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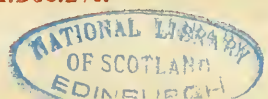
APOLLO'S CABINET:
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GERMAN-FLUTE, COMMON-FLUTE, HAUTBOY,
FRENCH-HORN, BASSON, and BASS-VIOLIN.
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T H E



O R,

Familiar Instructions,

F O R T H E

Voice,
Violin,
Harpsichord,
German-Flute,
Hautboy,

French-Horn,
Common-Flute,
Bassoon,
AND
Bass Violin.

C O N T A I N I N G

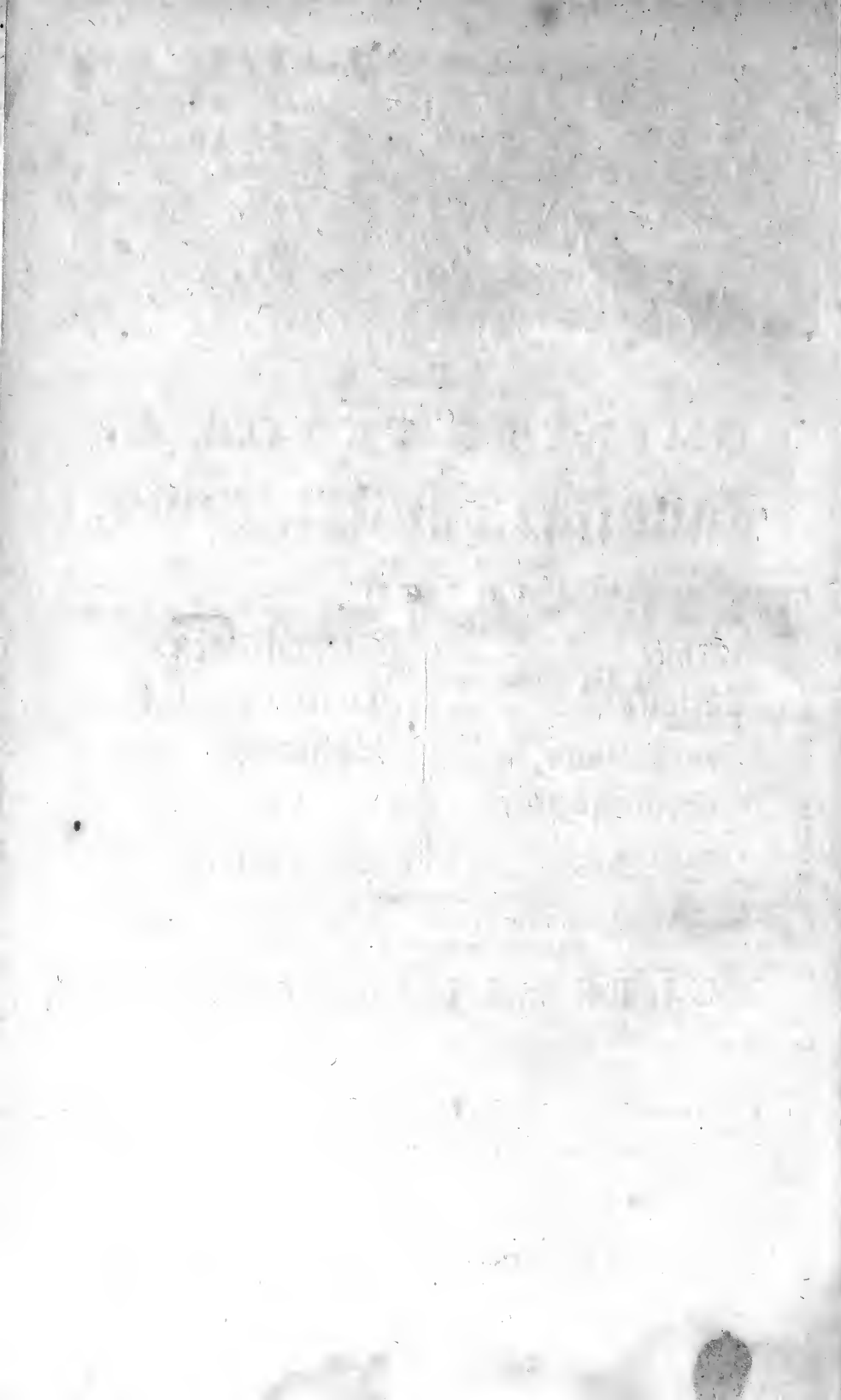
RULES and DIRECTIONS,

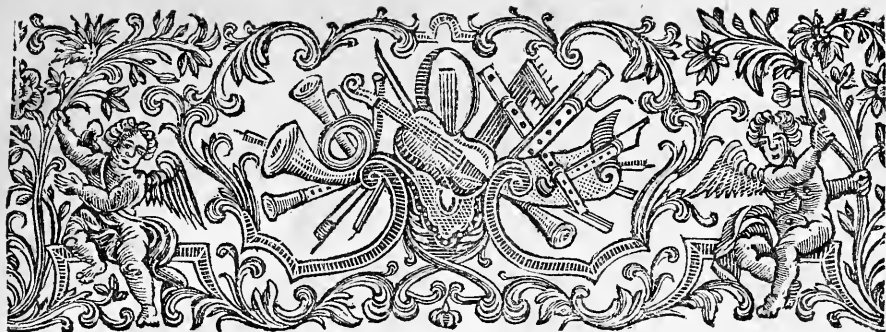
W H E R E B Y

LEARNERS may obtain a Proficiency on any of those INSTRUMENTS, without the Help of a MASTER.

EMBELLISHED WITH

Gamuts, Scales, Examples, &c.





T H E COMPLETE TUTOR, &c.

An Introduction to *Singing*.

