BOXED BOOK

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1721

GIVEN BY

Dr. Mary C. Hood.

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A

THE

Grounds and *Rules*

OF

MUSICK

Explained: Or,

An *Introduction* to the Art of Singing

by *NOTE.*

Fitted to the meaneſt Capacities.

By THOMAS WALTER. M. A.

Recommended by ſeveral Miniſters.

Let every thing that hath Breath praiſe the Lord. Pſal. 150. 6.

BOSTON: Printed by *J. Franklin*, for *S. Gerriſh*, near the Brick Church in Cornhill. 1721.

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Dr Thos Hood
May 29, 1917

A Recommendatory *PREFACE.*

AN Ingenious Hand having prepared Instructions to direct them that would Learn to Sing PSALMS after a Regular Manner; and it being thought proper that we should signify unto the publick some of our Sentiments on this Occasion; We do declare, that we rejoice in *Good Helps* for a Beautiful and Laudable performance of that holy Service, 9917 wherein

wherein we are to Glorify God, and edify one another with the *Spiritual Songs*, wherewith he has enriched us.

And we would encourage all, more particularly our *Young People*, to accomplish themselves with Skill to *Sing the Songs of the Lord*, according to the *Good Rules* of Psalmody: Hoping that the Consequence of it will be, that not only the *Assemblies* of *Zion* will *Decently & in order* carry on this Exercise of PIETY, but also it will be the more introduced into private *Families*, and become a part of our *Family-Sacrifice*.

At the same time we would above all Exhort, That the *main Concern* of all may be to make it not a meer *Bodily Exercise*

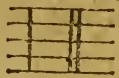
cise, but *sing with Grace in their Hearts*, & with Minds Attentive to the *Truths* in the PSALMS which they Sing, and affected with them, so that in their *Hearts they may make a Melody to the LORD.*

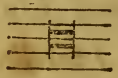
Increase Mather.
Cotton Mather.
Nehemiah Walter.

Boston, April 18. 1721.

Joseph Sewall. *Joseph Belcher.*
Thomas Prince. *Benj. Wadsworth.*
John Webb. *Benj. Colman.*
William Cooper. *Nathanael Williams.*
Thomas Foxcroft. *Nathanael Hunting.*
Samuel Checkley. *Peter Thacher.*

N. B. The Reader is desired to observe the subsequent *Musical Characters*, which are omitted in the following Sheets, by Reason of the Difficulty of inserting them in their proper Places among the printed Lines.


A Single, and Double Bar.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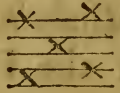
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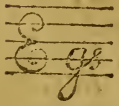
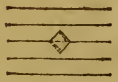

The *G sol re ut*, or, Treble Cliff.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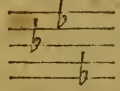
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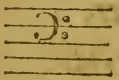
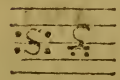

The *F fa ut*, or, Bass Cliff.

Minims.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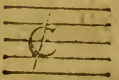
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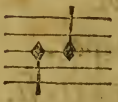
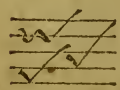

Crotchets.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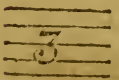
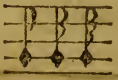

The mark of Triple Time.


A Quaver, Semiquaver, & Demisemi-quaver.

Notes Slur'd, or Tied.

SOME BRIEF

And very plain INSTRUCTIONS

For *Singing by NOTE.*

MUSICK is the Art of Modulating Sounds, either with the Voice, or with an Inſtrument. And as there are Rules for the right Management of an Inſtrument, ſo there are no leſs for the well ordering of the Voice. And tho' Nature it ſelf ſuggeſts unto us a Notion of Harmony, and many Men, without any other Tutor, may be able to ſtrike upon a few Notes tolerably tuneful; yet this bears no more proportion to a Tune compoſed and ſung by the Rules of Art than the vulgar Hedge-Notes of every Ruſtic does to the Harp of *David*. Witneſs the modern Performances both in the Theatres and the Temple.

SINGING is reducible to the *Rules of Art*; and he who has made himſelf Maſter of a few of theſe Rules, is able at *firſt Sight* to ſing Hundreds of New Tunes, which he never

saw or heard of before, and this by the bare Inspection of the Notes, without hearing them from the Mouth of a Singer. Just as a Person who has learned all the Rules of *Reading*, is able to read any new Book, without any further Help or Instruction. This is a Truth, altho' known to, and proved by many of us, yet very hardly to be received and credited in the Country.

WHAT a Recommendation is this then to the following Essay, that our Instructions will give you that knowledge in Vocal Musick, whereby you will be able to sing all the Tunes in the World, without hearing of them sung by another, and being constrained to get them by heart from any other Voice than your own? We don't call him a *Reader*, who can recite *Memoriter* a few Pieces of the Bible, and other Authors, but put him to read in those Places where he is a Stranger, cannot tell *ten Words in a Page*. So is not he worthy of the Name of a Singer, who has gotten eight or ten Tunes in his Head, and can sing them like a *Parrot by Rote*, and knows nothing more about them, than he has heard from the Voices of others; and shew him a Tune that is new and unknown to him, can't strike two Notes of it.

THESE Rules then will be serviceable upon a *Threefold* Account. *First*, they will instruct us in the right and true singing of the Tunes that are already in use in our Churches; which, when they first came out of the Hands of the Composers of them, were sung according to the Rules of the *Scale of Musick*, but are now miserably tortured, and twisted, and quavered, in some Churches, into an horrid Medly of confused and disorderly Noises. This must necessarily create a most disagreable Jar in the Ears of all that can judge better of Singing than these Men, who please themselves with their

their own ill-founding *Echoes*. For to compare ſmall things with great, our *Pſalmody* has ſuffered the like Inconveniences which our *Faith* had laboured under, in caſe it had been committed and truſted to the uncertain and doubtful Conveyance of *Oral Tradition*. Our Tunes are, for want of a Standard to appeal to in all our Singing, left to the Mercy of every unskilful Throat to chop and alter, twiſt and change, according to their infinitely divers and no leſs odd Humours and Fancies. That this is moſt true, I appeal to the Experience of thoſe who have happened to be preſent in many of our Congregations, who will grant me, that there are no two Churches that ſing alike. Yea, I have my ſelf heard (for Inſtance) *Oxford* Tune ſung in *three* Churches (which I purpoſely forbear to mention) with as much difference as there can poſſibly be between *York* and *Oxford*, or any two other different Tunes. Therefore any man that pleads with me for what they call the *Old Way*, I can confute him only by making this Demand, *What is the* OLD WAY? Which I am ſure they cannot tell. For, one Town ſays, theirs is the true *Old Way*, another Town thinks the ſame of theirs, and ſo does a third of their Way of Tuning it. But let ſuch men know from the Writer of this Pamphlet (who can ſing all the various Twiſtings of the old Way, and that too according to the *Genius* of moſt of the Congregations as well as they can any one Way; which muſt therefore make him a better Judge than they are or can be;) affirms, that the Notes ſung according to the *Scale and Rules of Muſick*, are the true *old Way*. For ſome body or other did compoſe our Tunes, and did they (think ye) compoſe them by Rule or by Rote? If the latter, how came they pricked down in our *Pſalm Books?* And this I am ſure of, we ſing them as they are there pricked down, and I am as ſure the Country People do not. Judge ye then, who is in the

right. Nay, I am sure, if you would once be at the pains to learn our Way of Singing, you could not but be convinced of what I now affirm. But our Tunes have passed thro' strange *Metamorphoses* (beyond those of *Ovid*) since their first Introduction into the World. But to return to the Standard from which we have so long departed cannot fail to set all to rights, and to reduce the sacred Songs to their primitive Form and Composition.

AGAIN, It will serve for the Introduction of more Tunes into the Divine Service; and these, Tunes of no small Pleasancy and Variety, which will in a great Measure render this Part of Worship still more delightfull to us. For at present we are confined to *eight or ten Tunes*, and in some Congregations to little more than half that Number, which being so often sung over, are too apt, if not to create a Distaste, yet at least mightily to lessen the Relish of them.

THERE is one more Advantage which will accrue from the Instructions of this little Book; and that is this, that by the just and equal *Timeing* of the Notes, our Singing will be reduc'd to an exact length, so as not to fatigue the Singer with a tedious Protraction of the Notes beyond the compass of a Man's Breath, and the Power of his Spirit: A Fault very frequent in the Country, where I my self have twice in one Note paused to take Breath. This *keeping of Time* in Singing will have this Natural effect also upon us, that the whole Assembly shall begin and end every single Note, and every Line exactly together, to an Instant, which is a wonderful Beauty in Singing, when a great Number of Voices are together sounding forth the Divine Praises. But for want of this, I have observed in many Places, one Man is upon this Note, while another is a Note before him, which produces something so hideous and disorderly, as is beyond Expression bad.

And

And then the even, unaffected, and smooth sounding the Notes, and the Omission of those unnatural Quaverings and Turnings, will serve to prevent all that Discord and lengthy Tediousness which is so much a Fault in our singing of Psalms. For much time is taken up in shaking out these Turns and Quavers; and besides, no two Men in the Congregation quaver alike, or together; which sounds in the Ears of a good Judge, like *Five Hundred* different Tunes roared out at the same time, whose perpetual interferings with one another, perplexed Jars, and unmeasured Periods, would make a Man wonder at the false Pleasure which they conceive in that which good Judges of Musick and Sounds, cannot bear to hear.

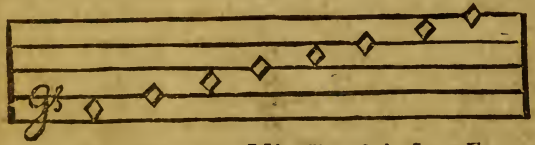
THESE are the good Effects, which our Skill in the *Gamut* will produce. We shall then without any further Preamble, proceed to give the Reader some brief and plain Instructions for singing by Note and Rule.

The Instructions for Singing.

I. THERE are in Nature but *seven distinct Sounds*, every *Eighth* Note being the same. Thus when a Tune is sung by another upon a Key too low for the Compass of my Voice, if I will sing with the Person, it must be all the way, *Eight Notes above* him. I naturally sound an *Eighth* higher. So a Woman naturally strikes eight Notes above the grum and low-sounding Voice of a Man, and it makes no more difference than the singing of two Persons upon a *Unison*, or a Pitch. So on the contrary, when we would sing with a Voice too high & shrill for us, we strike very naturally into an *Octave*, or Eighth below. And here let it be observed, that the *Height* of a Note, and

and the *Strength* of singing it, are two different things. Two Notes of equal Height may be sounded with different Degrees of Strength, so as that one shall be heard much further than the other.

II. THESE Eight Notes, for the sake of the Learner are called by the Names, *Fa*, *Sol*, *La*, *Mi*. As thus,



Fa Sol La Mi *Fa Sol La Fa.*

WHERE it must be observed, that from *Mi* to *Fa*, as also from *La* to *Fa* is but a *Semitone*, or *Half-Note*; and from *Fa* to *Sol*; from *Sol* to *La*; and from *La* to *Mi* is a *Tone*, or *Whole Note*. That is, in rising from *Mi* to *Fa*, or *La* to *Fa*, I don't raise my Voice but half as much as in rising from *Fa* to *Sol*, from *Sol* to *La*, & from *La* to *Mi*. On the other Hand, when I fall from *Fa* to *Mi*, or *Fa* to *La* immediately below it, I fall but half as much as I do from *Mi* to *La*, *La* to *Sol*, *Sol* to *Fa* immediately under it. And this you will perceive with your Ear when your *Singing Master* shall have taught you to raise and fall your Notes.

III. THE Question then will be, How shall I know which is *La*, *Fa*, or *Mi*, *Fa*; and which is *Fa*, *Sol*, and *Sol*, *La*, &c. that I may give the former the true sound of an *half Note*, and the latter the sound of an *whole Note*? For this end was the GAMUT by *Musicians* constructed and made, where there are SEVEN *Letters of the Alphabet*, made use of to design out the *seven Notes*, in order to the Knowledge of their Names, *Fa*, *Sol*, *La*, *Mi*, and by Consequence the giving them their true and proper *Sound*.

As

As we said before, every *Eighth* Note is the same, and that there are but *seven* distinct Sounds in Nature, so there are but just that Number of Letters, *viz.* the *seven first* in the Alphabet, to design and mark them out, every Eighth Letter as well as Sound being the same.

I shall here therefore present to the Reader's, View a GAMUT, containing all the usual Keys of Musick, in all the divers Placing and Removes of the Notes *Fa*, *Sol*, *La Mi*, ; and then explain it, which when we have finished, and it is well studied by the Learner, it will be an easy Matter, by the Application of the *Gamut* to any Tune, to name the Notes thereof.

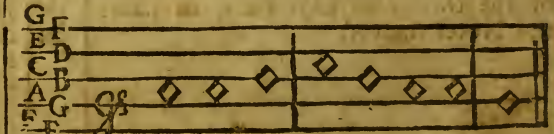
The Gamut, *or* Scale of Musick.

Treble. Medius. Bass.

G *sol re ut in Alt* *Sol* *Sol* *La* *Fa* *Fa* x Mi
F *fa ut* *Fa* *Fa* *Sol* x Mi x *La* x *La*
E *la* *La* Mi b *Fa* *La* *Sol* *Sol*
D *la sol* *Sol* *La* *La* *Sol* *Fa* *Fa*
C *sol fa* *Fa* *Sol* *Sol* *Fa* x Mi x *La*
B *fa b mi* Mi b *Fa* *La* *La* *Sol*
A *la mi re* *La* *La* Mi *Sol* *Sol* *Fa*
G *sol re ut* *Sol* *La* *Fa* *Fa* x Mi
F *fa ut* *Fa* *Fa* *Sol* x Mi x *La* x *La*
E *la mi* *La* Mi b *Fa* *La* *Sol* *Sol*
D *la sol re* *Sol* *La* *La* *Sol* *Fa* *Fa*
C *sol fa ut* *Fa* *Sol* *Sol* *Fa* x Mi x *La*
B *fa b mi* Mi b *Fa* b *Fa* *La* *La* *Sol*
A *la mi re* *La* *La* Mi *Sol* Sol *Fa*
G *sol re ut* *Sol* *Sol* *La* *Fa* *Fa* x Mi
F *fa ut* *Fa* *Fa* *Sol* x Mi x *La* x *La*
E *la mi* *La* Mi b *Fa* *La* *Sol* *Sol*
D *sol re* *Sol* *La* *La* *Sol* *Fa* *Fa*
C *fa ut* *Fa* *Sol* *Sol* *Fa* x Mi x *La*
B *mi* Mi b *Fa* b *Fa* *La* *La* *Sol*
A *re* *La* *La* Mi *Sol* *Sol* *Fa*
G *amut* *Sol* *Sol* *La* *Fa* *Fa* x Mi
F F *fa ut* *Fa* *Fa* *Sol* x Mi x *La* x *La*
E E *la* mi La Mi b *Fa* *La* *Sol* *Sol*

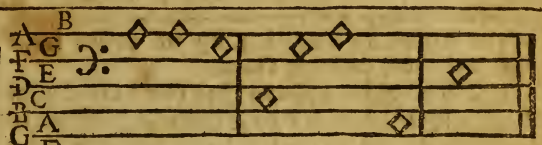
IV. WE ſhall now go on to give an Explanation of the *Gamut*, or the above marked Scale of Muſick. And here are (as the Reader may obſerve with his Eye) upon the *Gamut* or Scale of Muſick two Marks, one over againſt the uppermoſt *G* but one, (mark'd thus 𝄞) the other over againſt the lowermoſt *F* but one (mark'd thus 𝄢) theſe are called *Cliffs*, the former is called the *G ſol re ut Cliff* from the Place where it ſtands; the other is the *F fa ut Cliff*, ſo denominated from it's Station upon the *Gamut*. How they are both marked, you may ſee yet plainer in the beginning of this Book. The firſt of theſe is placed upon the *Trebles*, or upper Parts; and wherever it ſtands upon your Tune, call the Line it ſtands upon *G*, as you find it ſtands upon the ſame Letter in the *Gamut*. Then you are to call the Lines and Spaces above in order, *A*, *B*, *C*, *D*, &c. as you find they are ſo called in the *Gamut*. Call the Lines and Spaces below this *G ſol re ut Cliff F*, *E*, *D*, *C*, *B*, *A*, *G*, &c. as you find they are placed in the ſame wiſe upon the *Gamut* under the ſaid *Cliff*.

