

THE
MUSICAL PRIMER;
CONTAINING THE
RULES OF PSALMODY,
NEWLY REVISED AND IMPROVED:

TOGETHER,

With a number of practical LESSONS and PLAIN TUNES,
DESIGNED EXPRESSLY FOR THE USE OF LEARNERS.

BY ANDREW LAW, A. M.

AUTHOR of the *RUDIMENTS OF MUSIC, SELECT HARMONY, MUSICAL MAGAZINE, &c.*

PUBLISHED ACCORDING TO ACT OF CONGRESS.

THE PLATE PRINTING DONE BY WILLIAM LAW, CHESHIRE; CONNECTICUT, A.D. 1793.

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

A BOOK, that might be obtained with little expence, and be suitable for learners at their first sitting out, has been frequently called for. Such an one is the following. The rules, comprised in it, are explained with the utmost conciseness and simplicity. If the learner, upon perusing them and practising upon the additional lessons, and tunes, finds that he is like to succeed as a singer, he may safely venture to purchase other music; if not, he may relinquish his book and his undertaking together, without much loss of time or money.

Robertson & Co. L.

*Exchange from
Goodspeed's Book Shop*

Feb. 18, 1941

D

MAAT 57

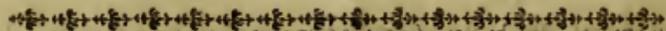
I N T R O D U C T I O N.

THE usual method of teaching vocal music is faulty. Learners are hurried forward too rapidly. They attempt to sing airy and difficult pieces of music, before they have learned to sing those that are more plain. The consequences are such as might be expected. Multitudes are discouraged and give up singing entirely, and many, who persevere, acquire bad habits, and become, at best, but miserable performers.

IN reading, the pupil is conducted onward, step by step, from the elements of his art; from his a, b, c, till he is able to read the most complicated sentences at sight. So ought it to be in music. The learner should begin with the rules, which are the elements, the a, b, c, of his art. From these, he ought to ascend gradually. From a mere melody or succession of sounds in their simplest state, as the eight notes, he may venture to rise a step higher; to the plainest lessons and tunes, and from thence to those that are less plain. By proceeding in this way, he will eventually rise so high in his art, as to be able to sing the most intricate pieces of music at sight.— But the eminence alluded to, is highly exalted: and let no one imagine, that he shall reach its summit without taking the necessary steps. In compiling the following system of rules, I have spared no pains to render the task of the learner as *easy*, as possible. As the readiest way to gain this point, I have chosen to consult the reason and nature of my subject. Not that I have neglected systems already known; on the contrary, I have carefully examined them, without thinking myself obliged, implicitly to adhere to them merely because they were in use; for a thousand things are in use, which ought not to be copied. Wherever it has appeared that alterations might be made for the better, I have not scrupled to make them; and for such as are most material, I have explained my reasons at large. Should the reader be inquisitive enough to examine them, I have only to request that he will do it thoroughly and fairly, and then judge for himself. Unless I am much deceived, he will find, not only that the reasons given are sufficient, but also, that the following scale of rules is at least as concise, and more easy to be understood, than any one that has before appeared: This perhaps may be a matter of no great consequence to a man, who is already a master of music; but to a learner, it certainly will be a consideration of importance.

The system of rules, laid down in the following scale, is complete. The *appendix* is added merely to accommodate it to the circumstances of the day. For it is true, that all music is not at present printed according to the rules in the scale; but it is equally true, that all music might be so printed, and by that very means, be improved in point of simplicity. In regard to my own music, I intend that it shall hereafter correspond with the scale now submitted to the public: and as to music, which does not already agree, it may, in all cases, be rendered more simple, by altering it, so as to bring it within the rules of the scale. But if any should choose to con-

sult such music as it stands, he will find the necessary directions in the appendix. It will *then* be soon enough for him to attend to those directions, when he finds, that he is like to *want* them. And his attending to them, at such *after* period, will rather be an alleviation of his task than otherwise: for he will then probably have fewer things to distract and divide his mind, than at his first setting out.— At any rate, his learning those directions at a later period, can be no additional burden to him; for the same in substance that is here contained in the appendix, is knit into the body of common systems, and by adverting to the appendix in this book, he will only advert to some old rules, which, if music were printed as it might be, would be utterly useless.



MISCELLANEOUS REMARKS.

TO administer refined and rational amusement is only an inferior branch of the power of music. Her principal prerogative is to rouse and animate the passions, and in that way, to influence and direct the heart. But in order to produce this effect, music must be well performed. Ease and freedom must be studied, that stiffness and formality may be avoided; the teeth and throat freely opened, that the voice may be clear and sonorous, and above all, the words spoken distinctly and properly, that what is sung may be understood; that sound and sense, combined and reciprocally improved, may appear in their utmost force and beauty, and be capable of producing their utmost effect.

THE more nice and curious shades of melody and harmony are so subtle as to elude the grasp of rules. These must therefore be left wholly to the regulation of the judgment, and the fancy. But the more prominent features of the science of sounds are not only remarkable, and uniform, but also definable. Hence rules are formed; and rules, as far as they are definite, are certainly worthy of attention. All that can be done in a system, is to point them out, and leave their application to the inclination of learners, or the direction of instructors.

Particular explanations of a number of important subjects are here subjoined. Some of these may appear difficult to the learner at his first setting out; but practice and perseverance will render them plain. In the mean time, they may be of service to such as design themselves for instructors; for they are subjects, which every teacher ought fully to understand and faithfully to inculcate.

OF TONING and TUNING the VOICE.