THE GAMUT is the Ground of all MUSIC, whether *Vocal* or *Instrumental*, and must be learned perfectly by such as intend to make themselves Proficients in that Art ; in order to which observe the following Scale.

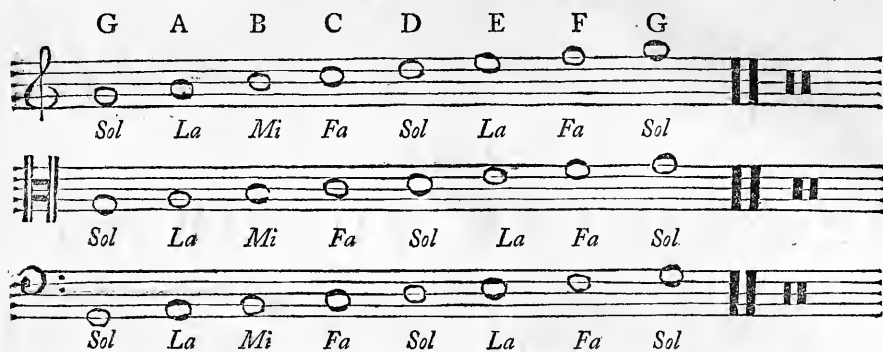
The GAMUT for the VOICE.

TREBLE		TENOR		BASS	
<i>G-solreut</i> in Alt	Sol	<i>G-solreut</i> _____	Sol	<i>A-lamire</i> _____	La
<i>F-faut</i> _____	Fa	<i>F-faut</i> _____	Fa	<i>G-solreut</i> _____	Sol
<i>E-la</i> _____	La	<i>E-lami</i> _____	La	<i>F-faut</i> _____	Fa
<i>D-lasol</i> _____	Sol	<i>D-lasolre</i> _____	Sol	<i>E-lami</i> _____	La
<i>C-solfa</i> _____	Fa	<i>C-solfaut</i> _____	Fa	<i>D-solre</i> _____	Sol
<i>B-fabemi</i> _____	Mi	<i>B-fabemi</i> _____	Mi	<i>C-faut</i> _____	Fa
<i>A-lamire</i> _____	La	<i>A-lamire</i> _____	La	<i>B-mi</i> _____	Mi
<i>G-solreut</i> _____	Sol	<i>G-solreut</i> _____	Sol	<i>A-re</i> _____	La
<i>F-faut</i> _____	Fa	<i>F-faut</i> _____	Fa	<i>Gamut</i> _____	Sol
<i>E-lami</i> _____	La				