V. THE other is the *Cliff* uſed upon the *Baſs*, or lower Parts of a Tune, and you are to call the Line it ſtands upon *F*. Then the Lines and Spaces above aſcending are *G*, *A*, *B*, &c. thoſe deſcending are *E*, *D*, *C*, *B*, *A*, *G*, &c. juſt in the Order you find upon the *Gamut*. To illuſtrate this by a familiar Inſtance, take Notice, That any Tune is only ſo many Lines and Spaces (upon which Notes may be placed) taken from the *Gamut*; and that each Line and Space correſponds with the Line and Space anſwering it on the *Gamut*; and the ſame Letter and Name is underſtood to be thereupon, which is in the ſame Places of the *Gamut*. We will then take the firſt Line of *Windſor* Treble.



Here obſerve every Line and Space is marked at the beginning of the Tune with its proper Letter. Upon the loweſt Line but one ſtands the *G ſol re ut Cliff*, which anſwers to the line upon the *Gamut* where the ſame *G ſol re ut Cliff* does ſtand. If a note ſtand upon that Line I ſay it ſtands upon *G*, as you find the laſt Note does ſo. The Spaces and Lines above I call in the Order of aſcending, & as they are there marked; A, B, C, D, E, *&c.* I obſerve on the Space above the Cliff *A*, as the ſpace above the *G ſol re ut Cliff* upon the Gamut, is *A*, as you will there find. And therefore the two firſt Notes, and the two laſt Notes but one, being a ſpace above the *G Cliff*, I ſay they ſtand on *A*. The Third and Fifth Notes are on the Line above that ſpace, which is *B*, I ſay therefore, they are in *B*. So the fourth Note is upon *C*. Thus are you firſt of all to learn to name the Letters upon your Tunes from the *Gamut*.

Again, let us take the *Baſs* of *Windſor*, the firſt Line,

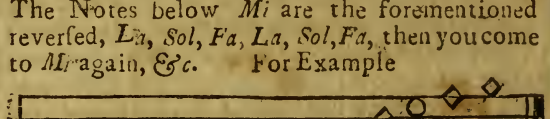


Firſt of all obſerve the *F fa ut Cliff*, which ſhews the Tune to be a *Baſs*; the Line it ſtands upon you muſt call *F*, then the Lines and ſpaces below you are to call (gradually deſcending) *E,D,C,B,A,G,F, &c.* The Lines and Spaces above you are to call, *G,A,B, &c.* Thus in the Tune before us, the firſt Note ſtands a Space and a Line above the *F Cliff*. I call the *Cliff*, *F*, I call the ſpace above, *G*, the line above that, *A*, which is the place where the two firſt Notes ſtand. I ſay then thoſe two Notes ſtand upon *A*. The Third Note is but one ſpace above the *F Cliff*, it ſtands therefore upon *G*, which is a Note above *F*. The Fourth Note is three Notes below the *F Cliff*, I count downwards, and ſay *F,E,D,C*; that Note therefore ſtands upon *C*. And ſo of all the reſt

of the Notes, by counting up or down from the Cliff, you may find them.

HERE again obſerve that the Line of your *Baſs*, which has the *F Cliff* upon it, anſwers to the Line on the *Gamut*, which has the ſame *Cliff* placed upon it; and the Spaces and Lines above and below the *F Cliff* upon the Tune are called by the ſame Letters, which are above and below the ſame *Cliff* upon the *Gamut*. From hence it follows, that having found your *Cliff* and given it its proper Name, it is eaſy to name the reſpective Letters, with which every Note in the Tune ſtands, altho' the Letters are not actually ſet down upon thoſe Lines and Spaces of the Tune.

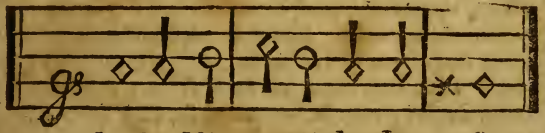
VI. HAVING proceeded thus far, it will be no difficult thing to name the Notes by the Syllables *Fa*, *Sol*, *La*, *Mi*, in order to find which are half Notes and which are whole Notes; to give them their due and proper Sound. *Mi* is your *Maſter* Note; when you have found which Note is *Mi*, call the Notes above *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, then the Eighth Note will be *Mi*, according to the Rule before mentioned *that every Eighth is the ſame*. Then you go over with the ſame Notes again, till you come again to *Mi*; and ſo on forever. The Notes below *Mi* are the forementioned reverſed, *La*, *Sol*, *Fa*, *La*, *Sol*, *Fa*, then you come to *Mi* again, *&c.* For Example



Fa, *Sol*, *La*, Mi, *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi, *Fa*, *Sol*.

VII. THE next Queſtion then is, how to find *Mi*, which having found, we may with eaſe call the other Notes above or below by their proper Names? And here the Anſwer is, That the *natural* place for *Mi* is in *B*. Look in

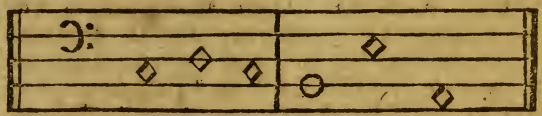
in the first Column of the *Gamut*, and you will find *Mi* upon *B*, which is the natural Place for it. See for Example the first Line of *Windsor* Treble.



La, *La*, Mi, *Fa*, Mi, *La*, *La*, *Sol*.

HERE I cast my Eye upon the *G Cliff*; I call the Line it stands upon *G*; the space above I call *A*, the Line above I call *B*, *&c.* according to the Order of the *Gamut*. The two *round* Notes (which I have so marked for distinction's sake) stand upon *F*, I call them *Mi*. The Note below I call *La*, the Note below that *Sol*, *&c.* The Note above I call *Fa*, if there were another above that, I would call it *Sol*, and another above that, I would call it *La*, *&c.* According to what we said above. So that *Mi* stands upon the Line above the *G sol reut Cliff*, and so you will find it upon the *first Column* of the *Gamut*, where *Mi* stands upon the Line above the *G Cliff*, as it does upon this Tune. And the Notes above and below are called by the same Names, both upon the *Tune* and the *Gamut*. So the Space above the *Cliff*, upon both the *Gamut* and the Tune is called, *La*.

So for a *Bass*, find your *F fa ut Cliff*, call the Line it stands upon *F*, then count the Lines and Spaces above or below by their respective Letters, (according to the Rule before laid down concerning the letters) until you come to that which you should call *B*, and there is the Place for *Mi*. For Example, take the last Line of *Cambridge Short* Bass.



Fa, *Sol*, *Fa*, Mi, *La*, *La*.

FIRST,

FIRST, I caſt my Eye upon the upper Line but one, there I find the *F Cliff*. The Line it ſtands upon I call *F*; then I deſcend & call the Space below, *E*; the Line below that Space I call *D*; the Space below that Line *C*; the Line below that is *B*, and there ſtands your *Mi*; (which for Diſtinction ſake is made *round*.) So upon your *Gamut* (Column firſt) run down from the *F Cliff* five Letters, and you will find *B*, and *Mi* over againſt it.

VIII. BUT then there are two other *Cliffs* uſed in Muſick, which ſerve to vary the place of *Mi*. That is, to tranſpoſe it from *B* its natural Place, to ſome other Place or Letter. Theſe are called, the one of them A *Flat*; the other A *Sharp*. Their *Marks* ſee in the beginning of this Book. The *B Flat* depreſſes a Note *half a ſound* lower. Thus we ſaid before, that from *Mi* to *Fa* is but an *half Note*; but if *Mi* have a *Flat* upon it, it is an *whole Note* from *Mi* to *Fa*, that is *Mi* is an *half Note* lower than it was before. The *Sharp* ſerves to raiſe a Note as much higher; thus from *La* to *Fa* aſcending is but an *half Note*, but if *Fa* be ſharped, it is an *whole Note* above *La*. From *La* to *Sol* deſcending is an *whole Note*, but if *Sol* be ſharped (which is under *La*) that *La* is but an *half Note* above; for it raiſes *Sol* an *half Note* higher, and ſo nearer to *La*. For Example.

Mi, Fa, Fa, Fa, La, Sol, La, Sol, Mi, Fa, Mi, Fa

So that the *Flats* are uſually put upon the *half Notes Mi Fa*, and *La Fa*, (that is the undermoſt of them) to diſtance them an *whole Note* from one another. The *Sharp* is put upon the *whole Notes* to make them but *half a Note* diſtant

distant, or upon the uppermoſt of two *half Notes* to make them an whole Note diſtant. See the above cited Example, where the two firſt Notes are an half Note's Diſtance; the Third and Fourth are an whole Notes Diſtance. The Fifth and Sixth are an whole Note's Diſtance; the Seventh and Eighth are an half Note's Diſtance; the Ninth and Tenth are an half Note's Diſtance, and yet the Eleventh and Twelfth Notes, altho' upon the ſame Place, are an whole Note Diſtant.

N. B. That the *Flat* alters the Name of the Note before which it is placed; the Sharp altho' it raiſes the Note, yet does not always change the Name.

Note alſo, that it is evident from the *Gamut* that the *Flat* makes a Note or Line, before which it is placed, half a Note lower; and a *Sharp* makes it as much higher. For look upon your *Gamut*, Column firſt, and you will ſee, that from *B* to *C* is half a Note, *viz. Mi, Fa*; but look upon Column ſecond, and you will find from *B* to *C* is an whole Note, as *Fa, Sol*, That is, *Mi, Fa*, in the firſt Column is turned into *Fa, Sol*, becauſe *Mi* in the ſecond Column has a *Flat* upon it, which turns it into *Fa*, altering the Name of the Note, and making it an half Note lower. So look upon Column firſt of the *Gamut*, and you will find, that from *E* to *F*, which is there *La, Fa*, and in Column ſecond, where from *E* to *F* is *Mi, Fa*, is but half a Note, (as we ſaid in the former Part of this Book:) But in Column third, where *E* is *flatted*, from *E* to *F* is an whole Note, viz. *Fa, Sol*.

So as to the *Sharps*; from *E* to *F* in the firſt Column is but *half a Note*, that is, *La, Fa*; but in Column fourth, where *F* is ſharp'd, from *E* to *F* is an *whole Note*, that is, *La, Mi*. And ſo you may find it in the reſt of the Columns, where there is a Sharp, it is placed upon that which was an *half Note* in the preceding Co-

lumn,

lumn, to make it an *whole Note*, where it ſtands; which is the Cauſe of the Remove of the *Mi*, which is the Governour of the *Semitone* in every Column.

IX. THIS gives you the Reaſon of the Removes of the *Mi*; namely the making the *Semitones* whole *Tones*, or the half Notes whole Notes. So that *Mi* being but an *half Note* below *Fa*, the *Flats* or *Sharps* upon it making the Places of *Mi*, and *Fa*, an *whole Note* Diſtant, (and the ſame holds good as to *La*, *Fa*, which are alſo half Notes, as well as *Mi*, *Fa*,) it follows, that *Mi* muſt be removed.

X. THE Natural Place of *Mi* is in *B*; but the Flats and Sharps remove the *Mi*. Therefore what ſhall I do to find my *Mi*, when there are *Flats* or *Sharps* at the Beginning of the Tune? Now the Rules are theſe. The Natural Place of *Mi* is in *B*; but if *B* be *flat*, *Mi* is in *E*; if *B* and *E* be *flat*, *Mi* is in *A*. Thus for the Flats. If *F* be ſharp, *Mi* is in *F*; if *F* and *C* be ſharp, *Mi* is in *C*; and if *F*, *C* and *G* be ſharp, *Mi* is in *G*. That is, look upon *B*, and there is your *Mi*, unleſs you find a Flat placed upon it, and then count up to *E*, and there is your *Mi*; but if a Flat be there too, count down to *A*, and there is the *Mi*. Or, if there be no *Flats*, but *Sharps*, look up to *F*, & if that be the ſharped Note, there is *Mi*; unleſs when you look down to *C*, and find it ſharped, and then is the *Mi* in *C*. Or, laſtly, look down to *G*, and if that be ſharp'd too, the *Mi* is there.

Take this ſhort Scheme.

The Natural place for *Mi*, is in *B*, but if

B——? *B* & *E*? be flat, *Mi* is in { *E*. *A*.

And if,

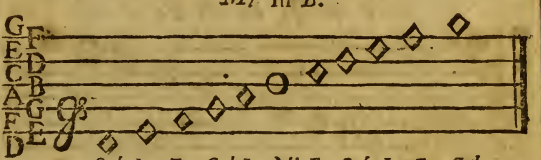
F——? *F* & *C* *F*, *C* & *G*? be ſharp, *Mi* is in { *F*. *C*. *G*.

And

And when you have found your *Mi*, in any of all these Variations, the Notes above are *Fa, Sol, La, Fa, Sol*, &c. and below *La, Sol, Fa, La, Sol*, &c. as before.

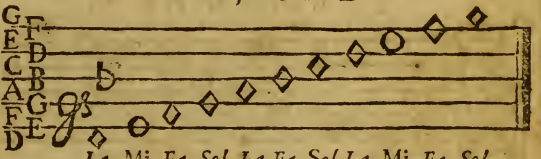
XI. The following Examples will shew us the several Removes of *Mi*; and here the Reader is desired to compare every Example with the *Gamut*, and he will find it answering, Note for Note; only he must observe the distinct Columns of the *Gamut*. You will find the *Letters*, the *Notes*, the place of the *Mi* to correspond exactly. So, compare the first Column of the *Gamut* with the first Example, where *Mi* is in *B*; the second Example with the second Column, where *B* is flat, and *Mi* is in *E*, and so of the rest. The Tune will answer the *Gamut* in all points, as much as the Figures and Inches upon two Carpenter's Squares are alike, and answer one another.

Mi in *B*.



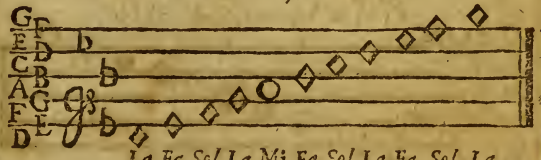
Sol, La, Fa, Sol, La, Mi, *Fa, Sol, La, Fa, Sol.*

B flat, *Mi* in *E*.



