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THE  
ART OF SINGING



IN THREE PARTS:

VIZ.

- I. THE MUSICAL PRIMER,
- II. THE CHRISTIAN HARMONY,
- III. THE MUSICAL MAGAZINE.

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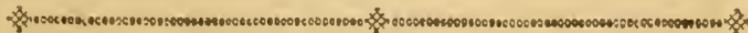
BY ANDREW LAW, A. M.  
Author of the SELECT HARMONY, RUDIMENTS of MUSIC, &c.

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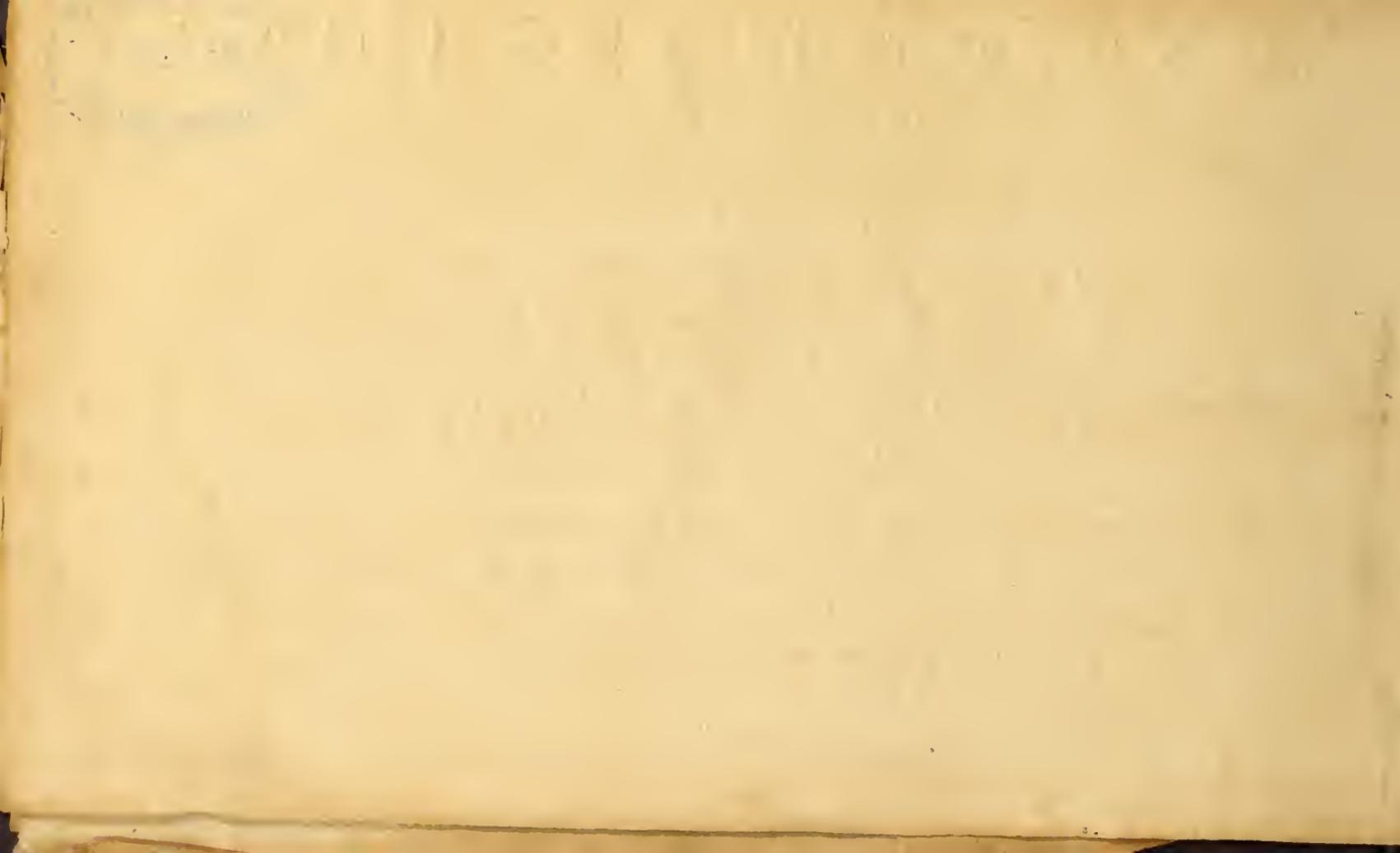
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PART I.



CHESHIRE ; CONNECTICUT :  
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T H E  
M U S I C A L P R I M E R ;

OR THE

FIRST PART OF THE ART OF SINGING :

CONTAINING THE RULES OF

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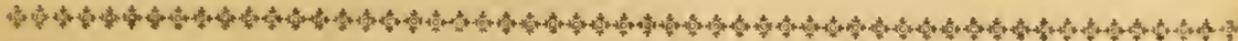
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With a number of Practical LESSONS and Plain TUNES :

*Designed expressly for the use of LEARNERS.*



BY ANDREW LAW, A. M.



SECOND EDITION.

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# 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 setting 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.

N. B. Purchasers, who desire it, may have this First Part of the ART of SINGING, bound with Part Second, or the CHRISTIAN HARMONY.



P R E F A C E.