Good tones in proper tune are indispensibly requisite in order to good music. One of the first and most important objects of the instructor should be, to modulate the tones or sounds of each voice, so as to render them agreeable; and when different voices join together, with a design of producing harmony, they should all take the same pitch and move in perfect tune. The tones of the human voice, in order to be agreeable, must be open, smooth and flexible; and, to be in tune, each voice must accord with the others.—Tones are the ground-work of singing; and if these are rough, or otherwise faulty, good music is at an end. To lead performers to sing in a smooth and flowing voice is a principal duty of instructors. In this, I know I have but repeated a proposition, the substance of which, I had before expressed; but I wish it to be more than repeated; to be remembered and carried into practice; for of a truth, it contains a duty that is neglected by most American teachers. The tones of our singers are in general, I had almost said, universally rough, hard and disagreeable. In a word, our singing in general is extremely harsh; and this harshness produces its natural effects, it renders our psalmody less pleasing and less efficacious; but it does more; it vitiates our taste and gives currency to bad music. A considerable part of American composition is in reality faulty. It consists more of the sweet and perfect cords, than European music, which aims at variety and energy, by introducing the perfect cords less frequently; and therefore American music will better bear with the harshness of our singing. Hence the great run that it has taken to the exclusion of European composition. But it was the roughness of our singing that ought to have been smoothed and polished, and not the compositions of Madan and Handell. If there is ought of roughness or discord required in music, it should arise from the composition itself, and not from the voices of the singers: These should all perform in the most sweet, graceful and flowing sounds. But sing the sweet-corded tunes of this country make, in sweet toned voices, and they will immediately cloy, sicken and disgust.

To correct our taste and give to our music the energy it requires, we must begin at the root of the evil. The cause that gives currency to bad composition and operates to destroy the efficacy of our psalmody, must be removed. The harshness of our singing must be corrected. Our voices must be filed, and every tone rendered smooth, persuasive and melting: and when a number of voices are joined together they must all have the same pitch, or in other words, must be in the most perfect tune. Then, nor till then shall we sing well, and be able to distinguish between compositions of genuine merit, and those that are merely indifferent.

The accomplishment of these purposes must depend in a great measure upon teachers. To mould the voices of their pupils into the most smooth and graceful sounds ought to be one of their principal objects; and every master, who will give suitable attention to this subject, will find himself amply rewarded. The music of his school will be rendered more delightful and more powerful; and he will have the satisfaction of pleasing and improving himself, at the same time that he gratifies and profits the public.

OF ARTICULATING and PRONOUNCING.

Words and syllables, as far as the music will admit, ought to be articulated and pronounced according to the true standard of conversation. But in aiming at this point, care must be taken; not to injure the sounds of the music. Syllables must be articulated at their beginning, or ending, or at both, according as they are begun or ended with vowels or consonants; and in dwelling upon the syllable between its beginning and end, the voice must open, swell and expand. In this way, agreeable sounds may be preserved; whereas without opening of the voice, flat and disagreeable sounds will frequently ensue. For instance; to dwell upon the syllable, *cheer*, implicitly adhering to the sound of *e*, will produce an awkward and disagreeable tone. But in consulting the sounds, do not sacrifice distinctness. By all means, let each syllable be articulated distinctly, and each word spoken plainly. Distinctness, however important, is an article in which almost all singers fail. They give the sounds, but do not speak the words so as to distinguish them.—Hence audiences hear the sounds, but miss of the words and their meaning, and vocal music is consequently stripped of one of its principal beauties. Divested of the sentiment contained in the words, it is reduced to a level with instrumental performances.

In practising vocal music by note, the syllables, mi, fa, sol, la, are used as the vehicles of sound. These, properly pronounced, are admirably calculated for the purpose to which they are appropriated. They assist in forming the organs of speech into positions proper for making the tones open, soft and smooth. Their true pronunciation is easy. The *i*, in *mi*, has its short sound, as in *divinity*; the *o*, in *sol*, has its long sound, as in *fold*, and the *fa* and *la* are pronounced as written.

OF ACCENT.

A greater stress of voice upon any particular part of the bar is what is called, *Accent*. The only accent in the bar is at the beginning; except in one kind of common time, which has a double accent. As to the place of the accent, it never varies, but it is not so with its quantity; for if an important word falls into the accented part of the bar, the accent should be *forcibly* marked, and more *feebly*, when the accented part of the bar happens to be filled by an unimportant word. Upon the whole however, the accent in music is not very doubtful nor difficult to be acquired: add to this, that a proper and graceful accent is one great beauty in singing, and we shall see how necessary and reasonable it is, that every instructor be thoroughly acquainted with such *proper* and *graceful* accent, and be able to inculcate it both by precept and example.

OF THE PARTS.

Nothing more than a simple succession of sounds is requisite in order to melody, but in order to harmony, there must be a combination of sounds; and hence the propriety of a number of parts moving at the same time. The Bass is properly considered as the ground-

work or foundation of music. Correct composers of modern date make use of the Treble as the leading part or air; and this seems best to agree with the principles of harmony, which incline to ascribe the principal melody or song to the Treble, while the Tenor and Counter or second Treble come in to fill up and perfect the harmony.

When music consists of four parts, that which is written lowest is the Bass; the next above is the Tenor; then the Counter or second Treble, and at the top the Treble. The *lowest* voices of men are suitable for the Bass. The Tenor is an eighth above, and is proper for the *highest* voices of men. An eighth above the Tenor, is the Treble, suited to the *highest* voices of women; and between the Treble and Tenor, is the second Treble, or the Counter, which may be sung by the highest Tenor, or lowest Treble voices. The manner in which the different parts take their pitch and agree together, may be seen, by inspecting the scale that is inserted for that purpose.

OF CLIFFS.

I have used only two cliffs; the F, or Bass-cliff, and the G cliff, which answers alike for Treble, Counter and Tenor. The common Counter cliff, I have omitted for two reasons; firstly, because without using it, every purpose may be answered as *well*; secondly, because many purpose may be answered *better*. Having substituted the G, in lieu of the Counter cliff, I have transposed the notes of the Counter into the octave below, where they fall as naturally within the staff, as they do when the counter cliff is used. Thus transposed, they are to be sung in the *treble* voice, by which means, the same effect will be produced, as though they remained in the octave above, and were sung in the *tenor* voice.