La, Mi, *Fa, Sol, La, Fa*, Sol, *La*, Mi, *Fa, Sol.*

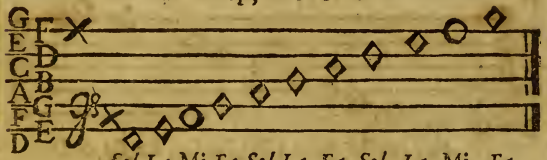
B and *E* flat, *Mi* in *A*.



La, Fa, Sol, La, Mi, *Fa, Sol, La, Fa, Sol, La.*

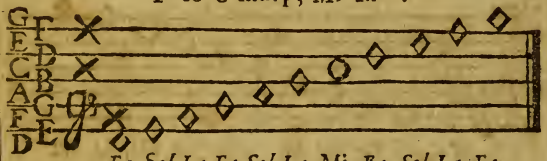
F sharp

F ſharp, *Mi* in *F*.



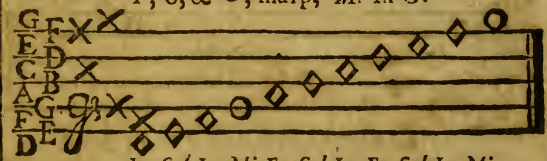
Sol, *La*, Mi, *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi, *Fa*.

F & *C* ſharp, *Mi* in *C*.



Fa, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi, *Fa*, *Sol*, *La*, *Fa*.

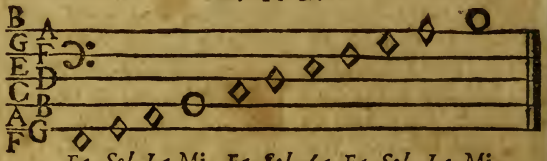
F, *C*, & *G*, ſharp, *Mi* in *G*.



Fa, *Sol*, *La*, Mi, *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi.

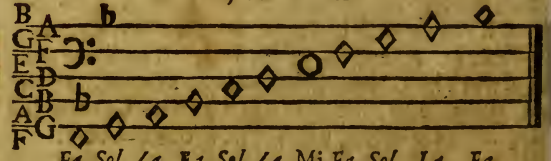
We ſhall now paſs to give all theſe Examples of the place of *Mi* in the Baſs.

Mi in *B*.



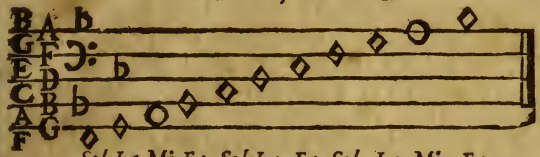
Fa, *Sol*, *La*, Mi, *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi.

B flat, *Mi* in *E*.



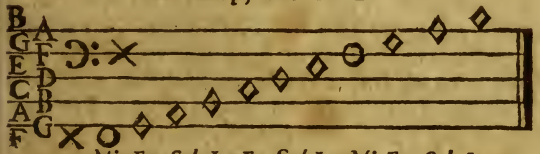
Fa, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi, *Fa*, *Sol*, *La*, *Fa*.

B and *E* flat, *Mi* in *A*.



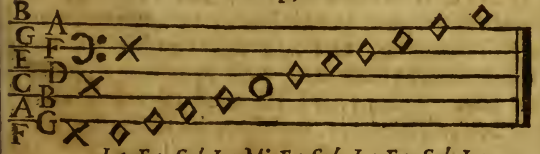
Sol, *La*, Mi, *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi, *Fa*.

F ſharp, *Mi* in F.



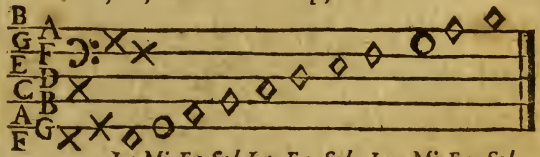
Mi, *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi, *Fa*, *Sol*, *La*.

F and *C* ſharp, *Mi* in *C*.



La, *Fa*, *Sol*, *La*, Mi, *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*.

F, *C*, and *G* ſharp, *Mi* in *G*.



La, Mi, *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, Mi, *Fa*, *Sol*.

XII. I TOLD you before, that theſe Examples do exactly correſpond with the *Gamut*. We will put this a little into Practice. Take the laſt Inſtance, where you will find the *F Cliff*, which is the Mark of the *Baſs*. You ſee that *F*, *C*, and *G* are ſharped. Look upon the laſt Column of your *Gamut*, and you will there find *F*, *C*, and *G* ſharped. Take the upper Line of your Tune, which is marked with the *F Cliff*, place that Cliff upon the laſt Column of the *Gamut* upon the ſaid Cliff in the *Gamut*; you will find the Cliff ſtands upon *F*, both in the *Gamut*, and the *Tune*, and that both on

the one, and the other, the name of the Note is *La*, and that both are sharped. Then look upon the space above, in the Tune, and in the *Gamut*, and you will find a *Sharp* on both alike, and both have the Letter *G* upon them; and the Notes upon both are *Mi*, &c. And so you will find as to all the rest of the Lines and Spaces.

So you may compare the *Treble*, with the *Gamut*, by placing the *G sol re ut* Cliff upon the same Cliff in the *Gamut*; and the Lines, Spaces, and Names of the Notes, as also all the Flats and Sharps will answer one another.

XIII. TUNES are said to be upon a *flat Key*, or a *Sharp Key*. To know whether your Tune be upon a flat Key, or a sharp Key, this is the general Rule. If the Two Notes above the last Note of your Tune be *whole Notes*, it is upon a *sharp* Key; but if the Two Notes above, be one an *whole Note*, and the other an *half Note*, then it is a *flat Key*. For Instance, in *Canterbury* Tune, the last Note is upon *G*, and is called *Fa*; the Notes above must be *Sol*, *La*, which are two *whole Notes*, so that from *Fa* to *La* is a *Greater Third*. Again, in *Windsor* Tune, the last Note stands upon *A* and is called *La*; the Notes above are *Mi*, *Fa*. Now altho' from *La* to *Mi* be an *whole Note*, yet from *Mi* to *Fa* is but an *half Note*, which makes it a *lesser Third*. The former is called by the Latins *Diton Major*; the latter *Diton Minor*. And *La*, *Mi*, *Fa*, making but a *lesser Third*, the Tune is upon a *flat* Key. For in *Canterbury* Tune *Fa*, *Sol*, *La*, rises half a Note higher than *La*, *Mi*, *Fa*. For the former consists of two whole Notes; the latter of an whole Note, and an half Note. And when you have learned to raise and fall the Notes, the Difference of the Sound will be perceptible by the Ear. From this Difference of the greater and lesser Third, it follows, that Tunes upon

on *Sharp Keys* are more chearful, and ſprightly, and therefore more ſuitable to Pſalms of Praiſe, and Thankſgiving. And the *Flat Keys*, being more grave, and mournful, are therefore beſt ſet, and ſung to Penitential Pſalms, and melancholly Airs. Let any Man ſing the *Penitential Hymn*, in the following Collection of Tunes, and he muſt allow what I have been aſſerting.

XIV. I CANNOT diſmiſs this Subject of the *flat* and *ſharp* Keys, without ſpeaking ſomething of the old Way of naming the Notes from the Keys. Thus ſay ſome, if the Key be flat, *Mi* is the Note above the Key, ; and if the Key be a ſharp Key, the Note below is *Mi*. A Thing which is abſolutely falſe. To name the Notes from the finding the Key is, like drawing an Univerſal Concluſion from particular and more reſtrained Premiſes. For altho' every Tune that has *Mi* above the Key Note, is upon a *flat Key*; and every Tune that has *Mi* below the Key Note, muſt be upon a *ſharp Key*: yet it is not reciprocally true, that every *flat Key* has *Mi* above the Key Note; or that every *ſharp Key* has *Mi* below the Key Note. For a Tune may end with *Sol*; and then *Fa* muſt be the Note below the Key. And ſo of others. It is ſo in *Playford*'s Tunes ſet to *Sternhold* and *Hopkins*'s Verſion of the Pſalms. Where there are particular Notes flatted and ſharped, which they could not be, if the *Mi* was where the *Old Way* of finding it would place it. Be pleaſed to look into thoſe Pſalms, particularly on the Tune called, *The Song of the three Children*. You will there find the ſecond Note of the *Baſs*, which according to the *Old Way* of Naming the Notes is called *Mi*, which is half a Note lower than the firſt Note *Fa*; and yet this *Mi* is ſharped, which is a thing needleſs, if it be *Mi*. But according to our *Gamut* the firſt Note of that *Baſs* is

Sol, and the second Note is *Fa*, which because it is an whole Note below *Sol*, is sharped to make it but half a Note lower. So that *Sol*, *Fa*, *Sol*, with the *Fa* sharp is sounded like *Fa*, *Mi*, *Fa*, which *Mi* needs no sharp, it being already but half a Note from *Fa* naturally, and so does not want any raising by a *sharp*. The same you may observe upon the third Note of the third Line of that Treble, whose proper Name is *Fa*, and is sharped to make it a whole Note from *La* the preceding Note; which sharp were needless, if it were *Mi*, for *Mi* is an whole Note above *La* without sharping of it. And the same could I prove, if there were need, from the Flats on many Notes in those Tunes.

XV. THE Notes in *Musick* do come under a further Consideration, and that is their *Length*, or *Shortness* in the Timing of them. They are known by the Names of a *Breve*, *Semibreve*, *Minim*, *Crotchet*, *Quaver*, *Semiquaver*. These two last are seldom used in Psalm Tunes, but are more frequent in Songs, Madrigals, and Light Airs. The other better becoming the grave and solemn Worship of the Temple.

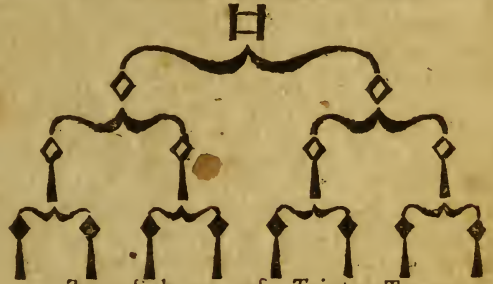
As for their *absolute* Length and measure of Time in Sounding; a *Semibreve* is sounded in the Time that a Man may let fall his Hand slowly and raise it again; letting his Hand fall at the first sounding, and taking it up when it is half done, which lifting up of the Hand finishes it.

As for their *Comparative* Length, one *Breve* contains two *Semibreves*, one *Semibreve* two *Minims*, one *Minim* two *Crotchets*, &c. So that if a *Semibreve* is sounding while a Man lets fall his Hand, and raises it again, by Consequence a *Minim* is sounded while the Hand is falling, and another *Minim* while it is rising. And two *Crotchets* while it is falling, and two while it is rising, &c. The Marks of these Notes may be seen in the beginning of this Book.

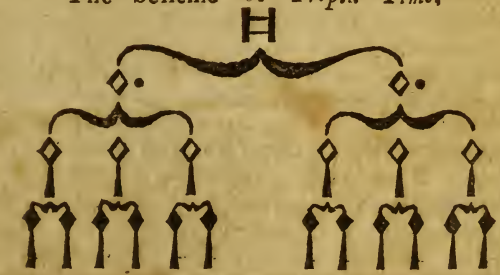
From

XVI. From this different length of Notes, arises what we call the *Time* of a Tune. Which is twofold, either *Common Time*, or *Triple Time*. *Common Time* is when all go by two, as one *Breve* is two *Semibreves*, one *Semibreve* is two *Minims*, and so of the rest. But in *Triple Time* all go by two except the *Semibreve*, which contains *three Minims*. Thus one *Breve* is two *Semibreves*, one *Semibreve* is three *Minims*, one *Minim* two *Crotchets*, &c. So that in *Triple Time* the *Minim* is one *Third* swifter, and must be sounded accordingly. And in *Triple Time* you will find *Semibreves* and *Minims* mingled together, and for the most part every other Note is a *Minim*. The Proportion of *Common Time* to *Tripla Time*, is as Three to Two, [$\frac{3}{2}$]. See the following Schemes.

The Scheme of *Common Time*.



The Scheme of *Tripla Time*.



You may obſerve, that in the Scheme of Triple Time above drawn, there is a *Prick* upon the right ſide of the Note, which is by *Muſicians* called a *Prick of Perfection*, which makes the Note before half as long again. Thus that *Semibreve* with a Prick is as long as a *Semibreve* and a *Minim*. Now if that *Semibreve* with a *Prick* after it, which makes it half as long again, be juſt as long as the three *Minims* under it, then if that Prick were taken away, it would be as long as but two of thoſe *Minims*. Therefore in your *Triple Time* Tunes, (where there is no Prick after the *Semibreve*,) the *Semibreve* is to be ſung juſt as long again as a *Minim*. Now one *Minim* and an half of a *Minim* in *Triple Time*, is as long as one *Minim* in *Common Time*; therefore the *Semibreve* in *Triple Time* being unpricked, amounting to the length of two *Minims* in the ſame Time, it muſt be as long as a *Minim*, and a third of a *Minim* of *Common Time*; that is, a *Semibreve* in *Triple Time*, is a Third ſhorter than a *Semibreve* in *Common Time*.

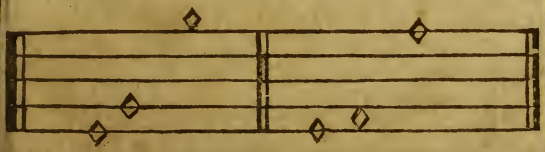
XVII. THERE are ſeveral Adjuncts of Muſick, ſuch as a *Repeat* (whoſe Mark ſee at the beginning of the Book) which ſignifies, that that part of the Tune which went before it, is to be ſung over again. There is alſo a *Direct* (whoſe mark alſo ſee at the beginning of the Book) which ſerves to direct the Singer what Space or Line the Note in the next page ſtands. There is alſo a *Tye* (ſee the Mark thereof in the forementioned place) which is to inform you, that two, or three, or as many Notes as it is put to, are to be ſung to one Syllable.

XVIII. THE laſt thing we have to treat of, is the Doctrine of *Concords*, and *Diſcords*. It would be but an unintelligible Amuſement to the vulgar Reader, (for whom this little Book is chiefly deſigned) to give the Phyſical and Mathematical Solution of the Grounds,

Cauſe

Cauſe, and Effects of Harmony, as alſo the Reaſons of Deſcant, which I might eaſily do. I only ſay, that among the *Seven* Notes, (for there are no more in Nature, as we have already ſaid, every *Eighth* being the ſame, only in an higher Key) a *Third*, leſſer and greater, a *Sixth*, leſſer and greater, a *Fifth* leſſer and greater are *Concords*. That is, if I ſound a *Third*, or *Fifth*, or *Sixth* above another Man, my Voice ſounds harmoniouſly with his. A *Second*, and *Seventh*, are *Diſcords*; a *Fourth* is by ſome accounted a *Chord*, by others a *Diſcord*; but I am inclined to think the former.

Note alſo, if any Sound is a Chord, or Diſcord to another, the *Octaves*, or *Eighths* of thoſe Sounds are ſo too. Take two Examples,



Here in the firſt Example, the ſecond Note is a Third above the firſt, if they were both ſounded, they would be harmonious (a *Third* being a Chord) and ſo is the upper Note, which is an Eighth above the ſecond Note, the ſame is a *Chord* to the firſt and undermoſt Note. So in the other Example, the ſecond Note is a ſecond to the firſt, which is a Diſcord; and the upper Note being an Eighth above the Second, is alſo a Diſcord to the firſt and undermoſt Note.