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 learnt 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 this First Part of the Art of Singing, I have made it my express object, to prepare a little book, that might furnish and assist Singing-Schools, and all learners during the first stages of their improvement. In the *Introduction*, which immediately follows, I have explained a number of the most important things, which relate to vocal music. These explanations will therefore be serviceable to learners; and at the same time, interesting, and not unprofitable to singers in general.

But it is the *Scale of Rules* with which the labour, the actual task of the learner more immediately commences. To render this task as easy as possible, neither time, nor attention, have been spared. As the readiest way to effect the proposed purpose, appeal has been uniformly made to the reason and nature of my subject, as presented in theory and practice. For the scale, which follows, is not the offspring of a short and solitary attention to theory alone. On the contrary, it forms the result of a long course of experience in practising and teaching sacred music; and it is here presented, as the most perfect system of rules, that such experience has been able to suggest. European gamuts in the mean while have not been overlooked. On the other hand, I have ever examined them with care and deference; but at the same time, without thinking myself implicitly obliged to be guided by them, merely because they were already in use: For a thousand things are in use, which ought not to be copied. Hence, wherever I have discovered, that alterations might be made for the better, I have not scrupled to introduce them; and for such as are most material, have explained my reasons at large. Should the reader be inquisitive enough to examine them, I have only to ask, that he will do it thoroughly and fairly, and then judge for himself. Unless I am much deceived, he will not only find, that the reasons given are sufficient; but also, that the system of rules, here presented, are an improvement upon any one, that has before appeared.

To the Scale, there is added an *Appendix*. This is done, not because the scale is in itself incomplete; but 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 of 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 the music to be contained in the several parts of the Art of Singing, the appendix will not be wanted; and as to any other music, it may in all cases be rendered more simple by transcribing it into the plan of the scale. If any one should however choose to consult 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 the rules there contained, when he actually finds, that he is like to *want* them: And his attending to them at such after period, will rather be an alleviation to him, 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 attending to them, later, or by themselves, 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.—As to the *Tunes* introduced into the Primer, they are principally of a kind, the most simple, plain and easy: Calculated, not to entertain the accomplished performer, who is delighted with nothing short of refined and delicate airs; but to take the bewildered learner, and conduct him along a smooth and gradual ascent in his way towards the summit of taste and graceful performance.



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



## SECTION FIRST—OF MUSIC IN GENERAL.

**T**O 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 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 distinctly and properly spoken, 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 fancy and the judgment. 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. To point out, and illustrate such rules, as in fact are definite, forms the whole business of theory; to put those rules in practice, must be left to the inclination of learners and the direction of instructors. But that which is now required, is to furnish a theory of rules and directions, that may be actually reducible to practice; and with this object in view, I have introduced into the following sections a number of the most important subjects relative to music, and have considered them at large. Some of them may appear difficult and perhaps unintelligible to learners; but if they should not be able to understand them with once reading, let them by no means be discouraged, for perseverance in study and practice, will render them plain and familiar. In the meantime, these sections may probably be of service to such as design themselves for instructors, for they treat upon subjects, which every instructor ought fully to understand and faithfully to inculcate.

## SECTION SECOND.—OF TONING AND TUNING THE VOICE.

Good tones, in proper tune are indispensably requisite in order to good music. One of the first and most important objects of the instructor should therefore be, to modulate the tones, or sounds of each voice, so as to render them agreeable: and where 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 music, 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 dissonant. 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 music is extremely faulty. European compositions aim at variety and energy by guarding against the reiterated use of the perfect chords. Great numbers of the American composers, on the contrary, and as it were, on purpose to accommodate their music for harsh singing, have introduced the smooth and perfect chords, till their tunes are all sweet, languid and lifeless: and yet, these very tunes, because they will better bear the discord of grating voices, are actually preferred, and have taken a general run, to the great prejudice of much better music, produced even in this country, and almost to the utter exclusion of genuine European compositions. 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 be sweet, graceful and flowing. 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 and variety 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. Every tone must be 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 first and 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 double satisfaction of pleasing and improving himself, while he gratifies and profits the public.

### SECTION THIRD.—OF ARTICULATING and PRONOUNCING.

Words and syllables, as far as 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 a syllable between its beginning and end, the voice must open, swell and expand: And in this way, agreeable sounds may be preserved; whereas, without such opening of the voice, flat and disagreeable sounds will frequently ensue. To dwell for instance, upon the sound of the syllable *cheer*, implicitly adhering to the sound of *ee*, will produce an awkward and disagreeable tone. But in consulting the *sounds*, do not sacrifice *d* *fin* *c*—

*ness.* 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 that they can be distinctly heard. Hence audiences discern the sounds, but miss of the words and their meaning, and vocal music is consequently stripped of half its beauty. 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 sold, and the fa and la are pronounced as written.

#### SECTION FOURTH.—OF THE PARTS.

Melody consists in a mere succession of sounds, and hence it may be formed by a single part, or even by a single voice; but harmony cannot be produced without a combination of sounds, and hence the expediency of introducing a number of parts to move at the same time. The Bass, is properly considered as the ground work, or foundation. Correct composers of modern date for the most part make use of Treble, as the leading part, or air; and this seems best to agree with the principles of harmony, which incline to ascribe the chief 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; next above it is the Tenor; then the Counter, or second Treble, and at top the Treble. The *lowest* voices of men are suitable for 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 ought to be sung by the *lowest* Treble voices. To conceive of the manner in which the several parts take the pitch and agree together, recourse may be had to the scale that is inserted to show the pitch of the parts.