By transposing the notes, the position of the Counter upon its staff will be more convenient and natural. Women, who for the most part, sing the Counter, have frequent occasion to take the Treble. Now it is well known, that Counters are sung *lower* than Trebles; and upon this plan, they are placed lower upon the staff; so, that whenever Counter-singers shift into the Treble, and there see the notes higher upon the staff, they will naturally sing them higher, as is required. But in the use of the common Counter-cliff, the counter notes are situated much *higher* upon the staff than in the *treble*; and hence, it would seem as though they should be sung higher; instead of which, singers who go from Counter into Treble and find the notes *lower* upon the staff, must nevertheless be puzzled in learning to sing them higher than what they have been accustomed to in Counter.

Another advantage of this plan arises from the unity of the cliffs in the Counter, Treble and Tenor; and consequentially, the ease and facility with which those who sing Counter may, at any time, shift into the other parts. The Counter has the same cliff; the

mi is upon the same line or space, and the consequent arrangement of the notes is the same as in the first and second Treble and Tenor. Hence when no Counter is used, or when any other occasion requires, those who commonly sing Counter, may take one of the other parts, without the trouble and perplexity of learning a different cleff, a different place for the mi and a different arrangement of the notes thence arising.

OF MODES.

Nothing can exceed the simplicity of the modes of time. They depend wholly upon the movement of the music. As long as that moves uniformly fast or slow, the mode continues the same; but if the music either quicken or slacken its movement, the mode changes. If one tune be sung fast and another slow, they belong to different modes; and even the same tune, if it be sung, at one time fast, and at another, slow, belong first to one mode and then to another. For the quickness or slowness of the music is the only distinction between the modes.

In the scale, I have distinguished modes to the number of seven. These belong alike to each kind of time; and are to be known as occasion requires by placing the name of the mode over the music, where the movement begins. To mark the exact time of any particular movement, is not so necessary, as to sing all the notes belonging to that movement proportionably quick or slow. Does it become a question what it is that regulates the quickness and slowness of music? I answer, it is the air and the words. Governed by these, the composer will not mistake in the choice of his mode; and when music is sung in the words set to it, performers need only follow the given directions; but when it is extended to other words, performers ought frequently to alter the mode for the sake of accommodating it to the words. This ought especially to be done, with the common plain tunes as used with different psalms or hymns.

OF TIME.

Time, or the duration of sounds in music is originally of two kinds; common and triple. These are distinguished by the different divisions of the bar, or leading measure into its primary or principal parts. In common time, the bar is divided into an even number of parts; in triple time into an uneven. In common time the bar is sometimes divided into four parts, or numbers, and marked by four beats; but more generally, into two parts only, and marked by two beats. In triple time the bar is always divided into three parts, and marked by three beats. The first number of the bar in triple time is always accented; the others are unaccented; in common time

likewise, where there is but *two* beats, the first number *only* is accented; but in common time with *four* beats, there is a *whole* accent upon the *first* number, and a *half* accent upon the *third*.* Hence there is a common time with a *single*, and another, with a *double* accent. The former, by way of distinction, may be called, *common or single common* time, and the latter *double-common* time.

Again, triple and common time may be either *simple* or *compound*. Simple and compound time are distinguished, not by the primary division of the bar into beats or numbers, but by the subdivision of those numbers into their lesser parts. For instance; in simple time, each beat or number is represented by a minim, and is subdivided into 2 crotchets or 4 quavers; but in compound time, each beat or number is represented by a pointed minim, and is subdivided into 3 crotchets or 6 quavers. Compound time may be derived from simple merely by dividing a beat or number into *three* parts instead of *two*. Instances of this kind are very common. The minim, in simple time is frequently resolved into three crotchets, and whether the figure 3 be placed over them or not, the time, thus far, becomes compound. In this way, one or more of the parts is often made to move in compound time, while the others are moving in simple.† Compound triple time and compound common time with a double accent, are not used in psalmody. They are therefore omitted in the scale.

OF FLATS and SHARPS.

For the sake of variety it becomes necessary to shift the order of the semi-tones. This is done by means of flats and sharps. These, placed at the beginning of a tune serve to regulate the mi, and remove the semi-tones from letter to letter into any part of the octave. Flats and sharps that occur at the beginning of a tune continue to operate till it closes, unless counteracted by the occurrence of other flats, sharps or naturals. Flats, at the beginning of tunes, sink all the notes upon their letters, half a tone, and sharps raise them half a tone. By this means, the keys of tunes may be transposed from letter to letter, and the air still preserved; and thus it is, that the semi-tones are removed at pleasure, and made subservient to the purposes of convenience and variety.

OF KEYS.

To know whether the air of music be cheerful or mournful, we must advert to the keys. Every *third*, *sixth* and *seventh* found from the key note, is greater in the *sharp* key, than in the *flat*: as may be seen by inspecting the scale of the keys; but the air depends

* In singing this kind of common time, ordinary performers do not perceptibly distinguish between the *whole* and *half* accent; and unless this be done, the time itself, might as well be resolved into other kind of common time, by dividing its bars and measuring them by *two* beats instead of *four*. But as accurate performers distinguish between the accents, I have chosen to retain this sort of time as differing from common time with a single accent.

† See the piece of music entitled, Baltimore, in the Musical Magazine, No. 11, published 1792.

principally upon the *third* from the key note. If that be a *flat* third, nature has affixed to the music a plaintive air, proper for mournful psalms; but if it be a *sharp* third, nature has given to the music an animating, cheerful turn, proper for psalms of praise.

OF PREPARATIVE NOTES.

Preparative notes are justly reckoned among the nice and refined beauties of music. They add nothing to the time of the bar in which they are used; but are to be sung in connection with the notes to which they belong. The preparative, is frequently considered as the principal note, in which case it is to be dwelt upon something longer than the note to which it is joined. The manner of singing it ought to be peculiar and expressive, and is not to be learned except from example.

Preparative notes are also used at times, merely as notes of transition; when they may be said to form a kind of passage for the voice from a preceding to a succeeding sound.

OF THE SWELL.