You will find many Inſtances in the following Tunes, where a Note in the Baſs is more than Eight Notes below the Note of the Treble anſwering to it. And when it is ſo, ſuch two Notes are a *double Concord* to one another, and are the ſame in Nature as a *ſingle Concord*. Thus an *Eighth* is the ſame with a *Uniſon*, a *Ninth* with a *Second*, a *Tenth* with a *Third*, &c.

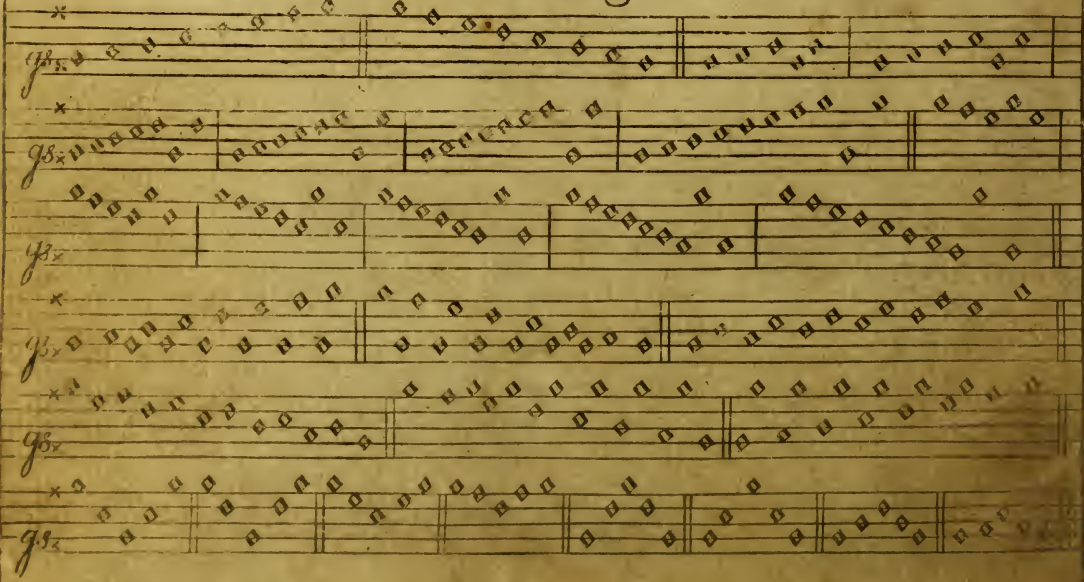
The Treble, Baſs, and Medius do not always begin

begin upon a Pitch, ſometimes three, ſometimes eight Notes, &c. Diſtance from one another. You may find their Diſtance by obſerving the Letter, on which the firſt Note of each ſtands. Thus if the firſt Note of the Baſs ſtands on *A*, and the Treble begins on *C*, they are a Third aſunder. The Baſs muſt be begun a Third below.

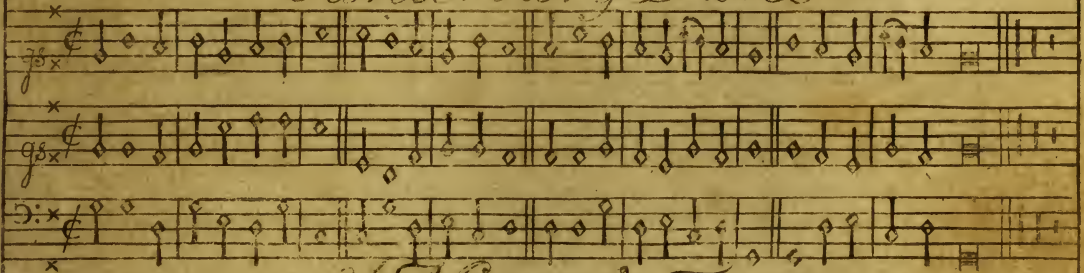
Finally, obſerve, that *Diſcords* are ſometimes made uſe of in *Muſick*, to prepare the Ear by their Harſhneſs, to reliſh better the Sweetneſs, and Melody of a following *Concord*. Thus oftentimes, there will be an imperfect Concord, then a Diſcord, which is ſtill more grateing; this ſerves to keep the Auditor in a longing Suſpence, till all the Parts fall into a perfect Set of *Chords*, which finiſhes and compleats the Harmony, and ſtrangely charms the Hearer.

Here follow the Notes for Tuning the Voice, and the Collection of Tunes fitted to our Pſalms.