#### SECTION FIFTH.—OF THE 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 purposes 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 tho they remained in the octave above, and were sung in the *Tenor* voice. By transposing the notes in this manner, the position of the Counter upon its staff will be more convenient and natural. Women, who for the most part sing, or at least, ought to sing the Counter, have frequent occasions, particularly when the Counter rests, to shift into the Treble. Now it is well known that *Counter* is in fact a *lower part*, and requires to be performed

by *lower sounds*, than *Treble*; and upon this plan of using the G cliff and reducing the notes, they are at once placed, and actually meet the eye upon a lower part of the stave, so that whenever Counter-fingers shift into the Treble, and there find the notes *higher* upon the stave, they will naturally be led to *raise* their voices, as is required; or whenever Treble fingers shift into the Counter, and see the notes *lower* upon the stave, they will naturally be led to *lower* their voices as is likewise required. Another advantage of this plan arises from the unity of the Cliffs in the Counter, Treble and Tenor; and the consequential ease and facility with which each of those parts may at any time shift into each other. 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 Trebles and the 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 cliff, a different place for the mi and a different arrangement of the notes thence arising.

#### SECTION SIXTH.—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.

#### SECTION SEVENTH.—OF KEYS.

To know whether the *air* of music be *cheerful* or *mournful*, we must advert to the keys. Every *third*, *sixth* and *seventh* sound from the key-note, is greater in the *sharp* key, than in the *flat*. In the scale of keys, this remark is visibly illustrated. But the air of music depends principally upon the *third* from the key-note. If that be a *flat* third, nature has affixed to the music a plaintive turn, proper for mournful psalms and hymns; but if it be a *sharp* third, nature has given to the music an animating cheerful turn, proper for psalms and hymns of praise.

#### SECTION EIGHTH.—OF ACCENT.

A greater stress of voice upon any particular part of the bar, is what is called, Accent. Singers in performing *single*, *common* and *triple time*, should be careful to *accent* only that part of the bar which is marked by the first beat; and in performing *double common time*, they should place a full accent upon that part of the bar which is marked by the first beat, and only a *half* accent upon that part which is marked by the third beat. 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 of 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.

#### SECTION NINTH.—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 degree proportioned to the length of the note, and 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 appropriated acceptation, it is numbered among the most refined and delicate beauties of music: And in this sense, it is never used unless the sentiment be very emphatical, and the sound intended to express such sentiment in a manner at once striking and affecting. When the swell is used in cases of this nature, it, in quantity always exceeds the ordinary swell, which is above defined, and is sometimes different in other respects. In the general way, it resembles the common swell, except in degree, and in performing, 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 then decrease to its close.

#### SECTION TENTH.—OF SOFT and LOUD.

Softness and loudness are to music what light and shade are to painting. 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 human voice, the sentiments are seen, hastening from the shade and advancing into a glare of light; and when soft singing again succeeds, they again retire, and discover themselves beneath the dim and distant 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 oftentimes a more than double effect.

In a theory, the particular directions when to sing loud, and when to sing soft, can not be given: These, depending on the music, the words, and the occasion, must be left to the judgment and discretion of teachers and choristers. In the different stages of the same piece of music, the quantity of sound 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 that are in daily use, ought in a special manner to be varied in loudness and softness, according to the sense of the psalms and hymns in which they are sung. By this means, a single tune, at different times may be made to appear like a different tune, and that tedious and disgusting sameness, so much, and so reasonably complained of in our church-music, may in a great measure be removed. Thus may psalmody be made to assume a more extensive variety; and the mind, charmed and elevated with the improvement, be more highly elevated in the sublime exercises of devotion.

## SECTION ELEVENTH.—OF PREPARATIVE NOTES.

The *Preparative*, are those little notes that are sprinkled here and there among the common notes of the tune. 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. These preparative notes, if rightly sung, give to the sounds, a turn, that is exquisitely nice and delicate. They are used for two purposes: for firstly—They are sometimes merely notes of transition; when they may be said, to form a kind of passage for the voice from a preceding to a succeeding sound: But secondly—They are most frequently to be considered as the principal notes, in which case, they are to be dwelt upon something longer, than the notes with which they are connected; the manner of passing in the sound, from the preparative to the other note, to be peculiarly expressive; and not communicable, except by example.

## SECTION TWELFTH.—OF TIME.

Time in music is originally of two kinds, *Common* and *Triple*. These are distinguished from each other by the different divisions of the bar into its *primary* or *principal* parts. Whenever the bar is, in the very first instance, divided into an *even* number of parts, the music is in *common time*; but if divided into an *uneven* number of parts, the music is in *Triple time*. In triple time, the bar is always divided into *three parts* and marked by *three beats*. In common time, it is sometimes divided into *four parts* and marked by *four beats*; but more generally into *two parts only*, and marked by *two beats*. Hence there is one species of common time, where the bar is divided into two parts, marked by two beats; and another species, where the bar is divided into four parts marked by four beats: The former, by way of distinction, may be called *Common*, or *Single Common*, and the latter, *Double Common Time*.