THERE are three Things to be observed in this Scale : First, The Names of the Notes, which must be learned backwards and forwards till you know them by Heart : Secondly, Observe the three Cliffs, which are an Inlet to the Knowledge of the Notes ; for if a Note be placed on any Part of the five Lines, (which are called a Stave) you cannot call it any Thing till there is one of these Cliffs set at the Beginning : For which Reason the Lines of your Gamut are divided into three Fives, expressing the three Parts of Music, viz. the *Treble*, the *Tenor* and the *Bass* ; every one of these five Lines, or Staves, having a Cliff. For Example, the first five Lines has the *G-solreut* or *Treble Cliff* set at the beginning, on the second Line from the bottom. The second Stave, or middle five Lines, has the *C-solfaut* or *Tenor Cliff* set on the middle Line.—*This Cliff may be placed on any of the four lowest Lines.* The third Stave, or last five Lines, has the *F-faut* or *Bass Cliff* set at the beginning, and is commonly placed on the fourth Line from the bottom. Thirdly, observe the Syllables at the end of the Lines, which are the Names you are to call your Notes by : For Example, if a Note be placed on the second Line in the Scale from the Top, and

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and you should be asked where it stands, say, in *D-la-sol*. Now in learning these Names you must learn the other Syllables along with them, that you may know how to call your Notes in Singing; for Example, *Gamut* is called *Sol*, *A-re* is called *La*, *B-mi* is called *Mi*, *C-faut* is called *Fa*, *D-solre* is called *Sol*, *E-lami* is called *La*, *F-faut* is called *Fa*, &c. But, for the better understanding your *Gamut*, here are eight Notes (called an Octave) in those three Cliffs, with their Names under them.



IN Singing you cannot make Use of the Words *Gamut*, *A-re*, &c. because they are too long, therefore you must use these short Syllables, *Sol*, *La*, *Mi*, &c.

OF T I M E.

Example of COMMON T I M E.

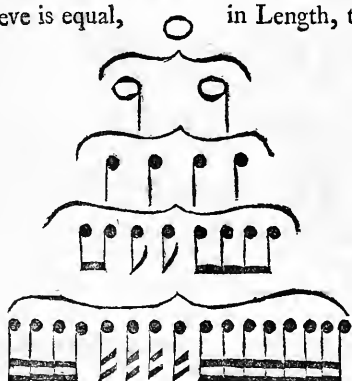
A Semibreve is equal, in Length, to

Minims

Crotchets

Quavers

Semi-
Quavers



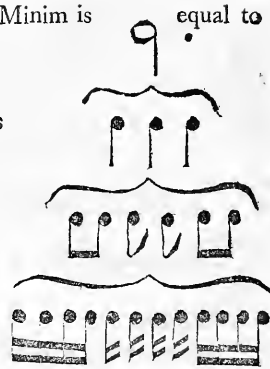
Example of TRIPLE TIME.

A prick'd Minim is equal to

Crotchets

Quavers

Semi-
Quavers



THERE are two Sorts of Time, *Common* and *Triple*. *Common Time* is known by some of the following Marks or Characters. The first of these Marks denotes the slowest kind of Movement, and contains a Semibreve (or as many other Notes as are equal to it's length) in a Bar, and must be held as long as you can distinctly tell 1, 2, 3, 4. The second denotes a Movement somewhat faster than the former, and contains also a Semibreve in a Bar. The third denotes a brisk Movement, and contains but one Minim, or two Crotchets, &c. in a Bar.—This is called *Retortive Time*. The fourth Mark contains twelve Quavers (or Notes to their Value) in a Bar; the fifth six Quavers in a Bar, and the last six Crotchets in a Bar. These three last Characters are fixed to Jiggs, &c.