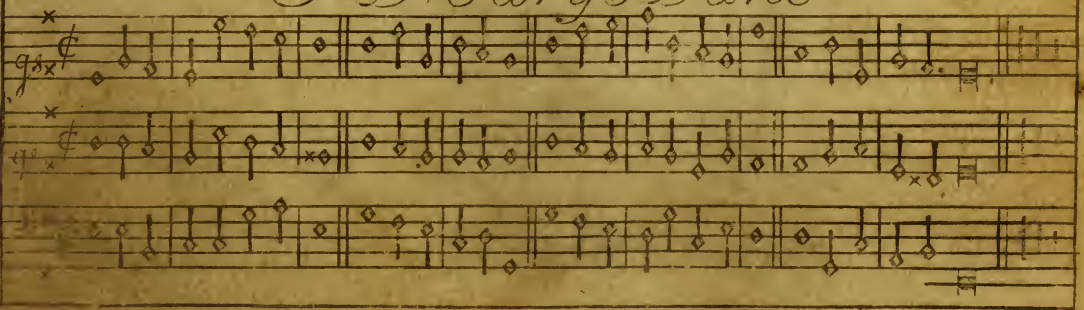
Rules for tuning the Voice



Canterbury Tune

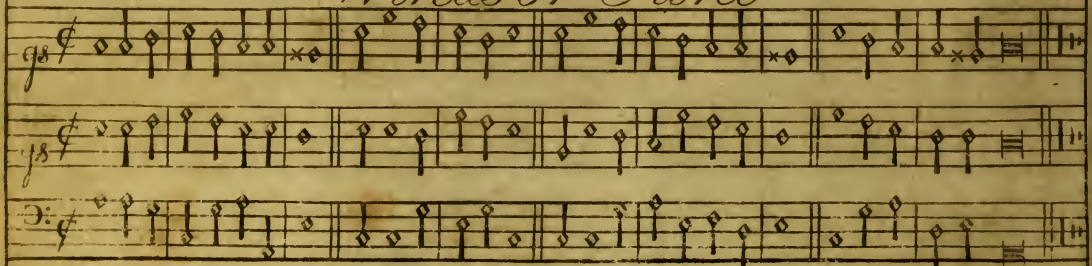


St Mary's Tune

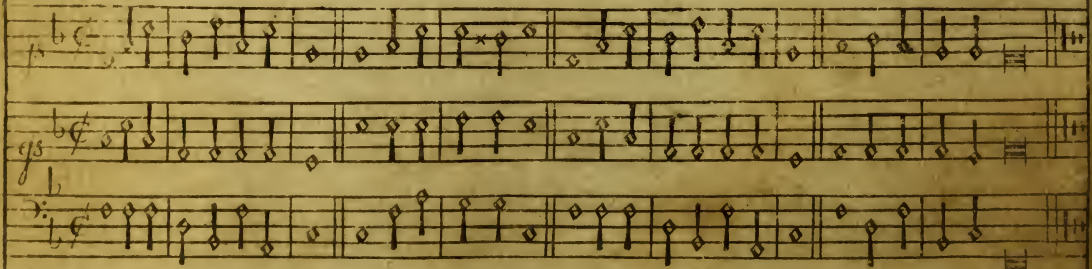


2

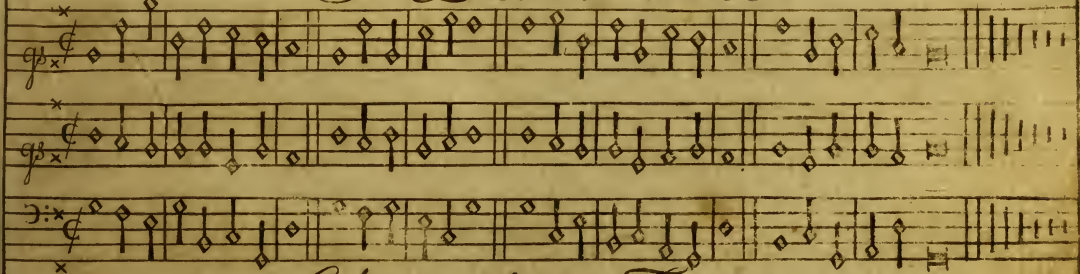
Windsor Tune



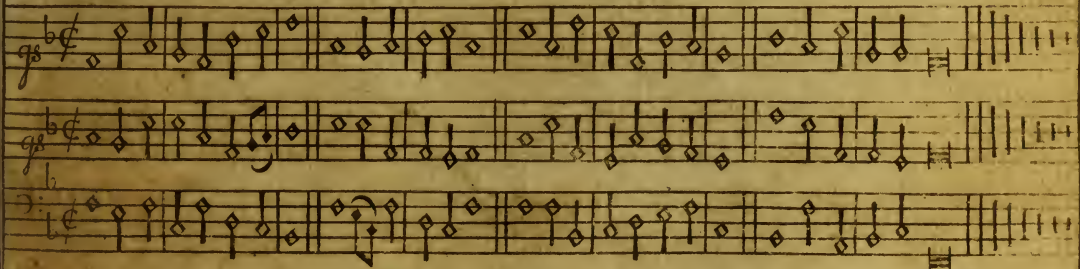
York Tune



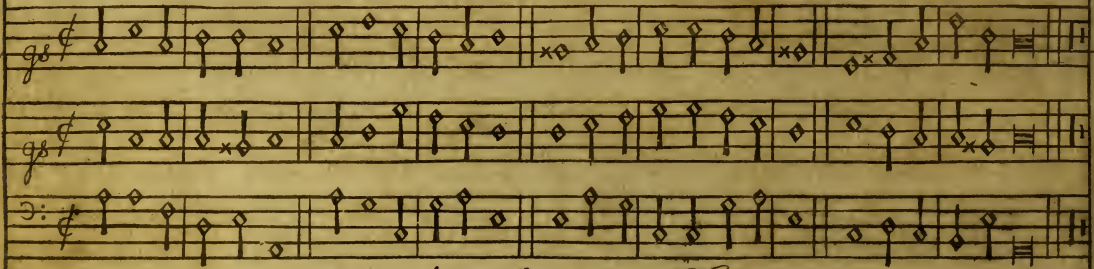
St Davids Tune



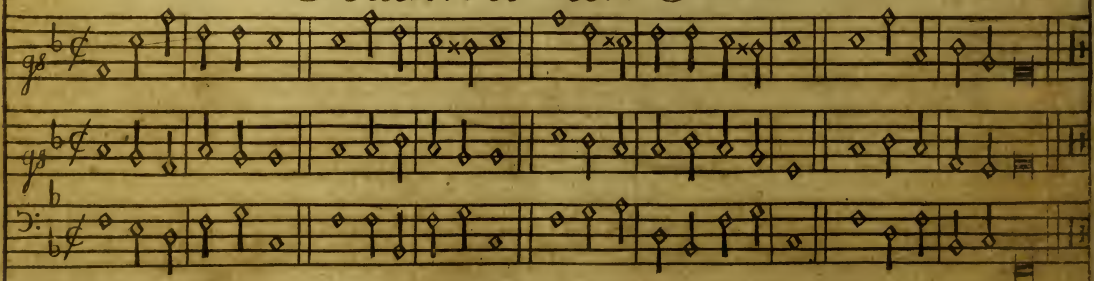
Glocester Tune



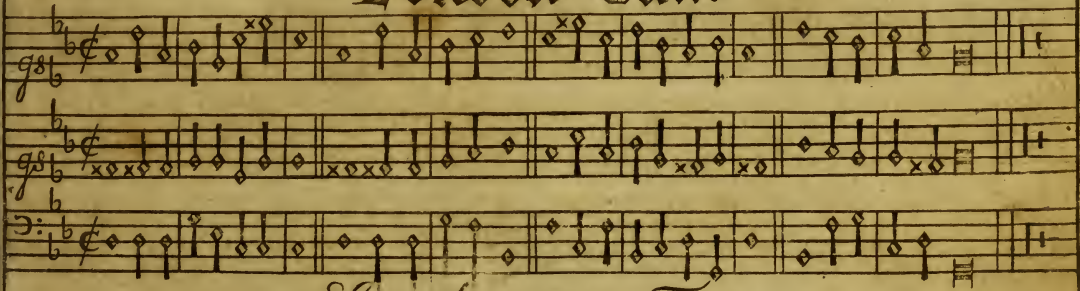
Southwel Tune



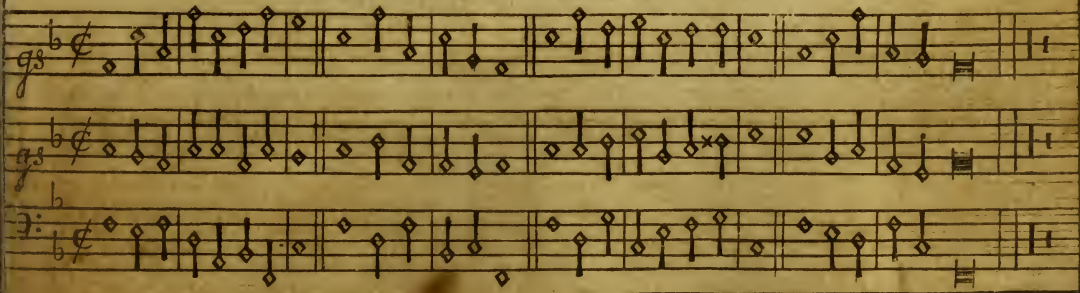
Southwel new Tune



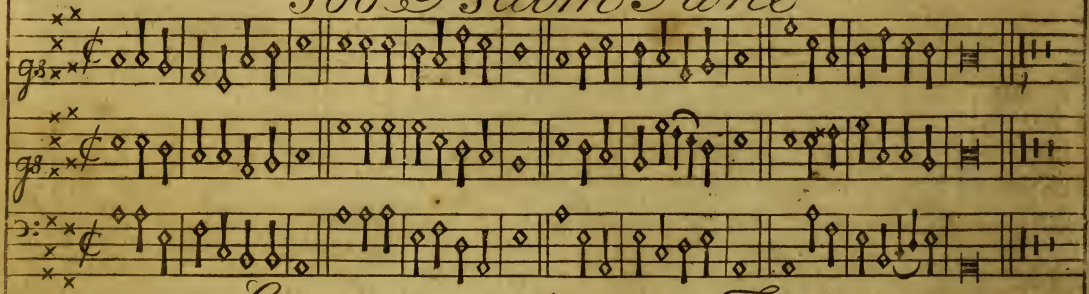
London Tune



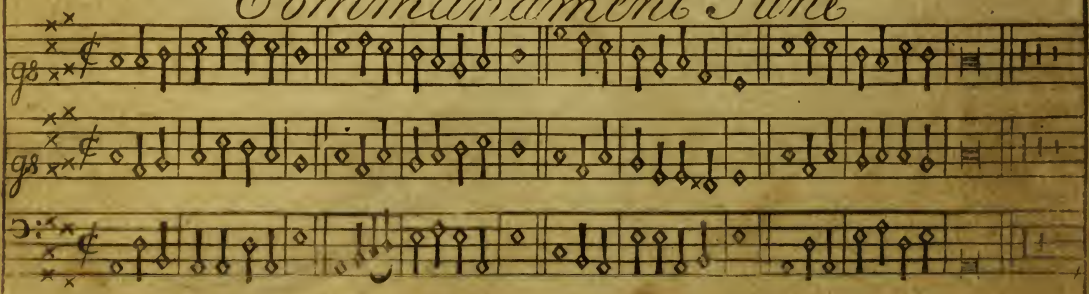
London new Tune



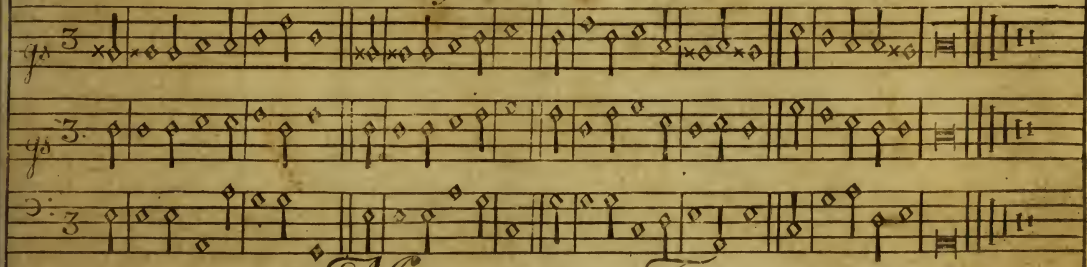
100 Psalm Tune



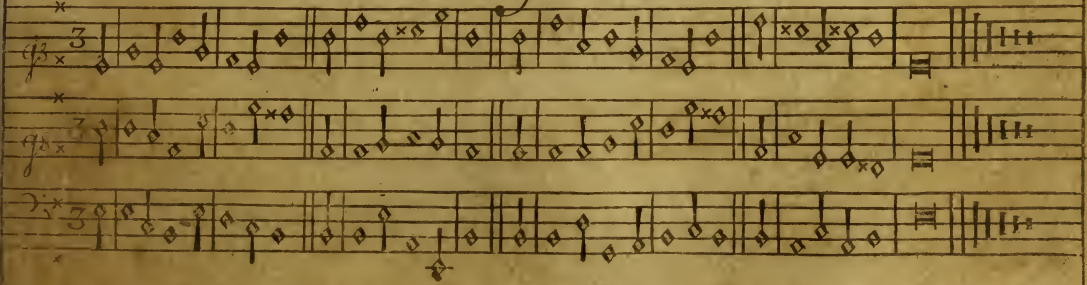
Commandment Tune



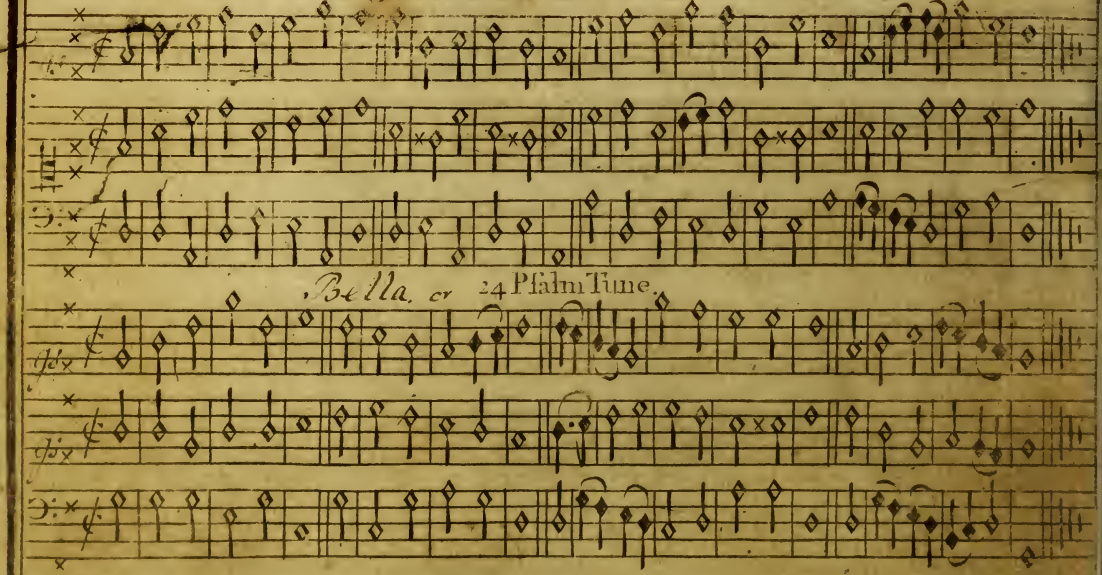
Oxford Tune



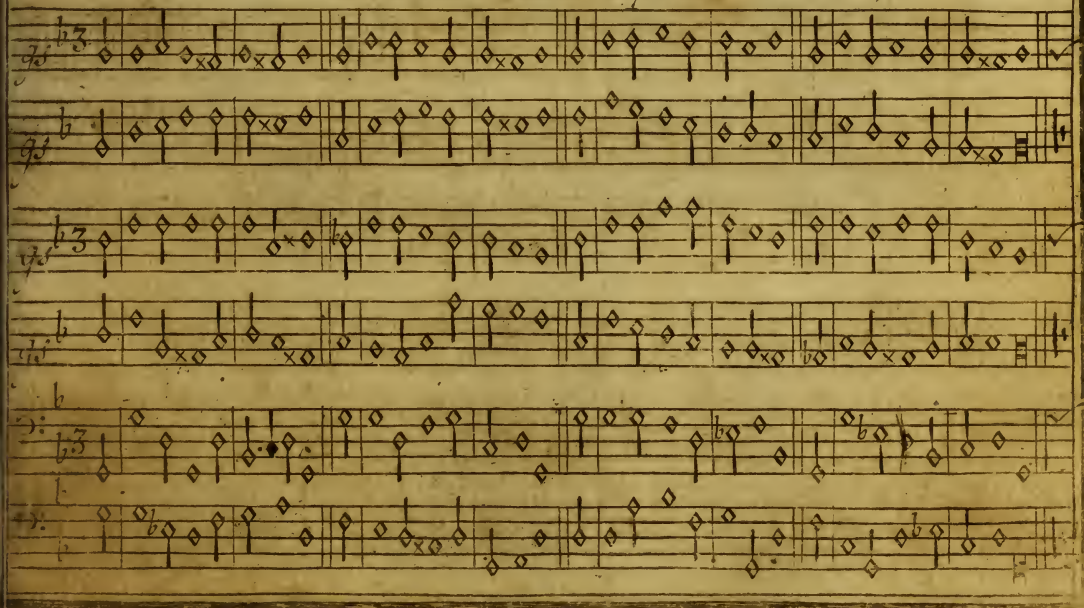
Martyrs Tune



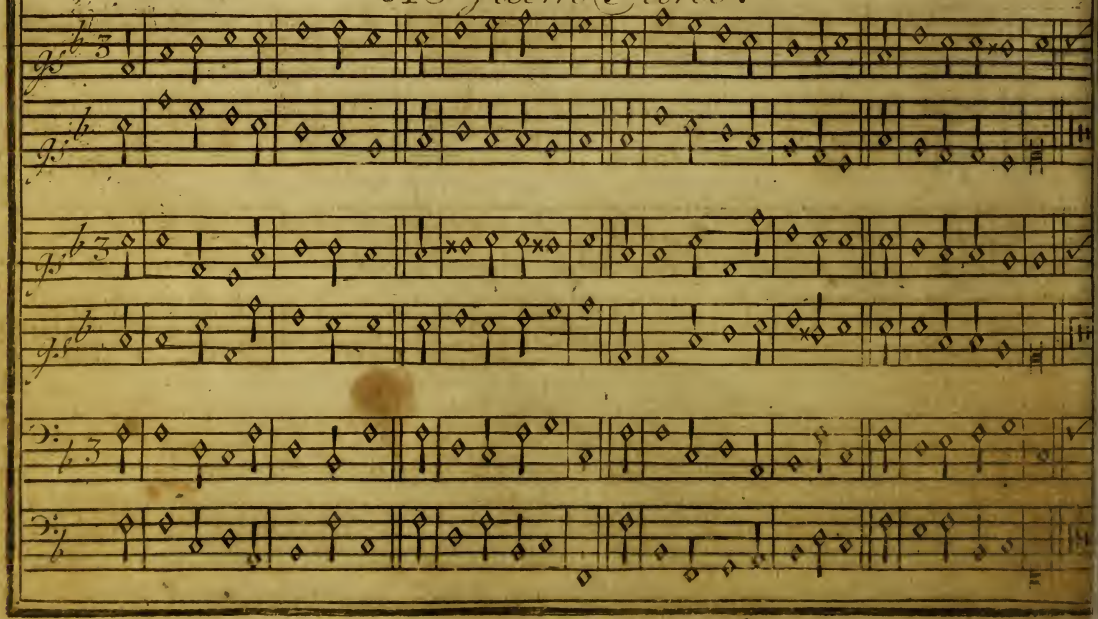
St James's Tune.



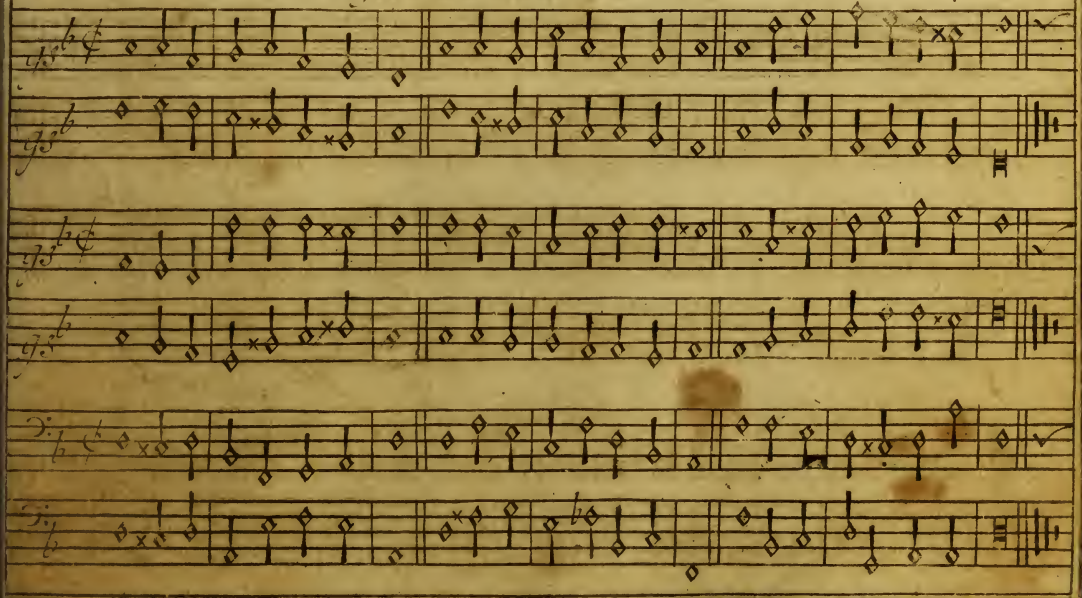
Penitential Hymn.



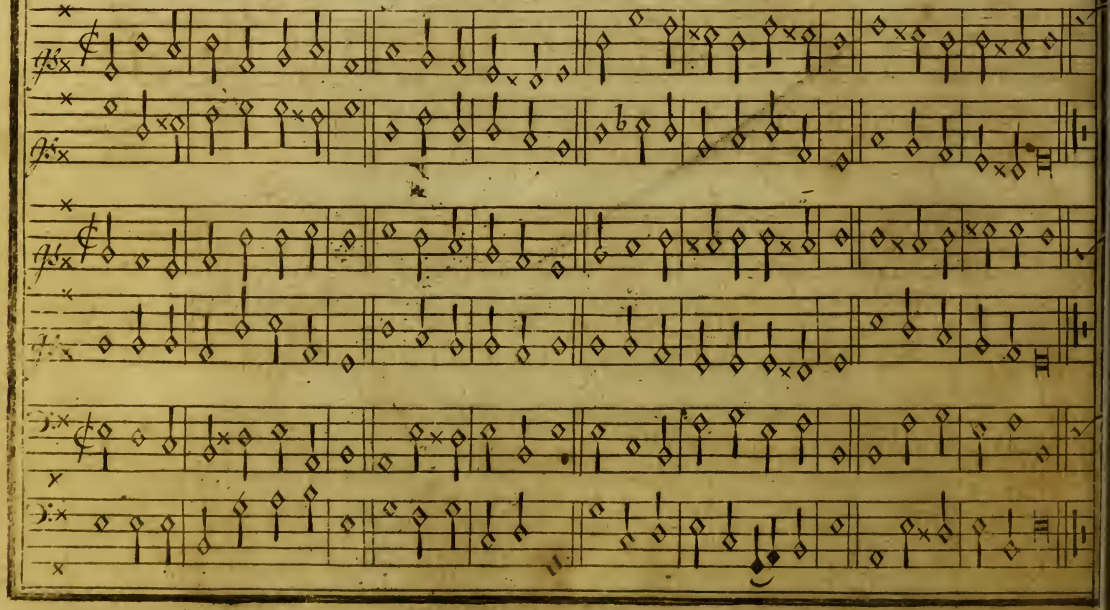
81 Psalm Tune.