But the different kinds of time must be further considered; for both Common and Triple time may be either simple or compound. Simple and compound time are distinguished not by the primary division of the bar into beats, but by the subdivisions of those beats, or parts into their still lesser parts. For instance; in single, common and triple time, when they are *simple*, each beat or part, is represented by a pointed minim, and this is subdivided into 2 crotchets, or 4 quavers: But if the time be compound, each of the beats, or parts, is represented by a pointed minim, and which is subdivided into 3 crotchets or 6 quavers. Compound time may be derived from *simple*, merely by dividing a beat into *three parts* instead of *two*. Instances of this kind are very common. The minim, in simple time is frequently divided 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 of the choir is often moving in compound time, while the others are moving in simple. The compound of triple and double common time are not used in psalmody; they are therefore omitted in the scale of rules.

## SECTION THIRTEENTH.—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, belongs 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 known as occasion requires, by placing the name of the mode over the music where the movement begins. To mark the identical time affixed in the definition of the modes, is not so necessary as to make the proportional and proper differences between the several modes. 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 to 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 when sung in different psalms and hymns.



## ESSAY ON TIME AND MODE.

**I**N 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 afford 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 fancied 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 *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.

# SCALE OF RULES.

*Lesson I.*

Treble & Counter. Eight Notes.

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

A

# Rules to find the mi.

Flat, b .

Sharp, ♯ .

When there is neither flat nor sharp at the beginning of a tune 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.

## Characters.

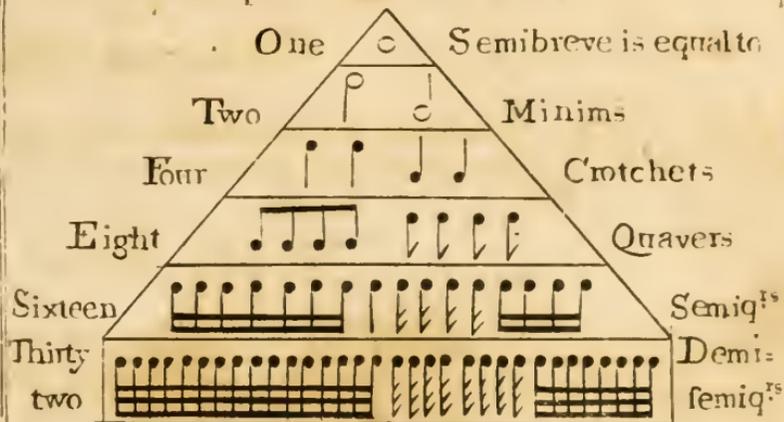
## Explanations.

## Examples.

Ascending	mi	Descending	mi	<p>Brace  Shows how many parts are sung together</p> <p>Stave  Five lines and spaces on which music is written</p> <p>Ledgerline  Is added when notes ascend or descend beyond the stave</p> <p>Choosing notes  Either may be sung . . . . .</p> <p>Close  Shows the end of the tune . . . . .</p>	
	law		law		
	fol		fol		
	law		law		
	mi		mi		

Notes or marks of sound.	Rests or marks of silence.
Semibreve.....c	Semibreve Rest —
Minim.....o	Minim —
Crotchet.....	Crotchet —
Quaver.....	Quaver —
Semiquaver.....	Semiquaver —
Demisemiq <sup>r</sup> .....	Demisemiq <sup>r</sup> —

Proportion of the notes.



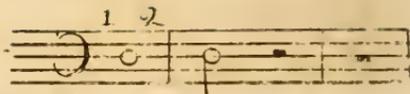
The rests are in the same proportion as the notes except the semibreve which fills a bar in all kinds of time.

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.

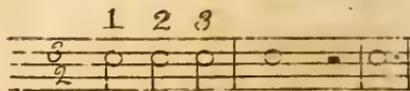
## Common Time.

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



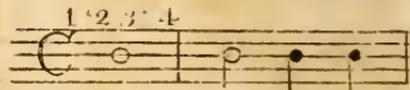
## Triple Time.

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



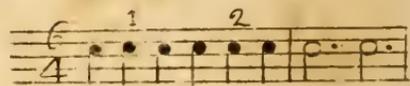
## Double Common Time.

Marked  $\text{C}$  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.

Name.	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

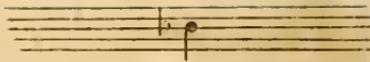
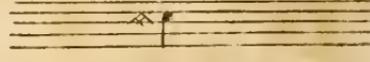
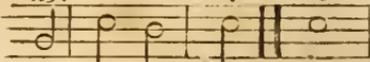
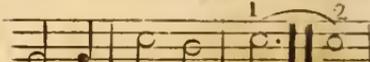
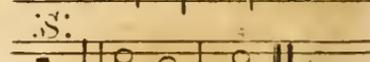
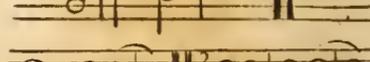
G A B C D E F G

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 <sup>th</sup> . mi	7 <sup>th</sup> fol
6 <sup>th</sup> . law	6 <sup>d</sup> . law
5 <sup>th</sup> . fol	5 <sup>th</sup> . law
4 <sup>th</sup> . law	4 <sup>th</sup> fol
3 <sup>d</sup> . law	3 <sup>d</sup> . law
2 <sup>d</sup> . fol	2 <sup>d</sup> . mi
Key law	Key law

