evovac, the ending note.

Encore, more of the same.

Eptacord, a seventh.

Epi, below.

Erretta, faults made in printing.

Et-Cetera, or &c. and so forth.

Etymology, the first derivation.

Euphony, sweet agreeable sounds.

Exempti Gratia, e. g. as for example.

Explore, to find out by study.

Expunge, to blot out or put out.

Extempore, to sing to another without notes.

Extreme, cords at their utmost bounds high or low.

Exultation, joy and gladness, &c.

Extentio, to arrange sounds in a melodious order.

F.

F, An abbreviation of *F*, *faut*.

Fa, a flat or feint tone.

Faburden, the main subject-part, tenor, melody, or church tone, &c.

F *faut*, the cliff note in the bass, also others in the scale.

Fifteenth, a double octave.

Fifth, a sweet perfect cord.

Fin, the last note of a composition.

Flat, a mark to sink a sound a half tone.

Forte, loud and strong.

Fortement, more loud than forte.

Fortissimo, as loud as possible.

Fourth, a discording interval.

Friction, the rubbing of bodies one against another which with air causeth sound.

Fuga or Fuge, parts flying before one another.

Fundamentals, the principal tones.

Furioso, furiously or hastily.

Fundaments, basses in general.

INTRODUCTION.

57

Fura, with haste and fury.

Full, in full chorus.

G.

G, An abbreviation of gammut or G solreut.

Gamut, the scale of music or the first note thereof in the bass.

Galliarda, gay brisk and lively.

Gavotta, a brisk air in common time.

Glossary, a dictionary explaining obscure terms of art, &c.

Grave Gravemente, slow and mournful, or deep.

Group, a trill, shake, or beat, to ornament the tune.

Grounds, the first principles, &c.

G-re, sol, the note G-sol-reut.

G-solreut, the cliff note of the tenor, or treble.

Guido Auretinus, the improver of our present gamut-scale.

Guida, the leading voice.

H.

Hallelujah, Praise the Lord.

Hatitute, the relation that one sound bears to another.

Hand Harmonical, the old scale of music expressed by fingers.

Harmonics, that part which considers the proportions of tones grave and acute.

Harmonic Sounds, all agreeable intervals.

Harmony, the result of concords or agreeable sounds delighting the ear.

Harpeggio, sounds heard distinct, one after another.

Haut-Contra, the counter part,

Harmonics, the whole doctrine of sound.

Hautdessus, the treble part.

Henritone, an halftone,

Hemiola, as much and half as much.

Hexacord, a sixth.

Homophinous, in one pitch or in unison.

Hosanna, save now, I beseech thee.

Hypoproslambanomenous, a low sound in the old scale.

Hyper, below.

Hypo, below.

Hymn, a divine song in honor to God, derived from the Greek word which signifies celebrare, or I celebrate : Being first brought into Churches by St. Hilary, St. Ambrose and others who composed them, about the year 370, some of which they called Chants.

I.

Jar, disagreeing sounds.

Ionic Mood, the ancient mood, very light, airy and melting.

Id est i. e. that is to say.

Jesscian Harper, a name given to King David.

Interval, the space between two or more sounds.

Index, a director.

Intonator or Retonator, an elastic sounding instrument a tuning fork.

Iule, a Greek harvest hymn.

K.

Key, the dominant or ending tone.

Key-Notes, the two principals A and C.

Kyrie, the first word of masses signifying Lord, its music being called a fine Kyrie, i. e. well composed.

L.

La, the practical vocal word for alami and alamire.

Large, a note as long as eight semibreves.

Largo, a middle movement of time.

Lauda Syon Salvatorem, an ancient church hymn in prose, used before the gospel; also at burials, nobly set to music.

Laud, praise or commendation.

Latinia, musical church litany.

Lesser Cords, wanting a semitone.

Legato, notes tied or slured—Legatura.

Ledger-lines, above the common number.

Long, a note as long as four semibreves.

Lydian Mood, an ancient mood very slow and doleful.

M.

Maestro, a master or teacher of music.

Major, the greater 3d, &c.

Magnify, to adore, praise or enlarge.

Measure note, containing a whole bar of time.

Medius, the counter or middle parts.

Melody, a mixture of single musical sounds to delight the ear.