The swell is, in one sense, applicable to music at large. There is something of it upon every note or syllable that is sung. In quantity it is in a degree proportioned to the length of the note; and it is formed by increasing the sound to the middle of the note, and decreasing it to the close. Thus defined, the swell belongs to all music alike; but in its more particular acceptation, it is numbered among the refined and delicate beauties of music; and is only used where the sound is very emphatical, and at the same time correspondent to the sense. When the swell is used in cases of this nature, it always, in quantity exceeds the ordinary swell above defined, and is sometimes different in other respects. But in general, it resembles the common swell, except in degree, and in performing it, the voice should gradually increase from soft to loud, and then decrease to soft again. Sometimes, however, the voice, when swelled to the full, should break off abruptly and leave the note; and at other times, a full loud voice should strike suddenly upon the note, and gradually decrease to its close.

OF SOFT AND LOUD.

The light and the shade of music are the *soft* and the *loud* of the performance. While the voice is very soft and small, the sentiments expressed are wrapt in deep shade, and seen at a distance; but when the music increases in loudness to the extent of the voice, the sentiments are seen hastening from the shade and advancing into a glare of light.

On the other hand, when loud singing is succeeded by soft, the effect is no less surprising and agreeable. Objects, now in the open sunshine, at the next instant retire and discover themselves beneath the neighbouring shades. To sing, sometimes loud, at others, soft

as the sentiments require, is indeed a principal beauty of singing. By this means, objects appear in the blaze of day, in the shade or in the twilight at the performer's bidding; while to the music is added variety and richness of expression, and often times, a more than double effect.

In the different stages of the same piece of music, the quantity of voice should frequently be different; and as often as the composition is sung to new words, the soft and loud should be made to correspond. All the common plain tunes ought to be varied in loudness or softness according to the sense of the psalms and verses in which they are sung. By this means, a single tune at different times, would appear like different music; and that tedious and disgusting sameness, so much complained of in our church-music, would be in a great measure removed. Psalmody would assume a more extensive variety, and the mind, charmed with the improvement would be more highly exalted in the sublime exercises of devotion.

But the particular directions, when to sing loud or soft cannot be given in a treatise. These, depending on the music, the words and the occasion, must be left to the judgment and direction of teachers and choristers.

An ESSAY on the Simplicity of Measure and Variety of Movements in TIME and MODE.

IN the following system of rules, the various kinds of time and the modes in music are distinguished in a different manner from what is usual. A general view of the plan that I have adopted, has been given in the course of the preceding observations; and had there been nothing of novelty in it, a general view would have been sufficient; but as it differs from the common method of explaining the modes and times, I shall here bestow upon it some further remarks. The object of these remarks will be to discover, how far the proposed plan of time and mode, is an improvement upon that which is commonly received.

In order to determine this point, let us compare the two plans together; and let the contrast decide to which the preference is due.

It is indeed true, that the common plan of explaining the modes and times is that which at present obtains, and I am fully aware that numerous arguments in support of a thing are apt to be drawn from that source. Whatever has been long and extensively established frequently becomes sacred and inviolable, and if nothing were made respectable in this way but truth and virtue it certainly would af-

ford us a most pleasing consideration; but the misfortune is, that while use and time confer a sanctity upon what is right, they fail not to indulge what is wrong. Hence truth and error oftentimes acquire an equal veneration, and are supported with almost equal zeal and perseverance.

The present age however affords greater exceptions to these remarks, than are to be met with in any former period. Men, and especially Americans, instead of implicitly adhering to old modes and tenets, begin to think it worth while to examine for themselves. And as this sentiment prevails, mankind will be more and more astonished with new discoveries of faults and follies, which have been sanctioned by extensive, or immemorial usage. We are not however to presume upon a period, when the people will utterly lose sight of their attachment to forms and opinions that are rendered sacred by time and numbers; for the arguments on which such forms and opinions rest, are not easily to be shaken. Indeed there is nothing that will justify turning aside from the old way, unless it be, to walk in a *new* one, which is decidedly better. Utility is therefore the only plea, that can justify innovations upon principles and practices of long standing, or extensive acceptance; and it is wholly upon this plea, that I have in this book presented the public with something that is different from what is commonly received upon the various kinds of time and mode.

The end to be answered in music by the different kinds of time, and mode, or movement, is *variety*. Were it possible then, to establish a plan so contrived, as to admit the *greatest variety*, preserving at the same time a *perfect simplicity*, alterations and improvements would instantly be at an end, because *such* a plan would be complete. Of course, that system which approaches *nearest* towards uniting variety and simplicity, must unquestionably be the *best* system; and I believe it will be found upon examination, that the plan I have adopted for ascertaining and defining the different kinds of time and the modes, possesses *greater* variety, and *far greater* simplicity, than the one that is now in common use.

In examining these points, I shall consider only those kinds of time that are used in psalmody; to wit, *single* and *double common* time, *triple* time and *compound* common time. In regard to other divisions of time, which are never used, except in instrumental music, it will be sufficient to remark, that they naturally fall into the same plan and are explainable upon the same principles with those that are here considered. Upon examination it will appear, that the proposed plan is the superior in point of *variety*; for it distinguishes the modes or movements merely by the *quickness* or *slowness* with which the music is performed. And upon this plan of considering the modes, they may be extended to any indefinite number, without destroying simplicity in the *least* degree. But supposing them to be extended only *to seven* as is done in the scale, and allowing this number to *each* of the four kinds of time, and the aggregate number of distinct modes is, *twenty-eight*; whereas, upon the common plan of defining them, the aggregate number is only *eleven*; two in single, and two in double common time; in triple time, four, and in compound common time, three. And even these are distinguished in a manner much less simple and natural than in the plan proposed; for they depend, sometimes upon the quickness or slowness of the music, and

sometimes upon the *different measures* of the bar ; while upon the proposed plan, they *uniformly* depend upon the quickness or slowness of the music, the only natural mark of distinction between the modes.

Such is the comparative state of the common and proposed plans in regard to the article of *variety*. Let us proceed a little further and contrast them upon the article of *simplicity*.