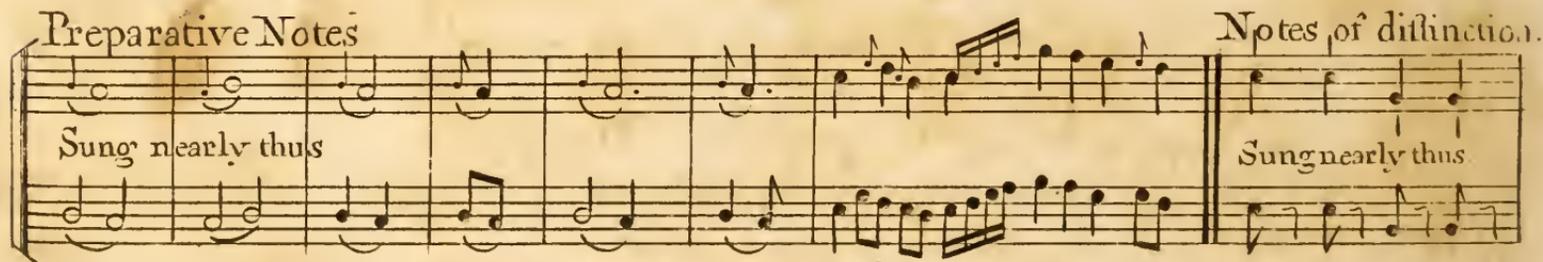
Flat,	b	Sinks a note half a tone -----	
Sharp,	♯	Raises a note half a tone -----	
Natural,	♮	Restores it to its primitiv sound -----	
Repeat,	:S:	Shows the tune is sung again from that note to a doublebar or close -----	
Figures, 1, 2		Show that the note under 1 is sung the first time, and that under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

Preparative Notes

Sung nearly thus

Notes of distinction.

Sung nearly thus



END of the SCALE.

# Appendix.

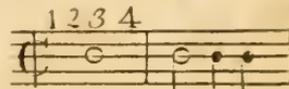
Containing what is thrown out of this system upon the plan of the preceding Scale .

## Common time Modes

Second



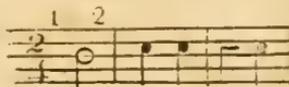
Contains one semibreve and four beats -----



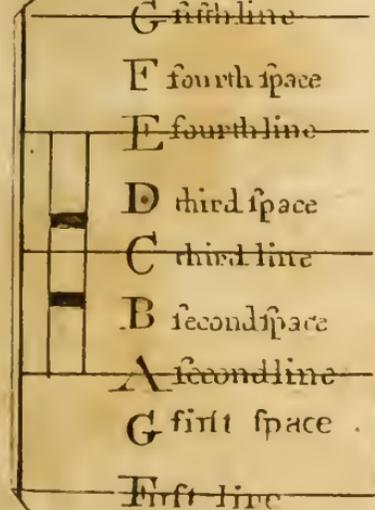
Fourth



Contains one minim and two beats -----



### Counter Cliff

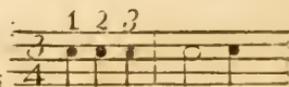


## Triple time Modes.

Second



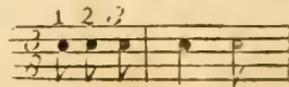
Contains three crotchets, and three beats



Third



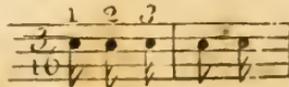
Contains three quavers and three beats



Fourth



Contains three semiquar and three beats



## Compound Common time.

Second



Contain six quavers and two beats



Third



Contains six semiquavers and two beats



## Lesson II.

Treble.

Musical score for Lesson II, featuring four staves: Treble, Counter, Tenor, and Bass. The music is written in a common time signature (C) and consists of a single melodic line with a few rests. The notes are: Treble (G4, A4, B4, C5, B4, A4, G4), Counter (G4, A4, B4, C5, B4, A4, G4), Tenor (G3, A3, B3, C4, B3, A3, G3), and Bass (G2, A2, B2, C3, B2, A2, G2). The score concludes with a double bar line and repeat dots.

Cheerful.

## Lesson III.

Musical score for Lesson III, titled "Cheerful", featuring four staves: Treble, Counter, Tenor, and Bass. The music is written in a common time signature (C) and consists of a single melodic line with a few rests. The notes are: Treble (G4, A4, B4, C5, B4, A4, G4), Counter (G4, A4, B4, C5, B4, A4, G4), Tenor (G3, A3, B3, C4, B3, A3, G3), and Bass (G2, A2, B2, C3, B2, A2, G2). The score concludes with a double bar line and repeat dots.

Moderate.

# Middlebury.

25

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

The musical score for 'Middlebury' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The tempo is marked 'Moderate.' The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

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 mount and see his throne above.

The musical score for 'Oxford' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The tempo is marked 'Cheerful.' The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

## Derby.

Musical score for 'Derby' in 3/2 time. The score consists of four staves. The first staff is the treble clef melody. The second staff is the vocal line with lyrics. The third staff is the bass clef accompaniment. The fourth staff is a lower bass clef accompaniment. The lyrics are: 'Mortals, awake, with angels join, Joy, love and gratitude combine And chant the solemn lay; To hail th' auspicious day.'

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

Lively .