Melos, a piece of melody.

Medium, the air or sphere of activity—also in a middle way.

Melodious, sweet and pleasing.

Merro Soprano, counter tenor.

Mean, the medius or counter tenor.

Measure, in music is that space or interval of time that musicians take in raising and falling the hand or foot, which is marked out by bars, one rise and one fall, being called one measure or bar; also one swing of a pendulum (which is the 60th part of a minute,) or the time of one crotchet: So that in common time a semibreve takes 4 beats to make one measure or bar and in tripla time we have 3 beats to a measure or bar which are made quicker or slower just as the mood or measure note directs, &c.

Minim, a note containing two crotchets.

Minstrel, one who sings methodically.

Minor, the lesser or smaller 3, &c.

Metron, the beating of time by motion.

Mode, the order of an Octave; the key note or the mark of the time.

Modern, now living, or in this age.

INTRODUCTION.

59

Mood, the marks, measures or movements.

Modulation, the art of tuning, warbling, or regulating the voice so as to perform a piece of music harmoniously.

Molle, flat or feint.

Molette, a church composition in various parts.

Motion, is the continual, and successive change of place occasioned by some external force or power applied to any body : which being greater than its resistance, impelleth, or driveth it out of its place, &c. from which all sounds are made.

Music Master, the chief composer, or a teacher.

Musica Ecclesiastica, church music in general.

Musico, a musician or master of music.

Musico Theorico, a person who studies the science of music in general, and private, writes treatises, and comments thereon, and endeavours to explain all critical and obscure passages therein both ancient and modern as well as to give instructions by practice, &c.

Musica Music, the whole doctrine of sounds in general, said to be invented by King Bardus, in Abramam's time.

Music Vocal, the singing of the voice only, as psalms and such like ; which Aristides, Quintillanus, and others called the first of all, it being both contemplative and active.

Natural, a mark of restoration to its first state.

Nona, a ninth.

Notes, characters to distinguish time, as semibreves, &c.

Nota Bene, N. B. mark well.

N. B. Some mathematicians have computed that one may make 720 changes or varieties with six notes, without repeating the same twice ; and that 40,320 different tunes may be made from any single octave.

Numbers, In thorough basses are from 1, to 8, or more, Octaves are also meant.

O.

Obsequies, funeral song performed in honor to the dead.

Octave, a perfect eighth.

Obstacle, an hinderance to stop sounds, &c. which causeth echo's, or returns.

Octuple measure, eight quavers in a bar.

Omnes, all together.

Oratorio, a sacred opera or a divine subject from Scripture, whose music should be set in the greatest perfection.

Orchestra, the place for musicians.

Oscilation, waving or trembling.

P.

P. P. more soft.

P. P. P. as soft and weak as possible.

Part, any proportion of music in its proper cliff.

Partico or Partist, one who gives himself no other trouble than only to perform his own part just as he has it set down, be it right or wrong, in concord.

O

Partition, a divider, or mark to divide the score.

Pastoral, a soft air sung like shepherds, &c.

Pause, a rest, or note of silence.

Pause, to stop, or a mark so called.

Pentatonon, the major 6th.

Per, by.

Perfect Cords, the unison, 3d, 5th, 6th and their octaves.

Philosophy, the study of natural causes.

Philo Musica, a lover of music.

Piano P. soft and sweet like an echo.

Pitch Pipe, an instrument to set other instruments and tunes by.

Point, a dot of addition.

Poco, a little less.

Practico, one who only performs and not studies.

Professor, one who professes, studies, composes, and teacheth music.

Prima or Primo, the first.

Preludes, played before the piece.

Presto, quick time.

Presto Presto or Prestissimo, as quick as possible.

Prolation, the art of shaking the voice on any note.

Pronto, quick without loss of time.

Proportion, the true relation of sounds or time, &c.

Proslambanomenos, a low sound added.

Practical Music, the art of composing, &c.

Principle, the bass on which a matter is first grounded.

Principal, the head, or chief.

Precentor, he that begins or leads the chant or tune, especially in a cathedral church.

Practitioner, one who practises, &c.

Psalms, divine songs put into metre by Sternhold and Hopkins, in 1552.

Psalmody, the art of singing psalms.