The proposed plan will be found to have the advantage in point of *simplicity* ; firstly, because it has not many *different measures* for the bar ; and secondly, because it has not so many *divisions* of the notes by the *beats*. For it may be observed from the following illustration, that the proposed plan reduces the different measures of the bar from *nine* to *three* ; and the different divisions of the notes by beats from *seven* to *three*.

Upon the plan proposed, there are no more than *three* measures for the bar ; one for *simple common*, one for *compound common*, and one for *triple time*. Every mode that arises from the same kind of time always retains the same measure note. But upon the common plan, the bar has no less than *nine* different measures ; two in *common* four in *triple*, and three in *compound common* time. But why this introduction of different measure notes into the same kind of time ? Certainly it cannot be necessary for the sake of distinguishing the modes, for these, with a *single* measure note, may be completely defined, merely by making them depend upon the quickness or slowness of the music. To use a plurality of measure notes on account of the modes, as is commonly done, must therefore be needless ; but when contemplated in another point of light, it is not only needless, but injurious ; for it must inevitably destroy the simplicity of the system and render the business of the learner much more intricate and laborious. The intricacy arising from this source is in a great measure removed upon the plan proposed, for it gives to each kind of time only a *single* measure for the bar.

The superior simplicity of the proposed plan is equally remarkable in its division of the notes by the *beats*. All the divisions that it makes amount only to *three* ; one for *single common* and *triple*, one for *double common*, and one for *compound* time.

In common and triple time, the minim is always sung to one beat ; in double common time, to *two* beats ; in compound time to *two-thirds* of a beat. But in the common way of explaining time and mode, there are *seven* divisions of notes by the beats. Let us make the contrast a little more familiar by a *single* example. Upon the plan proposed, the quaver is always sung either to *half*, or a *quarter*, or a *sixth* part of a beat, and the other notes in the like proportion ; but upon the *common* plan, the quaver is so variously divided by the beat, that it must be sung, according as it is used in different places, to the time of *two* beats, *one* beat, *two-thirds* of a beat, *half* a beat, a *third* of a beat, a *quarter* of a beat, or a *sixth* part of a beat. And in the same proportion in regard to their beats, must the rest of the notes be varied. But does not this extensive division of the notes by the beats open to us another source of intricacy in the common plan ? And may not this intricacy be principally avoided by introducing the plan that I have adopted ?

It may not perhaps be unworthy of remark, that *single common* and *triple*, are the only kinds of time that are very frequently used; and upon the proposed plan the simplicity of these is very great. They both have the *same* division of the notes by the beats, and have but *two* measures for the bar; so that great part of the music that is used, were it published upon this plan, would have only two measures for the bar, and one division of the notes by beats. And as to *double common* time, unless the difference between its accents be perceptibly marked, it might as well be resolved into the other kind of common time, and have but two beats to the bar; in which case, upon the proposed plan, psalmody would have but *three* measures for the bar, and two divisions of the notes by beats.

To all these considerations, it might be added, that, upon the proposed plan, music would be more easily written and printed than at present; for it would be more generally expressed by plain and open notes, such as semibreves and minims. But enough has been said. The view that has been taken of the proposed plan is already comprehensive. In contrast with that, which at present obtains, it appears to be superior both in *variety* and in *simplicity*. In variety, for it introduces a more natural, definite and extensive division of modes. In simplicity, for it requires fewer measures for the bar, and fewer divisions of the notes by beats. By means of its variety, additional diversity and expression may be introduced into music, without embarrassing the performer; while the composer may give more precise directions, how slow or fast he would have his music sung; and by means of its simplicity, much, very much, of the intricacy of the established system is removed, and the business of the learner rendered more plain and easy. The arguments then, by which the proposed plan is recommended, are its *variety* and *simplicity*. These are clear, determinate and important. As to the objections against the plan, I know of none that are weighty, unless perhaps it be this, that it is not now in use. But this objection cannot be decisive; for the same mode of reasoning, that would lead us to reject one essential improvement because of its novelty, would, if pursued, extend to the exclusion of improvements of every kind, and add to an establishment of error, the aggravations of despair. I would not however be understood to advocate the plan that I have adopted as a perfect one. A course of more than twenty years practical attention to music, has suggested to me many inaccuracies and defects in the art; and time may discover imperfections in the plan that has been now considered. Long reflection however has convinced me, that it may be introduced into practice, and become a real improvement in the art of music. But I am willing to submit it to inspection, without so much as wishing it to meet the approbation of the public, any further than it will bear a critical examination.

METHOD of INSTRUCTION.

LET the scale of rules be committed perfectly to memory. By this, I do not mean, that the scholar should learn the whole of it before he begins to sing. On the contrary, he ought to learn one rule after another, as he has occasion to apply them; but as often as a new rule occurs, he should by all means make a point of laying it up in his mind, till in this way the whole be thoroughly learned.

In the first place let each pupil take the part best adapted to his voice, and learn the *lines and spaces by the letters* that are placed on them, at the beginning of the scale. Next, let him proceed to find the *mi* by the *first* rule; then, to get the order of the notes, *ascending and descending*; and afterwards, to call the notes of a tune, counting from the *mi* to each note. The learner should take the tunes as arranged in the following work, and firstly learn to call the notes of a number, where the *mi* is in B, and then proceed to those where it is in some other letter. In this way, it will be easy in a short time, to read notes at sight. In addition to the rules already given, it will be necessary to attend to the proportion of the notes, and to such characters as are requisite in order to learning the time, which must be read or counted till the beats belonging to each note and rest become familiar. Having complied with these directions, the learner will acquire the sounds with much greater ease, than tho' his attention be called to three things at once, the *name*, the *time* and the *sound* of the notes.

While schools are attending to the first rules and beginning to apply them, let them for relaxation raise and fall the eight notes. Those, who take the bass, may sing upon the same pitch with the tenor or an eighth below, as they choose. The *semi-tones*, between *mi* and *faw* and *law* and *faw*, must be very carefully observed.