85 Psalm Tune.

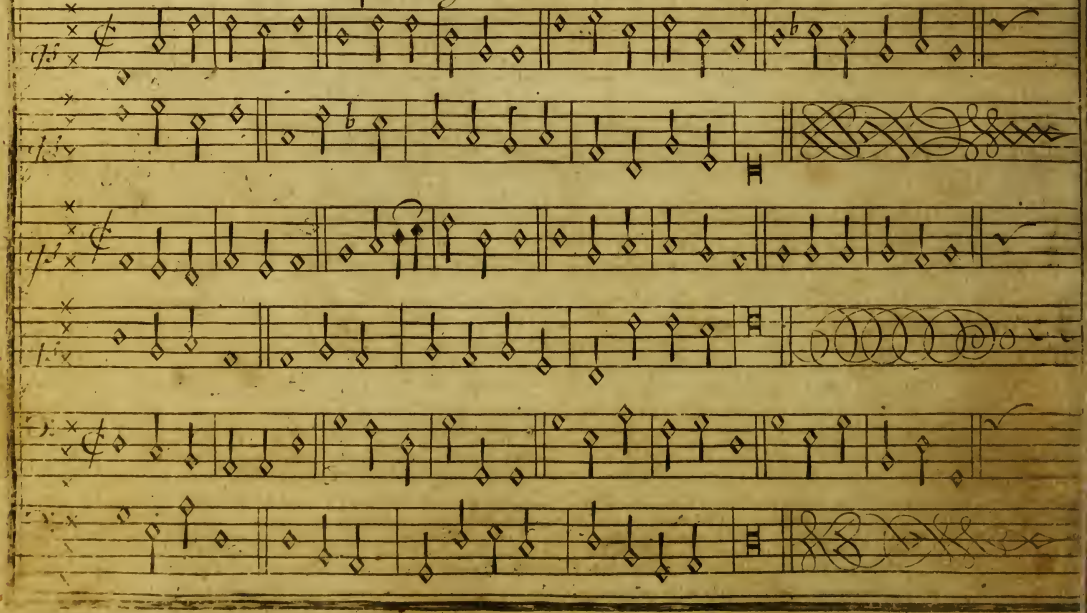


115 PSALM TUNE.

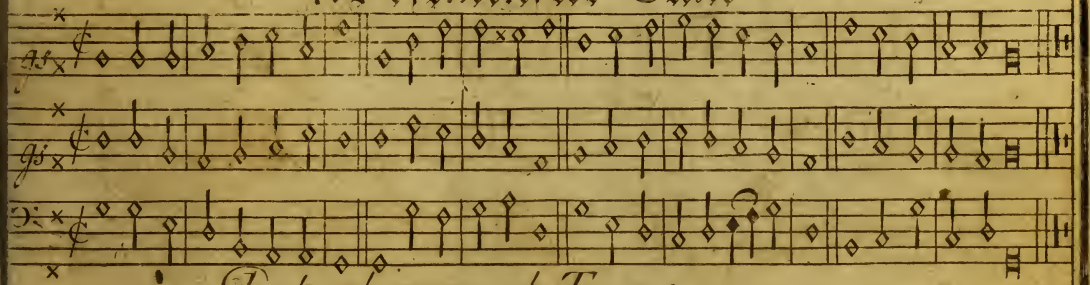


115 Psalm Tune.

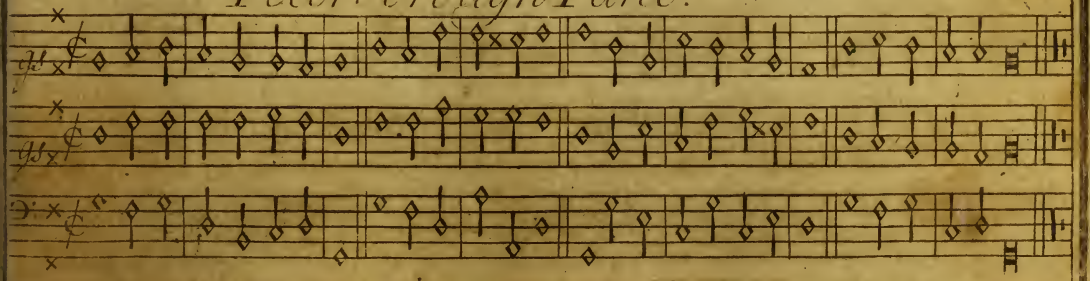
148 Psalm Tune.



Westminster Tune

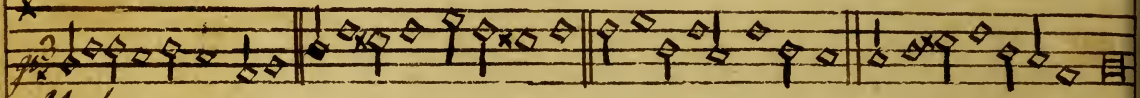


Peterborough Tune.

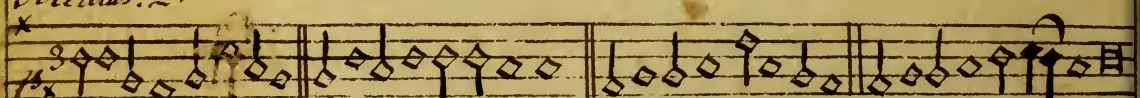


Quercy Tune

Cantus.

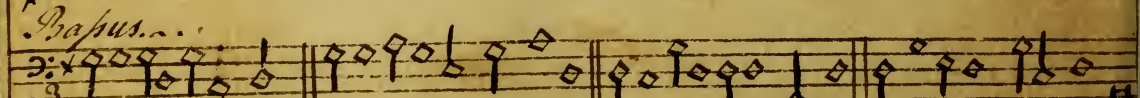


Medius.

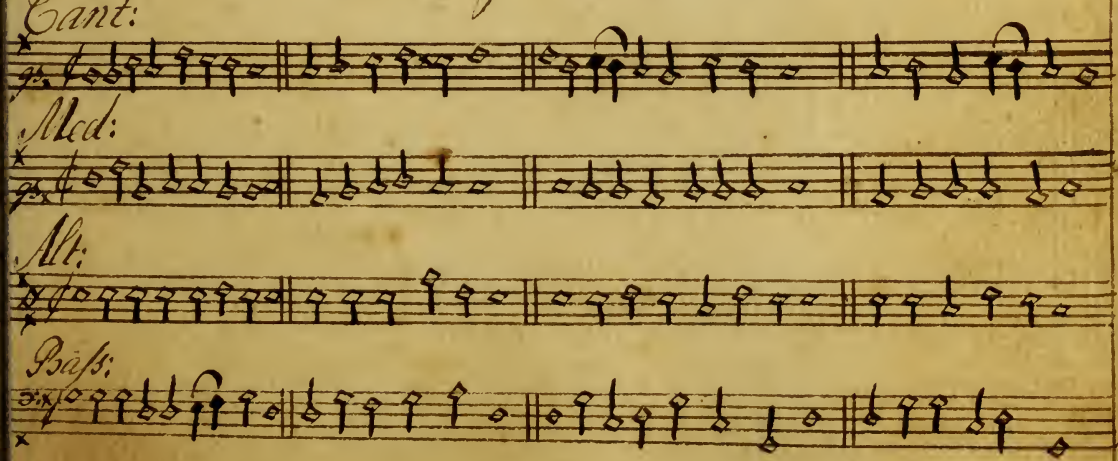


Altus

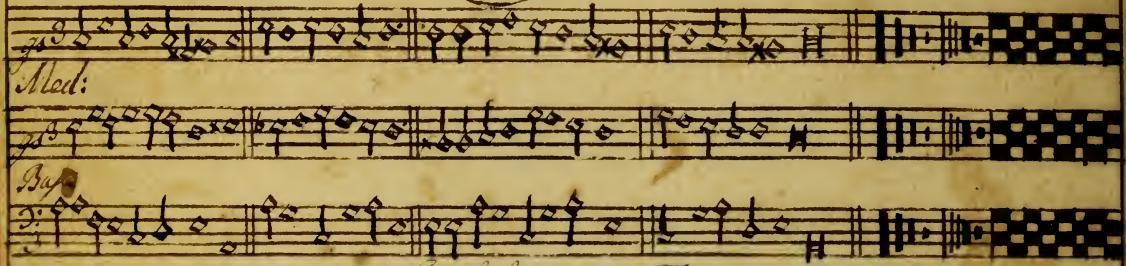
Bassus.



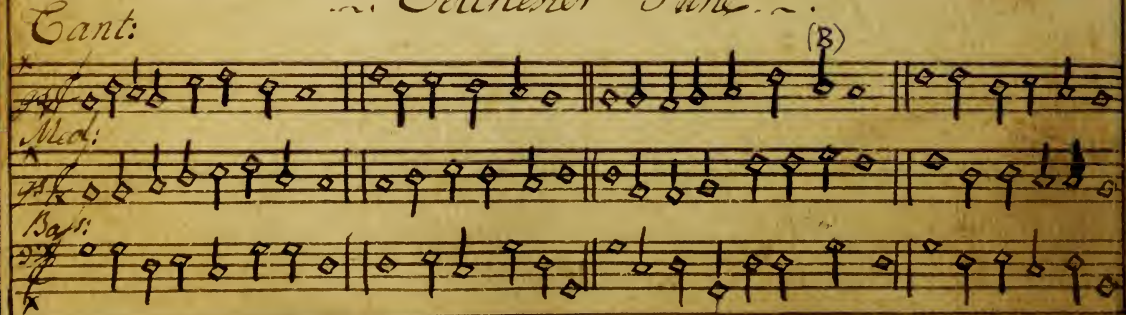
Abington Tune



Cambridge Tune.



Colchester Tune.



Humphry's Tune

Cant:

Med:

Bass:

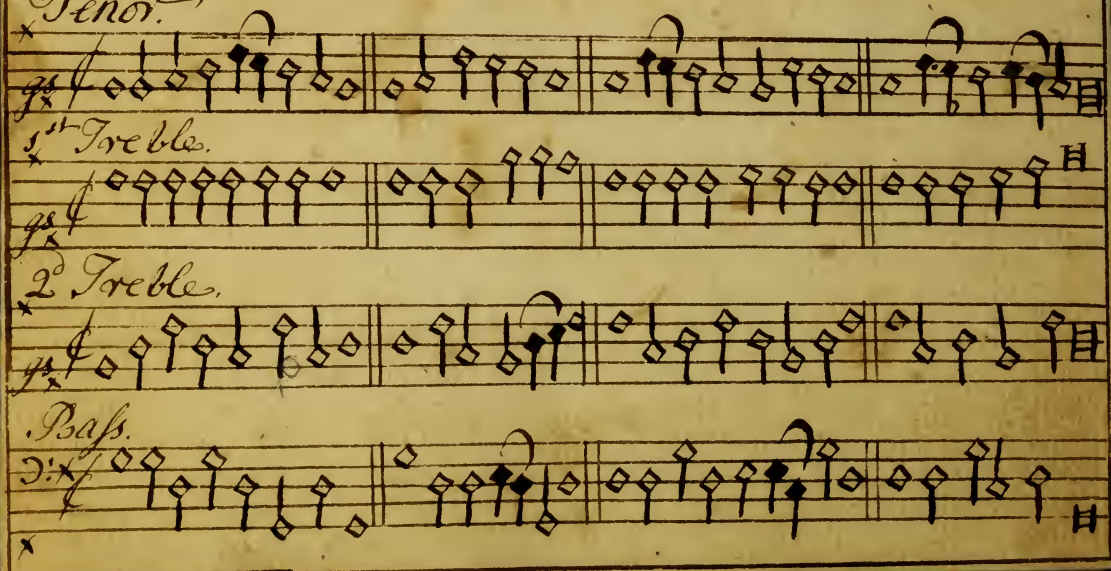
York. New.

Cant:

Med:

Bass:

Barnet June.



Boston Tune

Cantus.

Medius.

Bassus.

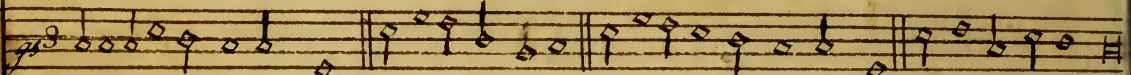
Brunswick Tune

Cant:

Med:

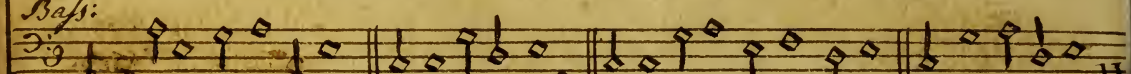
Bass:

Cant: (Deerfield Tune



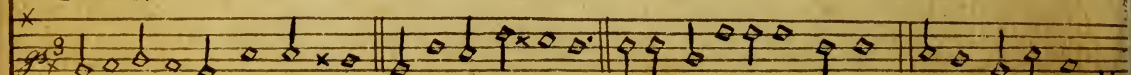
Med:

Bass:

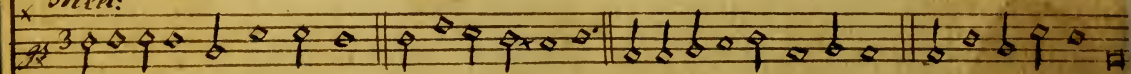


Worcester Tune

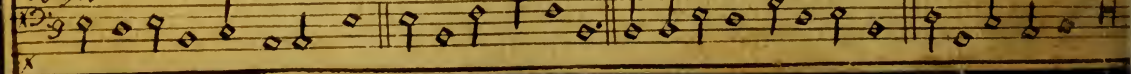
Cant:



Med:

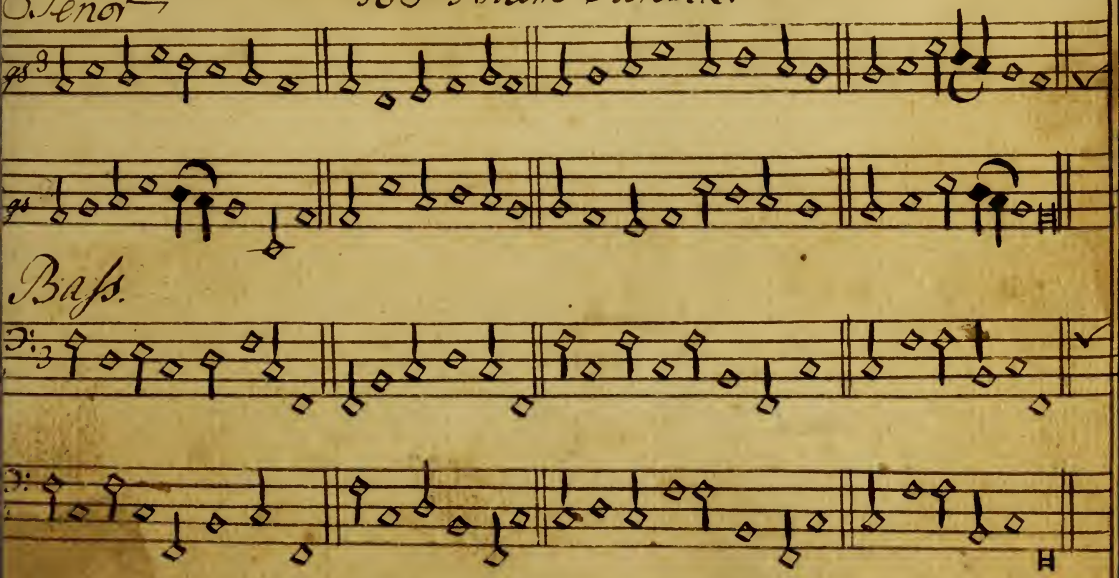


Bass:

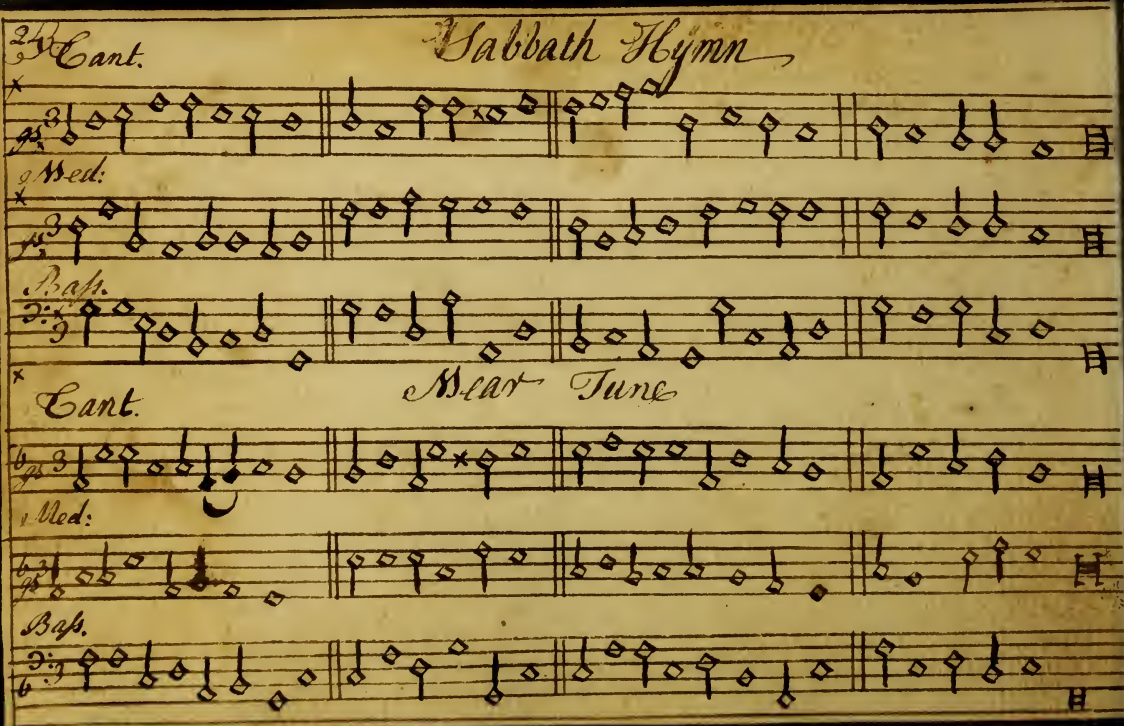


Tenor

108 Psalm Tune...



Bass.