Marks of Common Time.



Triple

An Introduction to Singing.

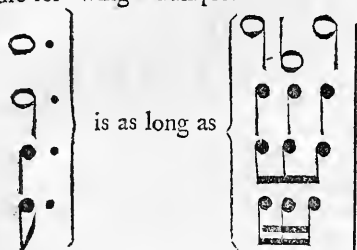
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Triple Time is known by the following Characters ; the first of which has three Minims in a Bar, and is the slowest Triple Time in use. The second contains three Crotchets in a Bar, and is fixed to Minuets, and play'd quicker than the former. The third contains three Quavers in a Bar, and is the quickest. The fourth contains nine Crotchets in a Bar ; the last nine Quavers. These last are rarely made use of, and then to Jiggs.

Marks of Triple Time.



A POINT or Dot added to any Note, whether Minim, Crotchet, &c. makes it half as long again ; and must always be put on the right Side of the Note, as in the following Example.



Example of RESTS.

Semibreve. Minim. Crotchet. Quaver. Semi-qr.



Note. A Semibreve Rest is a whole Bar, in any Time whatever.

Single Bar. Double Bar. Repeats. Directs. Pause. Da Capo.



A SINGLE Bar serves to divide the Time according to it's different Measures, whether *Common* or *Triple*. A Double Bar serves to divide every Strain or Part of a Song or Lesson. A Direct is put at the end of a Stave, and serves to direct to the Place of the first Note in the next Stave. A *Pause* signifies that the Note over which it is placed must be held out somewhat longer than the usual Time.—The same Mark also denotes the End of a Tune. A *Repeat* signifies that such a Part of a Song or Lesson must be perform'd over again from the Note over (or before) which it is put. *Da Capo* signifies the Tune does not end there, but must be begun again, and play'd till you come to the Mark \frown mention'd above to denote the End of the Tune.

Of FLATS and SHARPS, &c.

THESE Characters, marked as in the Margin, are very significant in Music, and must be particularly regarded. If a *Flat* be placed before any Note it denotes that such Note (and all the following, in the same Bar, except mark'd to the contrary) must be sung or play'd half a Note lower than it's Natural Pitch. The *Sharp* is of a contrary Nature ; for whereas the *Flat* takes away a Semitone, or half a Note, from the Sound of the Note before which it is set, the *Sharp* adds a Semitone to whatever Note it is set before : For Example, if a *Flat* (or *Flats*) be fixt at the beginning of any of the five Lines, it not only affects every Note on such Line or Space, but also all the Notes of that Denomination thro' the whole Movement ; so if a *Flat* be fixed on the middle Line, which is *B*, all the *B*'s (or Octaves) both above and below that Line must be play'd flat, except mark'd to the contrary by a *Natural*. The same is likewise to be observed of the *Sharps* ; so if a *Sharp* be fixed on the highest Line, at the Beginning, which is *F*, all the *F*'s are to be sung sharp thro' the whole Piece, except a *Natural* be plac'd before them to denote the contrary. A *Natural* (which see in the Margin above) serves to reduce any Note, made



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made flat or sharp by the governing *Flats* or *Sharps* placed at the Beginning, to it's primitive Sound, as it stands in the Gamut : For Instance, a *Flat* being placed on the Middle Line makes all the *B's* flat, as aforesaid ; but if the Composer should have a Mind to have some one, or more, of them sharp, then the *Natural* is set before such Notes, instead of a *Sharp*.

Of keeping TIME in SINGING.