The eight notes should first be learned in the natural order of the semi-tones, as they are set down; and may be sung in any of the common-time modes. Each note is set to a *full* bar, the more easily to acquire the swell and accent: these, teachers should inculcate very early in the progress of instruction, for *then*, they are more easily learned than at any other time. After practising a while upon these semibreves in the eight notes, they may each be divided into two minims and sung, one note to a beat; afterwards, every other bar may be thrown out, and the semibreves themselves be sung as minims; and these again may be divided into crotchets, and sung, two notes to a beat.

Beating time should also be attended to in season. When beginning, a large motion of the hand will be serviceable; but as soon as the learner can beat with accuracy, a very small motion is sufficient. To arrive at accuracy, it will be necessary to sing the same lesson or tune by turns in different modes of time. Counting and beating frequently, is likewise of great service.

The second lesson is designed to lead the different parts to tune their voices and take the pitch together. It consists of those principal cords, with which tunes, that are on the natural sharp key, will begin. At first, each bar may be taken separately, and the note sounded, without beating time, till all the voices perfectly harmonize. In sounding, let the accent of the bar and the swell of the note be noticed. As soon as the parts can sound the notes separately, they may proceed to sing them in succession; and from thence, may go on to the following music.

The pointed semibreves at the beginning of triple-time-tunes may be sung as minims after two silent beats, when the tunes are sung in a psalm or hymn.

SCALE OF RULES.

Treble & Counter. Eight Notes.

Lesson I.

G fifth space
 F fifth line
 E fourth space
 D fourth line
 C third space
 B third line
 A second space
 G second line
 F first space
 E first line

Tenor.

G fifth space
 F fifth line
 E fourth space
 D fourth line
 C third space
 B third line
 A second space
 G second line
 F first space
 E first line

Bass.

A fifth line
 G fourth space
 F fourth line
 E third space
 D third line
 C second space
 B second line
 A first space
 G first line

Rules to find the mi.

Flat, b .

Sharp, ♯ .

When there is neither flat nor sharp at the beginning of a tone mi is in . . B

One b mi is in . . E
 Two b b mi is in . . A
 Three b b b mi is in . . D
 Four b b b b mi is in . . G

One ♯ mi is in . . F .
 Two ♯ ♯ mi is in . . C .
 Three ♯ ♯ ♯ mi is in . . G .
 Four ♯ ♯ ♯ ♯ mi is in . . D .

Order of the Notes.

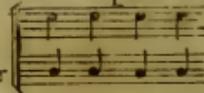
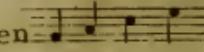
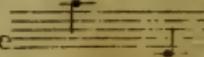
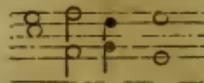
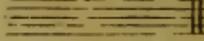
	mi	mi
	law	law
	fol	fol
	faw	faw
Ascending	law	law
	fol	fol
	faw	faw
	mi	mi

Descending

Characters.

Explanations.

Examples.

Brace		Shows how many parts are sung together	
Stave		Five lines and spaces on which music is written	
Ledgerline		Is added when notes ascend or descend beyond the stave	
Choosing notes		Either may be sung	
		Shows the end of the tone	

Notes or marks
of sound.

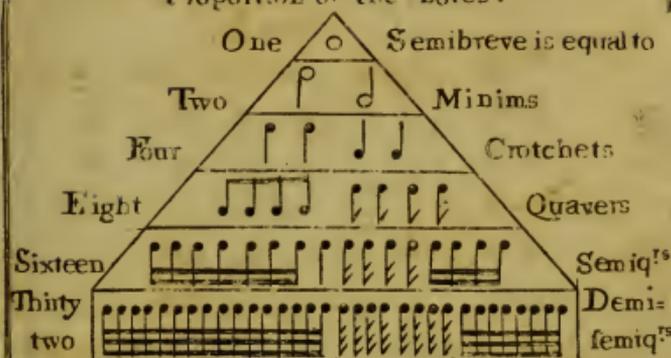
Rests or marks
of silence.

Semibreve.....o
Minim.....p
Crotchet.....q
Quaver.....r
Semiquaver.....s
Demifemiquaver.....t

Semibreve Rest ---
Minim -----
Crotchet -----
Quaver -----
Semiquaver -----
Demifemiquaver -----

Proportion of the notes.

19

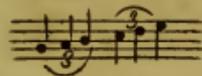


The rests are in the same proportion as the notes except the semibreve which fills a bar in all kinds of time.

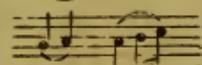
Dot or Point At the right hand of a note, adds to it half its length.



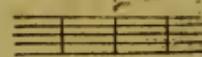
Figure 3 Shows that each of the three notes is one third of a beat.



Slur Shows what notes are sung to one syllable.



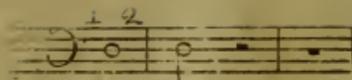
Single bar Divides the time according to the measure note.



TIMES.

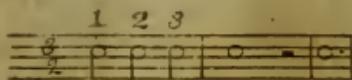
Common Time.

Marked C Contains one semibreve or its quantity in each single bar; and two beats, one down and one up.



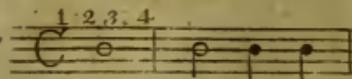
Triple Time.

Marked $\frac{3}{2}$ Contains three minims in each bar; and three beats, two down and one up.



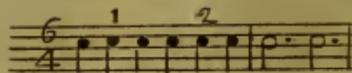
Double Common Time.

Marked C Contains one semibreve in each bar; and four beats, two down and two up.



Compound Common Time.

Marked $\frac{6}{4}$ Contains six crotchets in each bar; and two beats, one down and one up.



N.B. The hand falls at the beginning of every bar, in all kinds of time.

Names.	Length of a Beat.
Very Slow	A second and a quarter;
Slow	A second and an eighth;
Moderate	A second;
Cheerful	Seven eighths;
Lively	Two thirds;
Quick	Five eighths;
Very Quick	Half a second.

A Scale to show the pitch of the Parts.