Psalmist, a teacher of psalmody.

Psalmist, a singer of psalms.

Q.

Quardo, a character called a natural.

Quaver, a note half as long as a crotchet.

Quinta, a fifth.

Quatricioma, a semiquaver.

Quavering, to shake or trill the voice.

R.

Ratio, rate or proportion.

Radical, the root or lowest term.

Ratios or Rational, the Protons, &c. of intervals sought and known by their vibrations.

Resolvent, the concord that follows a discord.

Resolving, passing next into; &c. as discords are resolved by concords.

INTRODUCTION.

61

Reconcile, to make an artificial key be in effect as the two natural ones.

Recte and Retro, forwards and backwards.

Rectus Ductus, rising or falling by degrees.

Re, the ancient syllable, sol.

Rehearsals, tune of practice to learn music.

Repeat, a character denoting a repetition, : S :

Resonance, a resounding or sounding again.

Rest, to keep silence or a mark so called.

Riga-Lines, the five lines whereon notes are fixed.

Round, canons so performed.

Rondeaus, tunes ending with the first strain, D C at the end.

Roundeley, a strain repeated at the end of every verse.

Roulade, a trilloing or shaking.

Rotondo, a natural.

Rudiments, the first elements of any art or science.

Rhymes, lines that jingle musically.

S.

Salmo, a psalm.

Salto, a leap or moving by leaps.

Scale, a table of any sort drawn uniform; our present scale of music was improved by Guido Auretinus, in 1028.

Science, any sort of knowledge in learning which concerns itself principally about the reason of things more than the

practice, &c. There are seven liberal sciences, viz. Grammar, Logic, Rhetoric, Arithmetic, Geometry, Astronomy, and Music; all of which require both learning and knowledge in a superlative degree.

Score, all parts in view, but against the, as first composed.

Second, a discording interval.

Selah, an Hebrew word used seventy three times in the old book of psalms, and twice in the book of Habakkuk, signifying forever, amen, &c. but mostly for a pause or stop for the singers to raise their voices, in a full chorus, to verses of great importance, &c.

Semi, the half.

Semitonic, a scale consisting of semitones.

Sesquialteral, as much and half as much more.

Seventh, a discording interval.

Semibreve, a note of four beats.

Semititone, a major third.

Sexta, a sixth.

Sharp, a mark of extension, also notes raised half a tone.

Sing, to sound tunes by voice.

Sixth, an agreeable interval.

Singing of Psalms, brought into churches in 1548.

Singing Master, a teacher of singing.

Sion, the Holy Mountain.

Solo, alone.

INTRODUCTION.

Sonorous, sounding.
 Sopra, above or the upper.
 Soprano, the treble.
 Song, the general subject.
 Solemn, grave, and orderly.
 Soliloquy, a tune to ones own thoughts.
 Speculative, to be studious in causes and principles.
 Strain, part of a composition.
 Stave, the five lines with their spaces.
 Style, the manner in which music is composed to all subjects.
 Suoni or Sound, see page 23.
 Supernumerary, above number.
 Superlative, the highest degree.
 Swell, to strengthen.
 Syncopated, driven on or forward.
 Syncopation, driving the time of notes through the next bar.
 System, see page 10 and 22.

T.

Technical, the scholastic terms or words used in Arts and Sciences.
 Tenore or Tenor, the church tune or leading part, being the second octave above the bass or the chief melody.

Tenorist, a performer of tenor.

Theory, the contemplative part of any science ; wherein the demonstration of the truth, is more examined after than the bare outside practical performance.

Third, a concurring interval.

Theological Music, divine or church music.

Time, Tune and Concord, the three great proprieties of melody and harmony ; which with some discords, gives us all the pleasing varieties of music.

Treble, threefold or the third octave above the bass.

Trebleist, a performer of treble.

Tritone, the greater third.

Tune, an air judiciously composed according to the rules of music.

V.

Vibrations, the tremblings of sounds, strings, &c.

Vide, see thou or look thou.

Virtuoso, an expert master of music.

U.

Unison, many voices in one sound.

Uni-vocal, voices singing unison.

Ut, the note G solre in the ancient scale.

wherein the
d after than

ieties of me-
gives us all

ase.

the rules of