## Danbury.

Musical score for 'Danbury' in 3/2 time. The score consists of four staves. The first staff is the treble clef melody. The second staff is the vocal line with lyrics. The third staff is the bass clef accompaniment. The fourth staff is a lower bass clef accompaniment. The lyrics are: 'In heaven the rapturous song began, Thro' all the shining legions ran, And sweet seraphic fire And sung and tun'd the lyre.'

In heaven the rapturous song began, Thro' all the shining legions ran,  
And sweet seraphic fire And sung and tun'd the lyre.

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 feat.

Moderate.

# Albany.

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

## 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.

Moderate.

## Woodbridge.

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

Lively.

# Guilford.

29

Musical score for 'Guilford' in G major, 2/4 time. It consists of four staves. The first staff is the treble clef with a soprano line. The second staff is the treble clef with a vocal line. The third staff is the treble clef with an alto line. The fourth staff is the bass clef with a bass line. The lyrics are: 'Yes, there are joys that cannot die, Treasures, beyond the changing sky, With God laid up in store: Brighter than golden ore.'

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

Quick.

# Hebron.

Musical score for 'Hebron' in G major, 3/2 time. It consists of four staves. The first staff is the treble clef with a soprano line. The second staff is the treble clef with a vocal line. The third staff is the treble clef with an alto line. The fourth staff is the bass clef with a bass line. The lyrics are: 'Some seraph, lend your heavenly tongue, That I may raise a lofty song Or harp of golden string, To our eternal king.'

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

## Dublin.

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

The musical score for 'Dublin' consists of four staves. The first three staves are vocal parts, and the fourth is a basso continuo line. The music is in a 3/4 time signature and begins with a 'ps' (piano) dynamic marking. The lyrics are printed below the vocal staves.

Very Slow.

## Berlin.

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

The musical score for 'Berlin' consists of four staves. The first three staves are vocal parts, and the fourth is a basso continuo line. The music is in a 3/4 time signature and begins with a 'ps' (piano) dynamic marking. The lyrics are printed below the vocal staves.

Lively.

Litchfield.

91

How soft the words my Saviour speaks! How kind the promis - - es he makes!

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a common time signature. The second staff is another vocal line, also with a treble clef and common time. The third and fourth staves are piano accompaniment, with the third staff having a treble clef and the fourth staff having a bass clef. The lyrics are written between the two vocal staves.

A bruised 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 a vocal line with a treble clef and a common time signature. The second staff is another vocal line, also with a treble clef and common time. The third and fourth staves are piano accompaniment, with the third staff having a treble clef and the fourth staff having a bass clef. The lyrics are written between the two vocal staves.

## New London.

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

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 second vocal line, and a bass line. The lyrics are written below the second vocal line. The music is in 3/2 time and features a cheerful melody with various note values and rests.

teach; He dwells conceal'd in radiant flame, Where niether eyes nor thoughts can reach.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the second vocal line. The music concludes with a double bar line and repeat dots.

*Cheerful. Air.*

# M I L A N.

33

The first system of musical notation for 'MILAN' consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in 3/4 time and features a melody with several phrases enclosed in parentheses. The notes are primarily quarter and eighth notes, with some rests.

Oh! for a shout of sacred joy! To God the sov'reign King! Let ev'ry land their tongues employ, And hymns of triumph sing.

The second system of musical notation for 'MILAN' continues the vocal and piano parts from the first system. It maintains the same 3/4 time signature and melodic structure, with the vocal line and piano accompaniment continuing the hymn's theme.

*Moderate. Air.*

# E P P I N G.

The first system of musical notation for 'EPPING' consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in 3/4 time and features a melody with several phrases enclosed in parentheses. The notes are primarily quarter and eighth notes, with some rests.

Lord what a thoughtless wretch was I, To mourn, and murmur, and repine To see the wicked plac'd on high, In pride and robes of honour shine.

The second system of musical notation for 'EPPING' continues the vocal and piano parts from the first system. It maintains the same 3/4 time signature and melodic structure, with the vocal line and piano accompaniment continuing the hymn's theme.

My God per - - mit my tongue, This joy to call thee mine; And let my early cries prevail, To taste thy love divine.

## D O V E R.

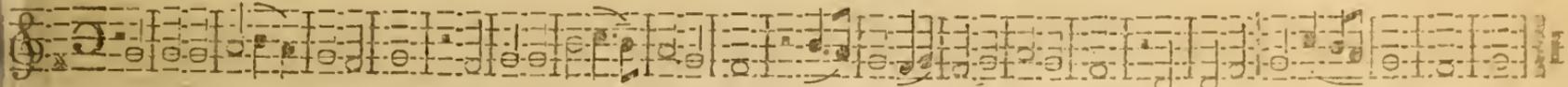
Cheerful. Air.

My Shepherd will sup - ply my need, Je - ho - vah is his name: In pastures fresh he makes me feed Beside the living stream.