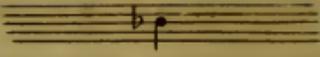
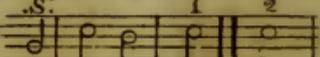
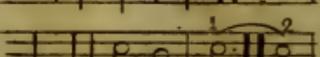
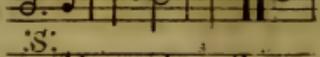
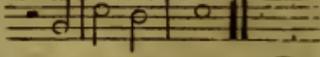
Tenor

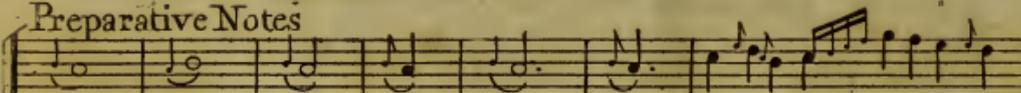
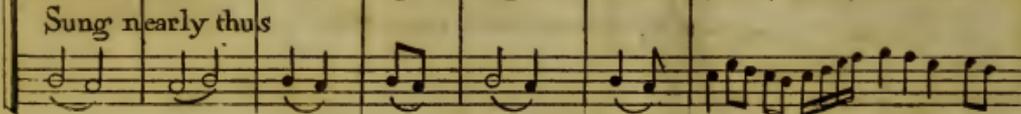
G A B C D E F G

G F E D C B A G

The last note in the bass is the key note, which is the first note above or below the mi; if above it is a sharp key, if below a flat key.

Sharp key.	Flat key.
7 th . mi	7 th fol
6 th . law	6 ^d faw
5 th . fol	5 th . law
4 th . faw	4 th fol
3 ^d . law	3 ^d faw
2 ^d . fol	2 ^d mi
Key faw	Key law

22 Flat, \flat	Sinks a note half a tone	
Sharp, \sharp	Raises a note half a tone	
Natural, \natural	Restores it to its primitiv sound	
Repeat, :S:	Shows the tune is sung again from that note to a doublebar or close	
Figures, 1, 2	Shows that the note under 1 is sung the first time, and that under 2 the second, if lined both are sung the second time	
Doublebar, \parallel	Shows when to repeat	
	Driving notes are those driven through the bar, or out of their proper order in the bar	

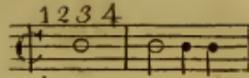
Preparative Notes		Notes of distinction.
Sung nearly thus		Sung nearly thus.

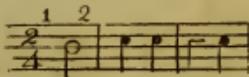
END of the SCALE.

Appendix.

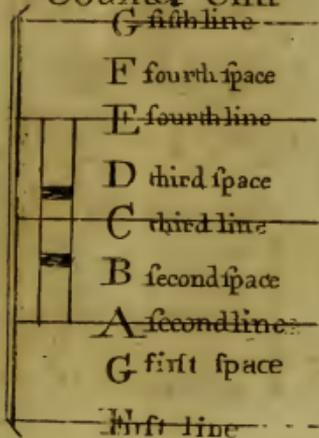
Containing what is thrown out of this system upon the plan of the preceding Scale

Common time Modes

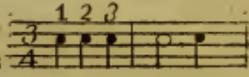
Second C Contains one semibreve and four beats 

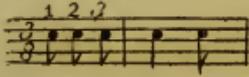
Fourth $\frac{2}{4}$ Contains one minim and two beats 

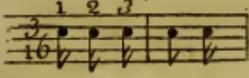
Counter Cliff



Triple time Modes.

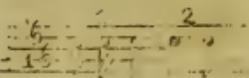
Second $\frac{3}{4}$ Contains three crotchets, and three beats 

Third $\frac{3}{8}$ Contains three quavers and three beats 

Fourth $\frac{3}{16}$ Contains three semiquavers and three beats 

Compound Common time.

Second $\frac{6}{8}$ Contain six quavers and two beats 

Third $\frac{6}{16}$ Contains six semiquavers and two beats 

Lesson II.

Musical score for Lesson II, consisting of four staves. The first staff begins with a 'ps' marking. The music is written in a simple, rhythmic style, likely for a keyboard instrument. The notation includes quarter notes and rests, with a final double bar line and repeat sign at the end of each staff.

Cheerful.

Lesson III.

Musical score for Lesson III, consisting of four staves. The first staff begins with a 'ps' marking. The music is written in a simple, rhythmic style, likely for a keyboard instrument. The notation includes quarter notes and rests, with a final double bar line and repeat sign at the end of each staff.

Moderate.

Middlebury.

25

Thy life I read, my dearest Lord, Thyne image trace in every word,
With transport all divine; Thy love in every line.

Cheerful.

Oxford.

Now let my faith grow strong and rise, Look back to hear his dying cries,
And view my Lord in all his love; Then mourn and see his throne above.

B

Derby.

Mortals, awake, with angels join, Joy, love and gratitude combine
 And chant the solemn lay; To hail th' auspicious day.

The musical score for 'Derby' consists of three staves. The first staff is the vocal line, starting with a treble clef and a 3/2 time signature. The second staff is the bass line, also starting with a treble clef and a 3/2 time signature. The third staff is the basso continuo line, starting with a bass clef and a 3/2 time signature. The lyrics are written below the vocal and bass lines.

Lively.

Danbury.