Sabbath Hymn
Cant.
Med.
Bass.
Cant.
Near Tune
Med.
Bass.

On the Divine Use of Musick

Cant.

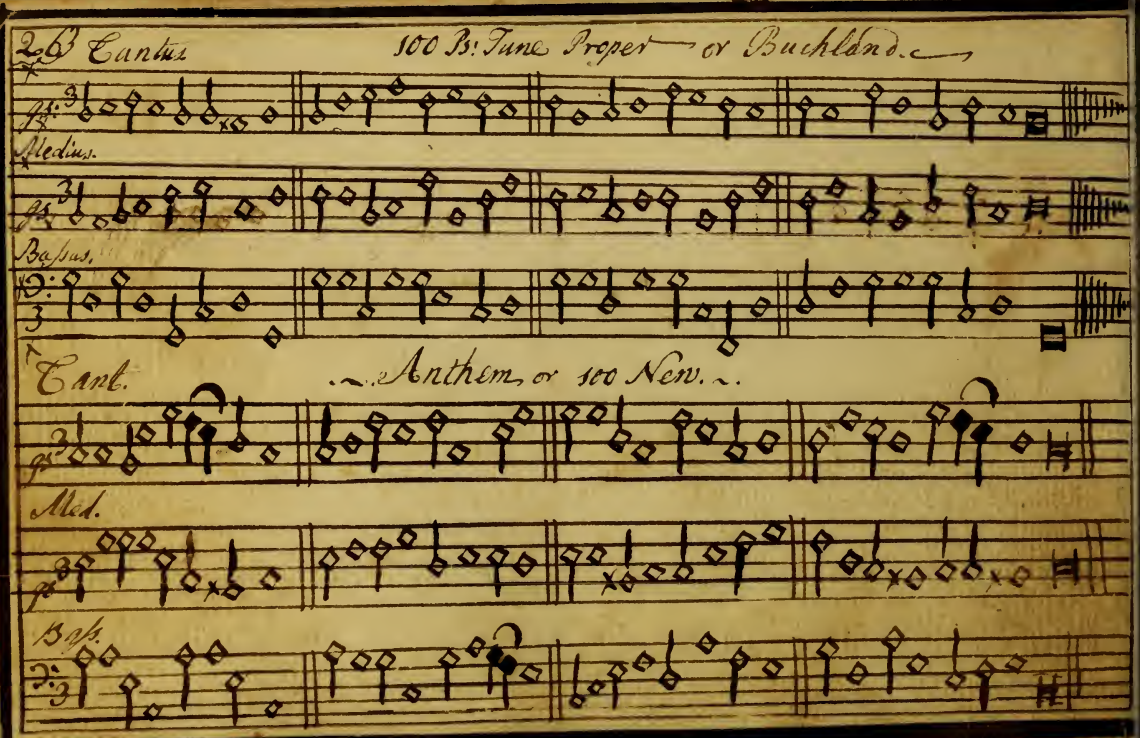
Med.

Bass.

St. Thomas's Tune

Cant.

Med.


Cantus
100 B: Tune Proper — or Buchlond.
Medius.
Bassus.
Cant.
Anthem or 100 New.
Med.
Bas.

Cant. Burford, or Hallifax.

Med.

Bass

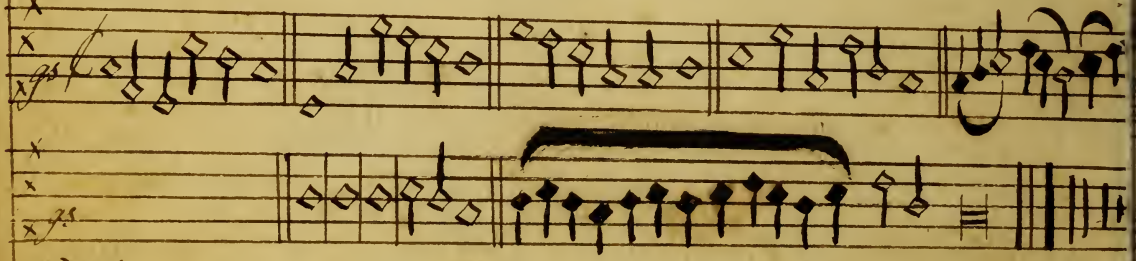
Stroudwater Tune.

Cant:

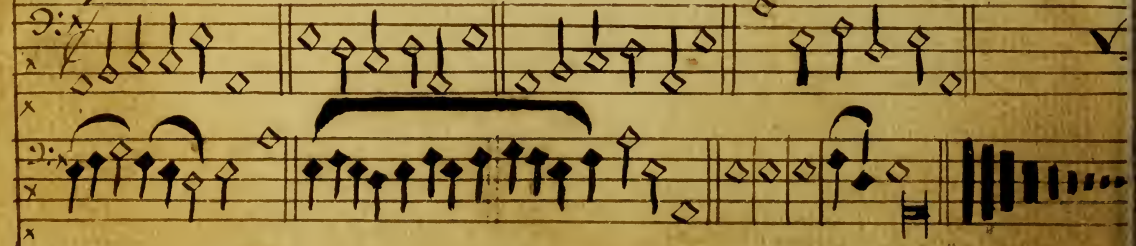
Med.

Bass.

Cantus 136 Psalm Tune



Basus



Dutch Hymn.

Cantus

Bassus.

Morning Hymn.

Tenor

1st Treble

2d Treble

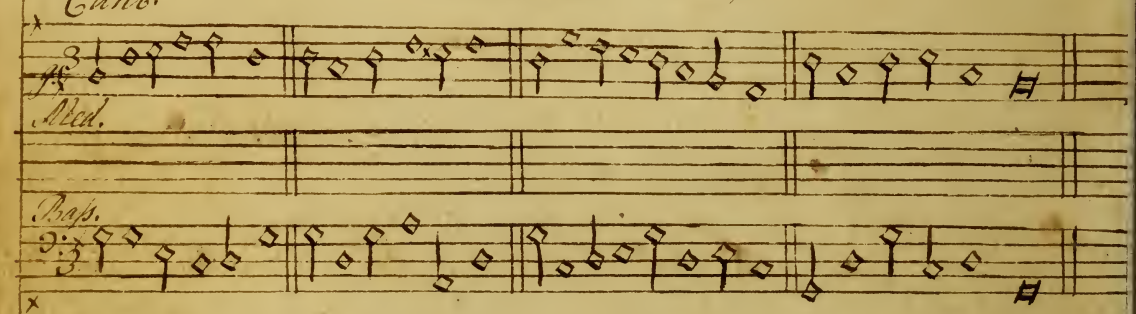
Bass.

Dorchester Tune

Cant.

Med.

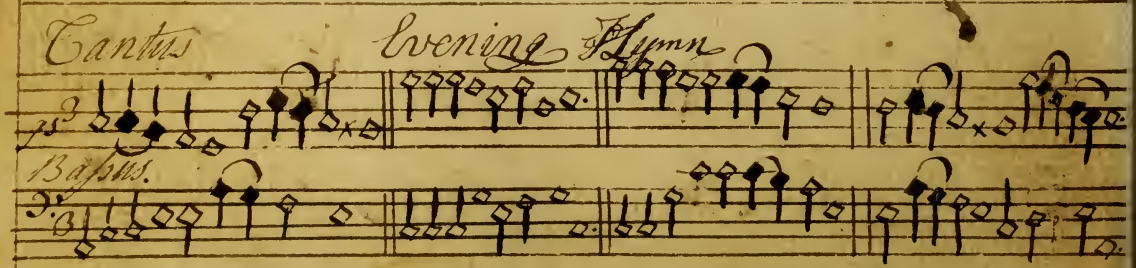
Bass.



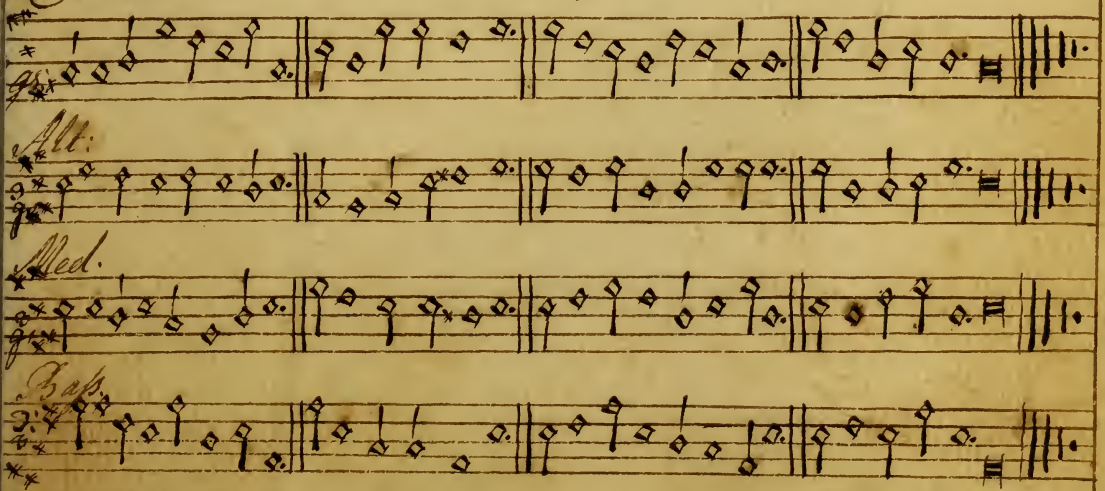
Evening Hymn

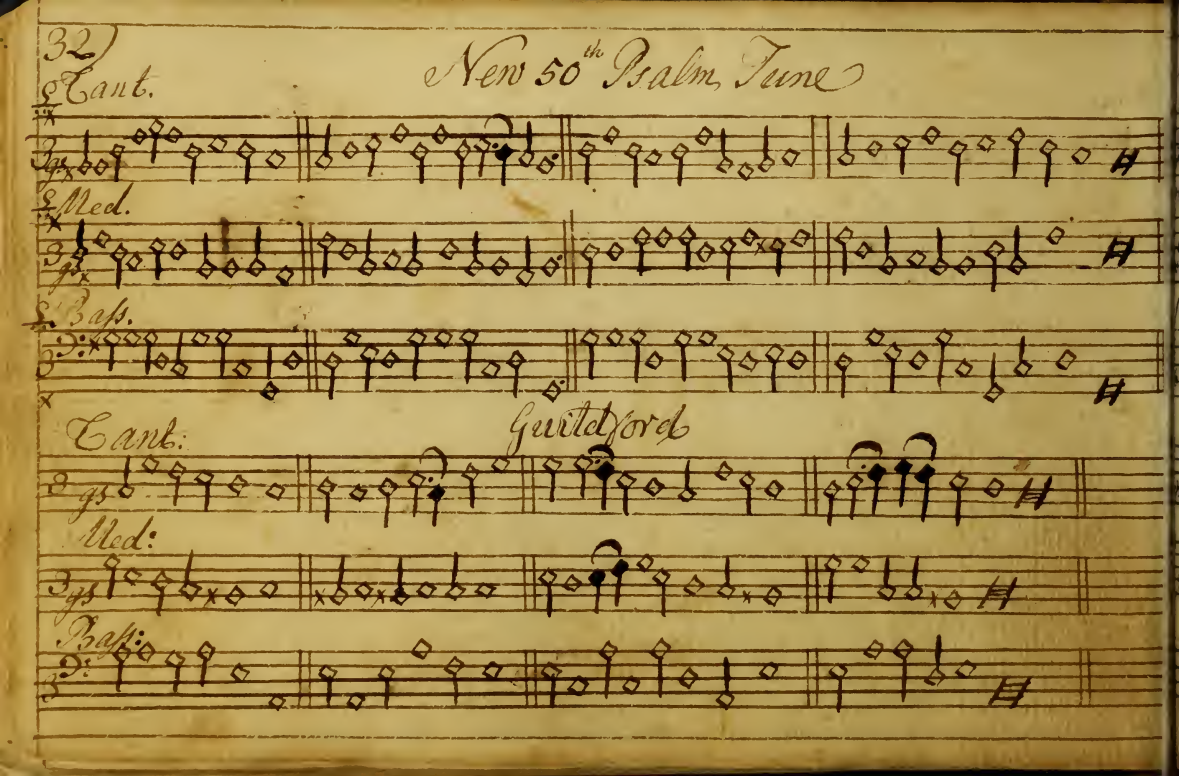
Cantus

Bassus.