HAVING observed all the Varieties of Time, I shall presume to say that no Music can ever be agreeable to the Performer unless he first makes himself Master of it ; neither is it possible for several Performers to agree exactly together without it : In Order to which observe the following Rules. In a slow Common Time you must divide the Bar in four equal Parts, telling 1, 2, 3, 4, distinctly, putting your Hand or Foot down when you tell one, which must be at the beginning of the Bar, and lifting it up when you tell 3, which must be in the Bar. In a quick sort of Common Time you may divide your Bar into two equal Parts, only putting your Hand or Foot down at the first half of the Bar and lifting it up at the second half ; but you must be exact in moving up or down. Triple Time, whether quick or slow, must be divided in three equal Parts, telling 1, 2, with your Hand down, and 3 with it up : In this Sort of Time you must observe that you keep your Hand up but half the time you keep it down.

Of Tuning the VOICE.

BEFORE you can tune your Voice rightly you must know which are *whole Tones* and which *half Tones*. From G to A is a whole Tone, from A to B is a whole Tone, from B to C is half a Tone, from C to D is a whole Tone, from D to E is a whole Tone, from E to F is half a Tone, from F to G is a whole Tone, and so on with ever so many Notes, which must ascend in the same Proportion of Sound as the first eight Notes do, all other Sounds being only a Repetition of the same.

FOR the better remembring which are *half Tones* and which not, observe that the *half Tones* are included by the *Fa* and the Note below it ; for from *Mi* to *Fa*, and from *La* to *Fa*, are half Tones ascending ; and from *Fa* to *Mi*, and from *Fa* to *La*, are half Tones descending : All the rest are whole Tones, as in the Example.



WHEN you have found the first Note you must rise by whole Tones and half Tones, as observed above, till you ascend to the Top of your Lesson, and then down again with the other, laying your Hand down when you begin to sound the first Note, and taking it up when you have half sung it ; then laying down as you begin the next, and up again, and so on with the rest, holding them all of an equal length, because they are all Semibreves : But for fear you should not sing them exactly in Tune, you ought to get the Assistance of a Person skill'd in Music, and let him sing or play your eight Notes with you till you remember them so well as to do them without him ; then you may proceed to the following Lesson.

An Introduction to Singing.

S

LESSONS.

Sol mi la fa mi sol fa la sol fa la sol

Sol la fa sol la fa sol mi fa la mi sol

IN the above Lesson you may observe two Minims in a Bar, which are to be sung one with the Hand or Foot down and one up : But for fear you should not hit these Notes exactly in Tune, by Reason of their skipping a Note every Time, observe the following Example.

Sol la mi sol mi la mi fa la fa mi fa sol mi sol fa sol la fa la

sol la fa sol fa la fa sol la sol Sol fa la sol la fa la sol fa sol

la sol fa la fa sol fa mi sol mi fa mi la fa la mi la sol mi sol

WHEN you have sung the three first Notes, leave out the second Note and skip from the first Note to the third, which will be the same thing as the first Bar in the former Lesson. Observe, in the following Lesson, that you sing the two first Notes with your Hand or Foot down, and the third with it up, &c. keeping an exact Time throughout your Lesson. Observe also the same Manner in learning all Distances, and then leave out the intervening Notes, as in the following Examples.

3^d 4th 5th

6th 7th

3^d 4th 5th 6th

7th 8th

WHEN you can sing the above Lessons in Time and Tune, you may proceed to some easy Tunes or Airs.

An Introduction to Singing.

Of the K E Y S used in Music.

THERE are properly but two Keys in Music, one Flat, the other Sharp ; but by the help of Sharps and Flats they have been encreased to the number of Sixteen ; of which eight are Flat Keys, and eight Sharp Keys, as follow.

A SCALE of the F L A T K E Y S.

A-RE, the Natural Key, a flat third. 

B-MI Natural, a flat third. 

C-FAUT, a flat third. 

D-SOLRE Natural, a flat third. 

E-LAMI Natural, a flat third. 

F-FAUT Natural, a flat third. 

F-FAUT Sharp, a flat third. 

GAMUT, with a flat third. 

A SCALE of the S H A R P K E Y S.

C-FAUT, the Nat. Key, a sharp third. 

D-SOLRE, a sharp third. 

E-LAMI Flat, with a sharp third. 