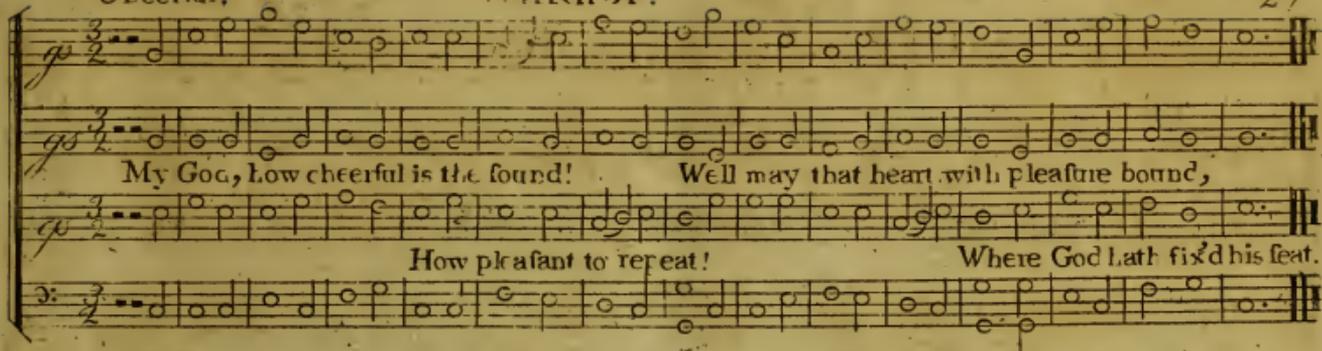
In heaven the rapturous song began, Thro' all the shining legions ran,
 And sweet seraphic fire And string at once the lyre.

The musical score for 'Danbury' consists of three staves. The first staff is the vocal line, starting with a treble clef and a 3/2 time signature. The second staff is the bass line, also starting with a treble clef and a 3/2 time signature. The third staff is the basso continuo line, starting with a bass clef and a 3/2 time signature. The lyrics are written below the vocal and bass lines.

Cheerful,

Windfor.

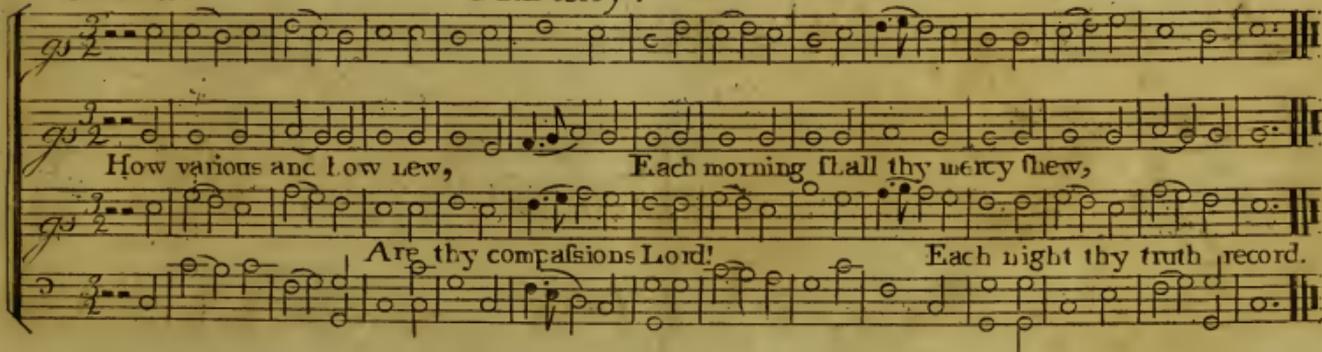
27



My God, how cheerful is the sound! Well may that heart with pleasure bound,
How pleasant to repeat! Where God hath fix'd his seat.

Moderate.

Albany.



How various and how low, Each morning shall thy mercy show,
Are thy compassions Lord! Each night thy truth record.

28 Lively.

Maryland.

Come let us join our cheerful songs, Ten thousand thousand are their tongues
With angels round the throne; But all their joys are one.

The musical score for 'Maryland' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The tempo is marked 'Lively'. The lyrics are: 'Come let us join our cheerful songs, Ten thousand thousand are their tongues With angels round the throne; But all their joys are one.'

Moderate.

Woodbridge.

Ye humble souls rejoice Wake all your harmony of voice,
And cheerful praises sing; For Jesus is your king.

The musical score for 'Woodbridge' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The tempo is marked 'Moderate'. The lyrics are: 'Ye humble souls rejoice Wake all your harmony of voice, And cheerful praises sing; For Jesus is your king.'

Lively.

Guilford.

29

Yes, there are joys that cannot die, Treasures, beyond the changing sky,
With God laid up in store: Brighter than golden ore.

The musical score for 'Guilford' consists of four staves. The first two staves are for the vocal line, and the last two are for the basso continuo line. The tempo is 'Lively'. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

Quick.

Hebron.

Some seraph, lend your heavenly tongue, That I may raise a lofty song
Or harp of golden string, To our eternal king.

The musical score for 'Hebron' consists of four staves. The first two staves are for the vocal line, and the last two are for the basso continuo line. The tempo is 'Quick'. The key signature has one sharp (F#), and the time signature is 3/2. The lyrics are written below the vocal staves.

Dublin.

With earnest longings of the mind, So pants the tuned harp to find,
 My God, to thee I look; And taste the cooling brook.

The musical score for 'Dublin' consists of four staves. The first two staves are vocal lines with lyrics. The third and fourth staves are instrumental accompaniment. The music is in a slow tempo and features a mix of eighth and sixteenth notes.

Very Slow.

Berlin.

Deep in our hearts let us record Behold the rising billows roll
 The deeper sorrows of our Lord; To overwhelm his holy soul.

The musical score for 'Berlin' consists of four staves. The first two staves are vocal lines with lyrics. The third and fourth staves are instrumental accompaniment. The music is in a very slow tempo and features a mix of eighth and sixteenth notes.

Lively.

Litchfield.

31

How soft the words my Saviour speaks! How kind the promise he makes!

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment, starting with a treble clef. The fourth staff is the piano accompaniment, starting with a bass clef. The music is in a lively tempo and features a mix of eighth and sixteenth notes.

A bruis'd reed he nev-er breaks, Nor will he quench the smoking flax.

The second system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment, starting with a treble clef. The fourth staff is the piano accompaniment, starting with a bass clef. The music continues with a similar rhythmic pattern to the first system.

New London.

What is our God, or what his name; Nor men can learn, nor an-ge

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a bass line staff, and a double bass line staff. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are written below the piano accompaniment staff.

teach; He dwells conceal'd in radiant flame, Where neither eyes nor thoughts can reach.

The second system of the musical score continues the piece with four staves. The lyrics are written below the piano accompaniment staff. The system concludes with double bar lines on all staves.