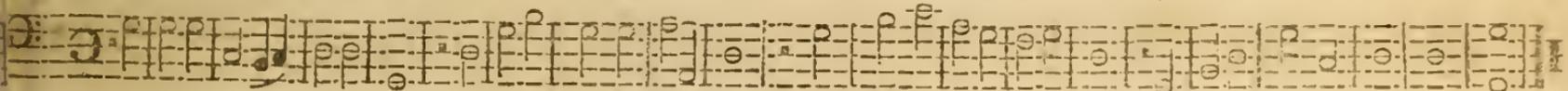
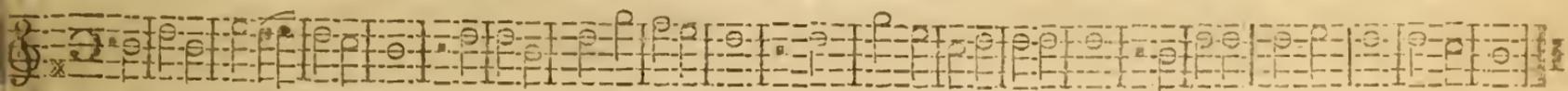
*Cheerful. Air.*

# C A R L I S L E.

35

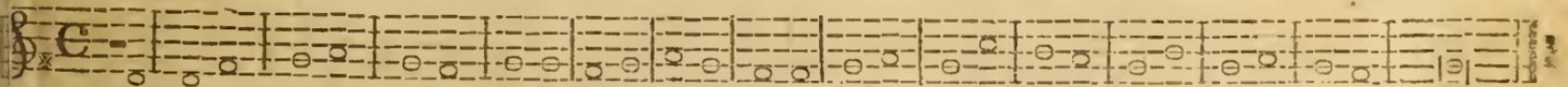
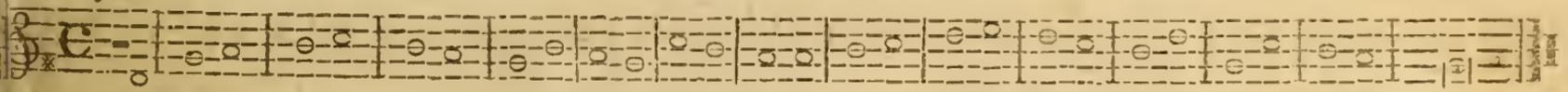


To God, the great, the ever blest'd, et songs of honour be address'd; His mercy firm forever stands; Give him the thanks his love demands.

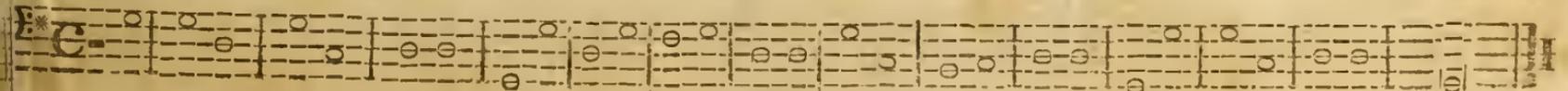
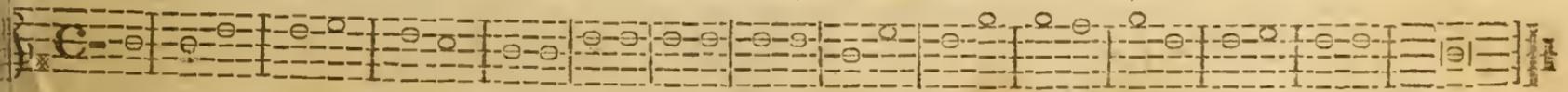


*Cheerful. Air.*

# C H I N A.



When Christ to judgment shall descend, And saints surround their Lord, He calls the nations to attend, And bear his awful word.



Oh that the Lord would guide my ways, To keep his statutes still! Oh that my God would grant me grace, To know and do his will!

## LANCASTER.

Moderate.

Air.

1. Christ the Lord is risen to day, Sons of men and angels say; Raise your joys and triumphs high, Sing ye heav'ns, and earth reply.

2. Loves redeeming work is done, Fought the fight, the battle won, Lo! our Sun's eclipse is o'er, Lo! he sets in blood no more.

3. Soar we now, where Christ has led, Following our exalted Head; Made like him, like him we rise, Ours the cross, the grave the skies.

*Cheerful.*

*Air.*

# READING.

Elest are the souls that hear and know The gospels joyful sound! Peace shall attend the path they go, And light their steps surround.

# CHESTER.

*Moderate.*

*Air.*

Out of the deeps of long distress, The borders of despair, I sent my cries to seek thy grace, My groans to move thine ear.

⚠ *Errata.* The Sharps at the beginning of the Tune Hampton, in the preceding page, are not to be noticed.

## P R I N C E T O N .

The God Jehovah reigns, Let all the nations fear; Let sinners tremble at his throne, And saints be humble there.

Detailed description: This is a four-staff musical score for the hymn 'Princeton'. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is common time (C). The music consists of quarter and eighth notes, with some rests. The lyrics are printed below the second staff.

## H O L L I S .

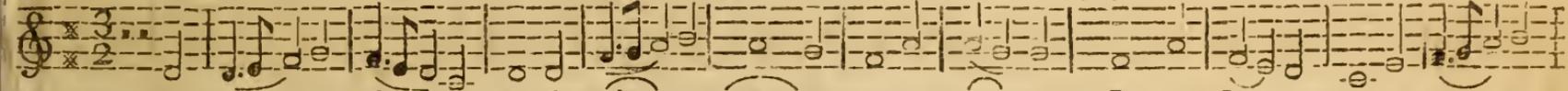
Slow. Air.

Some seraph, lend your heav'nly tongue, Or harp of golden string, That I may raise a lofty song, To our e-ter-nal King.