E-LAMI Natural, a sharp third. 

F-FAUT, a sharp third. 

GAMUT, a sharp third. 

A-RE, with a sharp third. 

B-MI Flat, with a sharp third. 

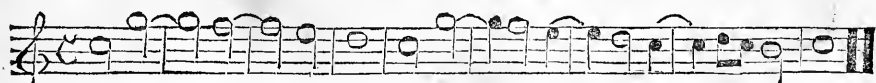
Note.

Note. THE first Note in each of the foregoing Flat Keys is called a *La*, the second *Mi*, &c; and the first Note in each of the Sharp Keys a *Fa*, the second *Mi*, &c.

N. B. A Key is known to be Flat or Sharp not by what Flats or Sharps are set at the Beginning of a Tune, but by the *third* above the last Note, or Key Note; for if a *third* contains two whole Tones it is a Sharp Key, but if only a Tone and a half 'tis a Flat Key: For Example, if D be the Key Note, reckon from D to E is a whole Tone, and from E to F (as F is a Flat Note in the Gamut) half a Tone, which makes a Flat Key; but if F be marked sharp at the beginning there are two whole Tones from D to F, which make a Sharp Key. Always name your Key in reference to the Bass. *Note also*, that if a Tune ends by a *La* it is Flat, but if by a *Fa* it is Sharp; for all Tunes must end either a Note above the *Mi*, or a Note below.

Of SYNCOPATION, or Driving-Notes.

SYNCOPATION is when the Hand or Foot is taking up or putting down while a Note is sounding, which is pretty hard to a Beginner; but when this is conquer'd he may think himself a pretty good Timist. The following is an Example.



To make the TRILLO, or SHAKE.

THE Trill, or Shake, (marked *t*, or *tr.*) is the chief Grace in Singing, and has a fine Effect when well performed. To learn this you must move your Voice easily on one Syllable, the distance of a whole Tone, as in the Example.

Example of a Trill, or Shake.

First move your Voice slowly, then faster, by Degrees, and it will come to you with a little Practice; but you must be sure to let E and D be both heard distinctly. The Trill or Shake is to be made on all descending Prickt Crotchets, and also when the Note before it is in the same Line or Space with it; likewise generally before a Close, either in the Middle or at the End of a Song.

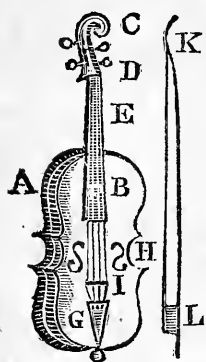


Of TRANSPOSITION.

To transpose a Song or Lesson that is too high, or too low, or in a bad Key for a Voice or Instrument, you must first see what Compass the Tune requires; that is, how high and how low it goes, and accordingly take your Measure; and be careful that you alter it to the easiest Keys you can, those that are most natural to your Instrument, and such as have the nearest Relation to the other.—The last Note of a Tune, as before observed, tells you what Key it is, whether A, B, C, D, E, &c; therefore, suppose, for Example, you had a Song or Lesson in E Sharp, and you wanted it transposed into G, which is a Third higher; look in the foregoing Scale for Gamut with a Sharp Third, which is the third Stave from the bottom; so placing the Sharp as at the Beginning, and writing each Note a Third higher than it is in the Copy, you have the Tune right, in the desired Key.

You may transpose into any of the Keys in the above Scales, observing the Distance or number of Notes from the Key Note of your Copy to the first Note of the Key you transpose into, and putting the same number of Flats and Sharps at the Beginning as in the Scale.

Instructions for the Violin.



THE Violin is justly esteemed the finest and most complete of any Single Instrument, having a large extent of Notes, and being capable of double Notes, Chords, &c. which make a great Variety. Tho' this Instrument is common, it may not be improper here to describe the principal Parts thereof; where A is the Back, B the Belly, C the Head, D the Nut, E the Neck, F the Fingerboard, G the Tailpiece, H the Sidebouts; and I the Bridge. K is Bow, L the Nut of the Bow. See the Cut.