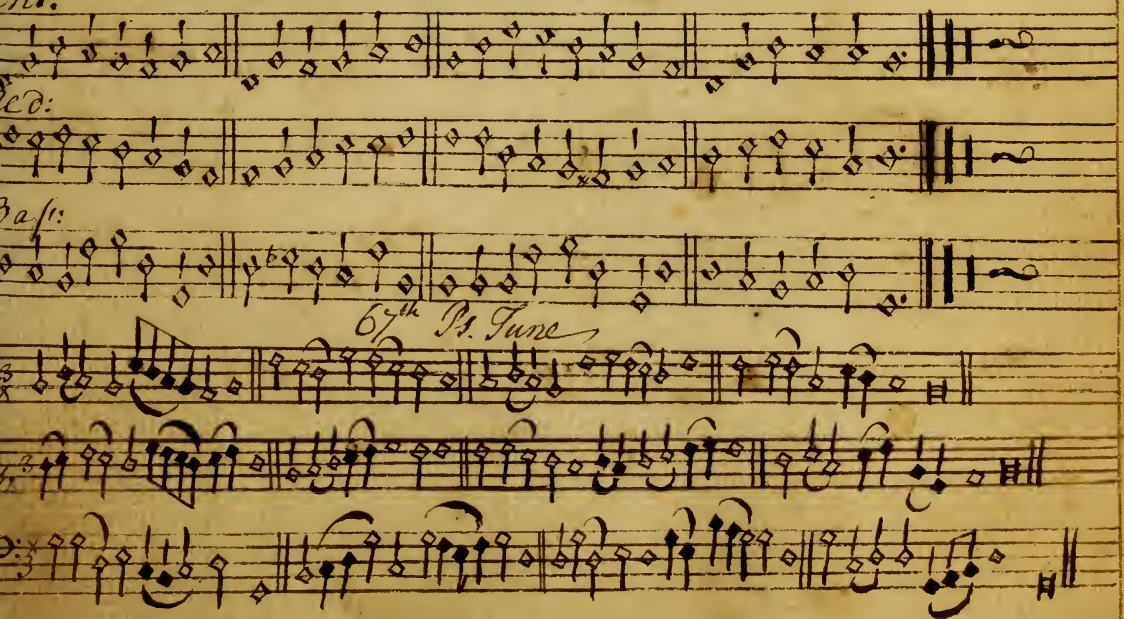


Newbury Tune



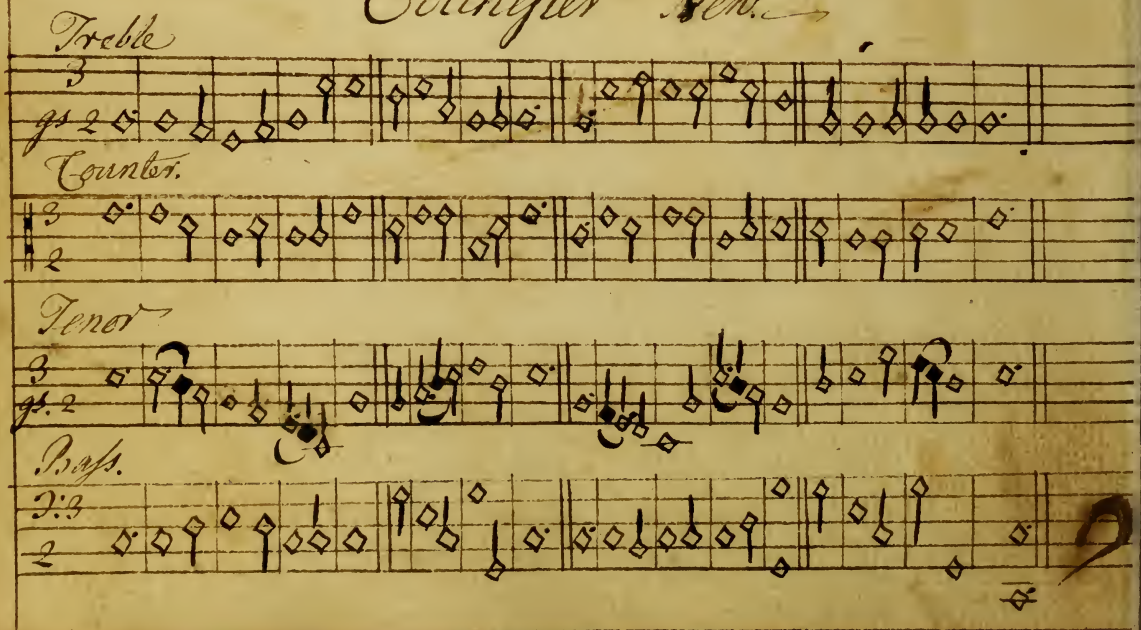

32)
New 50th Psalm Tune
Tant.
Med.
Bass.
Guildford
Tant:
Med:
Bass:

Fairham Tune.



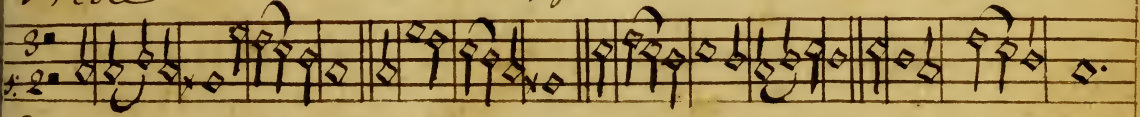
34

Colchester Ken.

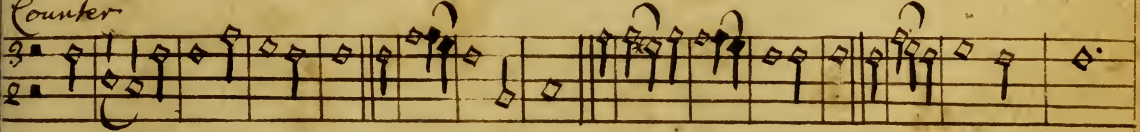


Bromsgrove

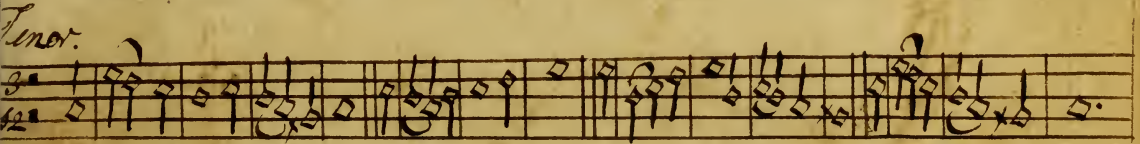
Treble



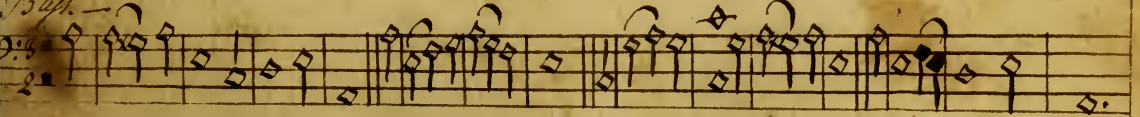
Counter

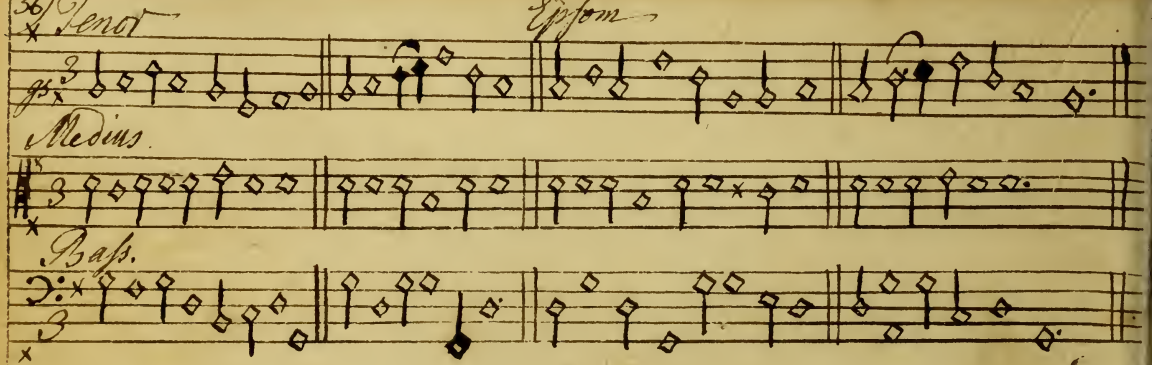


Tenor.

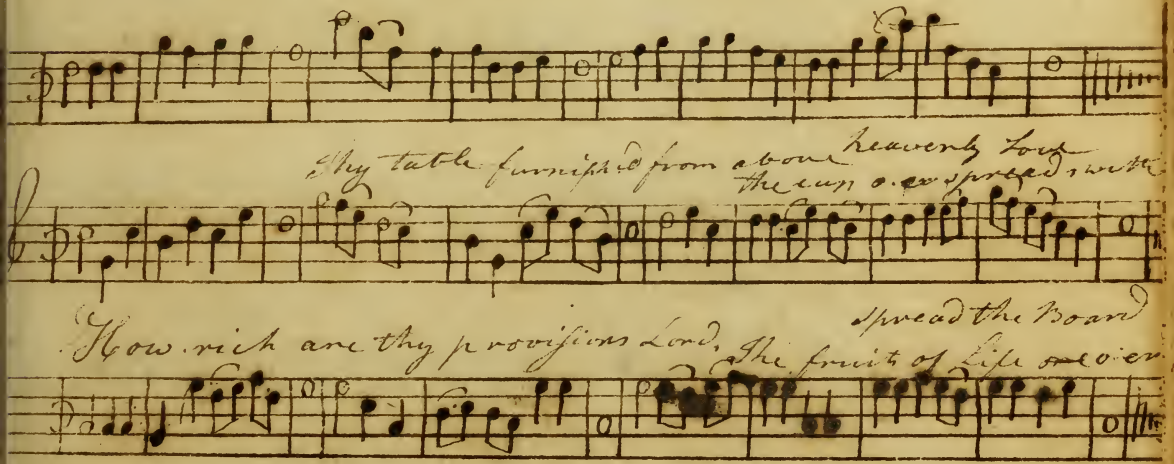


Bass.

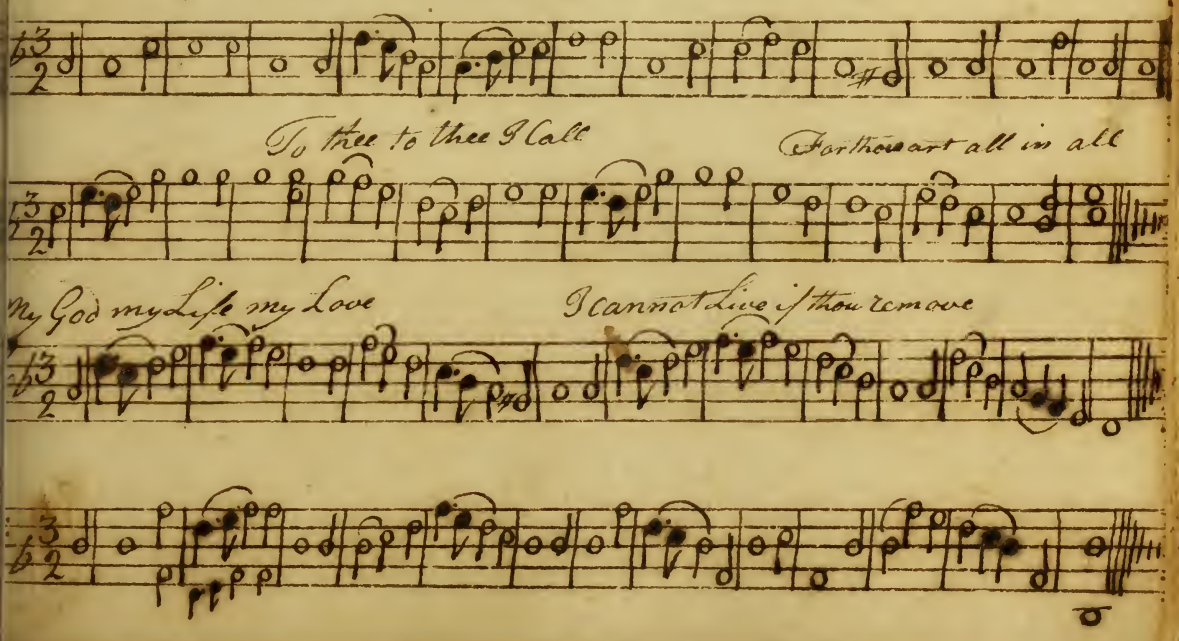



36
Tenor
Epsom
Medius.
Bass.

Prospect Hill SM



Hebron SM by DW



	A		B		C
17	Abington	20	Barnet	18	Cambridge
		8	Bella	1	Canterbury
		21	Boston	18	Colchester
		21	Brunswick	6	Commandement
		27	Burford.	34	Colchester New.
		35	Bromsgrove.		

D		E		F	
3	Davids St.	36	Epsom.	33.	Fairham
22	Deerfield				
30	Dorchester				

G		H		I J	
3	Glocester	19	Humphry's.	8	James's St.
32	Guildford.	29	Hymn. Dutch		Isle of Wight
		30	Hymn Evening		
		29	Hymn Morning		
			Halifax. see Bierford.		
		39	Hebron		

K		L		M
	5	London	7	Martyr's
	5	London new.	1	Mary's St.
			24	Meath

N

31 Newbury

O

7 Oxford
25 Only Divine Use of Music

P

9 Penitential Hymn.
15 Peterborough
10 Psalm 81
11 —— 85
6 —— 100
26 New — 100
13 —— 115
12 —— 119
14 —— 148
—— 149
28 —— 136
23 —— 108
26 Proper 100
32 New — 50
33 Psalm 67.
38 Prospect Hill

Q

16 Mercy

R

S

4 Southwell
4 Southwell New
24 Sabbath Hymn
27 Stroudwater

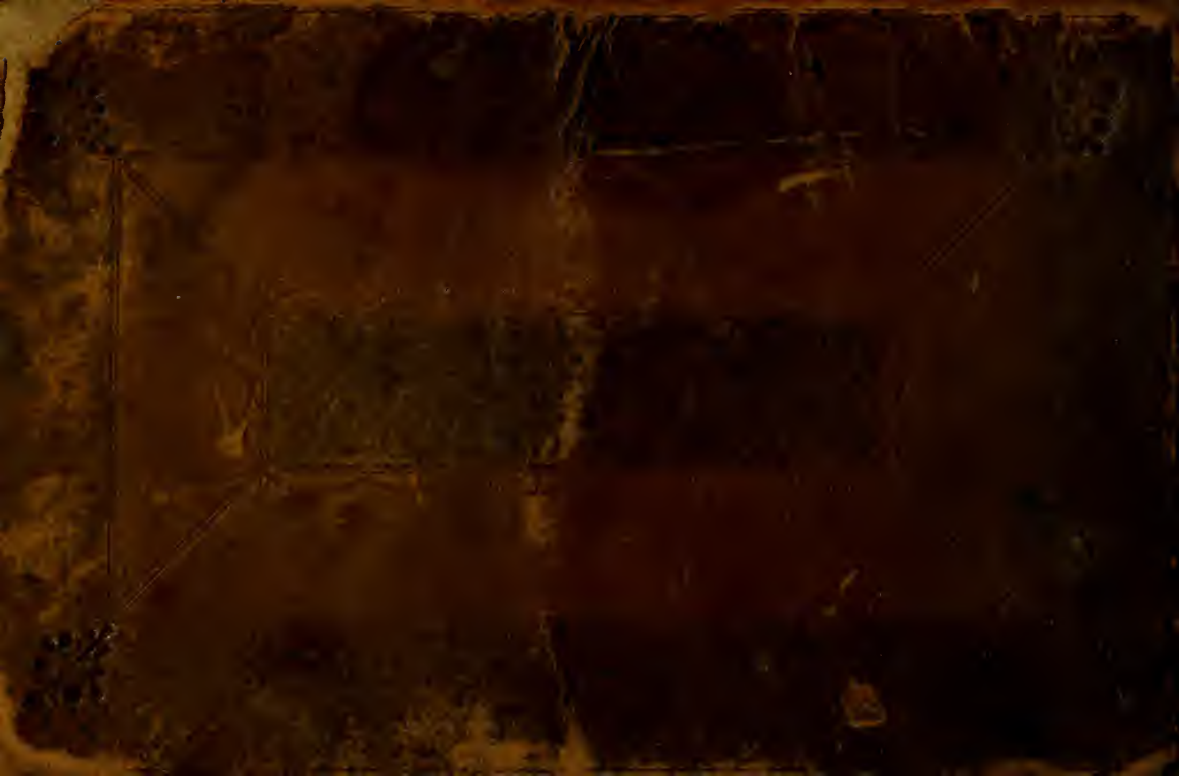
	T		V U		W
5	Thomas's St.			15	Westminster
				2	Windsor
				22	Worcester

R

R H

Y

Z 19 York
York New:

Z

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