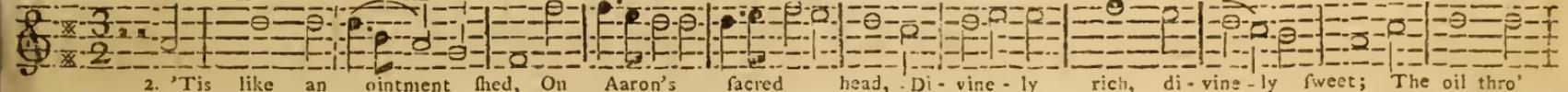
Detailed description: This is a four-staff musical score for the hymn 'Hollis'. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 6/4. The music features a slower tempo and includes many beamed eighth and sixteenth notes, as well as rests. The lyrics are printed below the second staff.



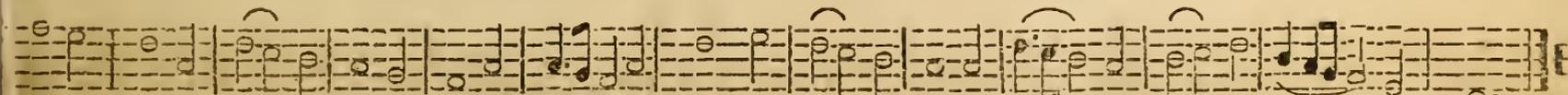
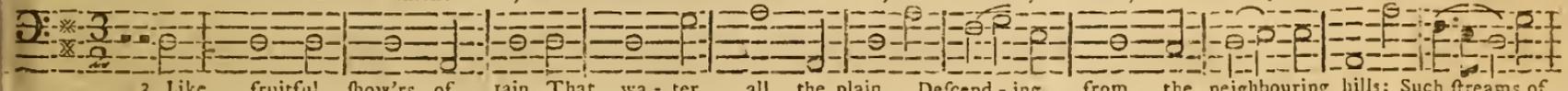
1. How pleasant 'tis to see, Kindred and friends agree, Each in his proper sta - tion move, And each ful-



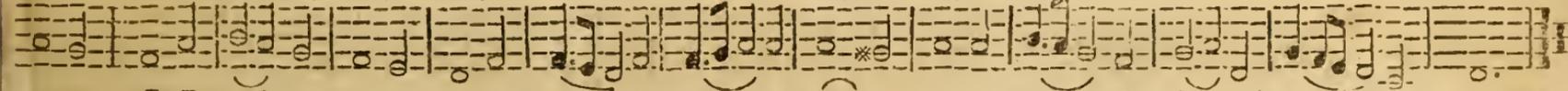
2. 'Tis like an ointment shed, On Aaron's sacred head, Di - vine - ly rich, di - vine - ly sweet; The oil thro'



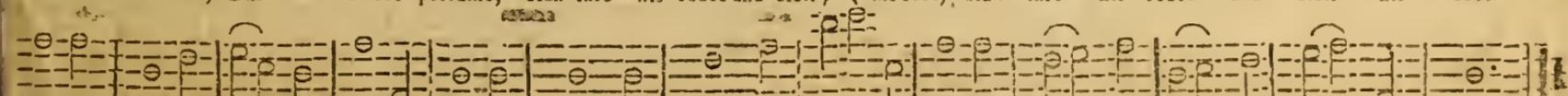
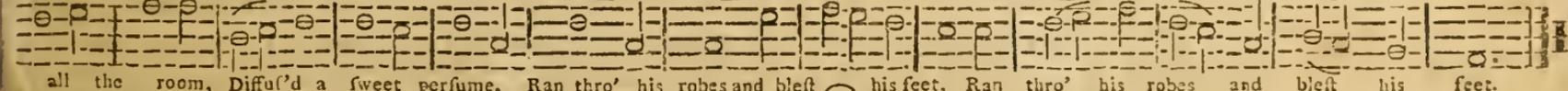
3. Like fruitful show'rs of rain, That wa - ter all the plain, Descend - ing from the neighbouring hills; Such streams of



fil his part, With sympathising heart, In all the cares of life, and love, In all the cares of life and love.



all the room, Difful'd a sweet perfume, Ran thro' his robes and blest his feet, Ran thro' his robes and blest his feet.



pleasures roll, Thro' ev'ry friendly soul, Where love like heav'nly dew distils, Where love like heav'nly dew dif - tils.

Moderate. Air.

# TRUMPET.

1. He comes, He comes, the Judge se - vere, The seventh trumpet speaks him near, His lightnings flash, his thunders

2. From heav'n an - gel - - ic voices sound, See the Al - migh - ty Je - - - sus crown'd, Girt with om - - nip - - o - - - tence and

3. De - - - scend - ing on his azure throne, He claims the kingdoms for his own; The kingdoms all o - - - bey his

4. Shout all the peo - ple of the sky, And all the saints of the Most High, Our Lord, who now his right ob -

roll, How welcome to the faith - ful soul! Welcome, wel - - come, welcome, wel - - come, welcome to the faith - ful soul.

grace, And glory decks the Saviours face, glory, glo - - - ry, glory, glo - - - ry, glo - ry decks the Saviours face.

word, And hail him their tri - umph - ant Lord, hail him, hail him, hail him, hail him, hail him their tri - umph - ant Lord.

tian, For - ever, and for - ev - er reigns, ever ev - - er ever, ev - er, ev - er, and for ev - - er reigns.