THE first Thing necessary to be learnt is the Scale of the Gamut, as follows, which the Learner must get by Heart, having a particular Regard to every Line and Space, as also to the respective Notes placed on each, that he may be able to know them by their proper Names, G, A, B, C, &c. readily, whenever he shall see them in any Place or Lesson whatsoever.

The GAMUT for the VIOLIN.

Bass, or Fourth String.				Third String.				Second String.				Treble, or First String.				
0	1	2	3	0	1	2	3	0	1	2	3	0	1	2	3	4
Gamut or G-folbreut	A-lamire	B-fabemi	G-folbreut	D-lafolre	E-lami	F-faut	G-folbreut	A-lamire	B-fabemi	G-folbreut	D-lafol	E-lami	F-faut in Alt	G-folbreut in Alt	A-lamire in Alt	B-fabemi in Alt

O signifies open, 1 the first Finger, 2 the second, 3 the third, and 4 the fourth, or Little Finger.

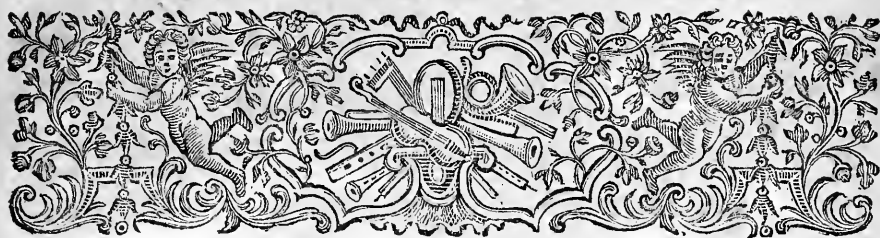
THE next Thing to be learnt is the Method of tuning the Instrument, which is by Fifths; thus the fourth String open is G; the third String open D, which is a fifth to G; the second String open A, which is a fifth to D; and the first String open E, which is a fifth to A, as in the Example. But if you cannot tune your Violin by the help of the former Directions, the following Method may assist you.

Measure out the several Lines from the Nut which are drawn across the Strings in the ensuing Example, [p. 10] and draw a Line with Pen and Ink across the Fingerboard of your Violin at the same distance from the Nut as the lowest Line in the Example: Having so done, screw up the first String to as high a Pitch as it will

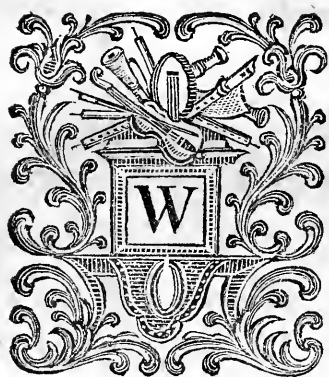
Example.



moderately



T O T H E
R E A D E R.



HEREAS Custom has,
in a great Measure, made
it necessary to say something
by Way of *Introduction*, it
may not be improper, here,
to give the Reader a con-
cise Account of the Utility

of the following Sheets, by Way of *Pre-
lude*. They contain, *First*, Instructions for
the VOICE, VIOLIN, HARPSICHORD, GER-
MAN-FLUTE, COMMON-FLUTE, FRENCH-
HORN, HAUTBOY, BASSOON and BASS VI-
OLIN. *Secondly*, Two Hundred elegant *Eng-
lish* and *Italian* SONGS, CANTATAS and
DUETTS,

To the R E A D E R.

DUETTS, set to Music ; with the Bass and Symphonies to each ; proper for the *Harpsichord* or *Spinnet*, *Violin*, *German-Flute*, *Hautboy*, &c. *Thirdly*, A complete MUSICAL DICTIONARY, explaining all the foreign Words and Terms that occur in Musical Compositions : And, *Lastly*, Several Hundred favourite *English*, *Irish* and *Scots* SONGS, without the Music ; numbers of which were never before published.

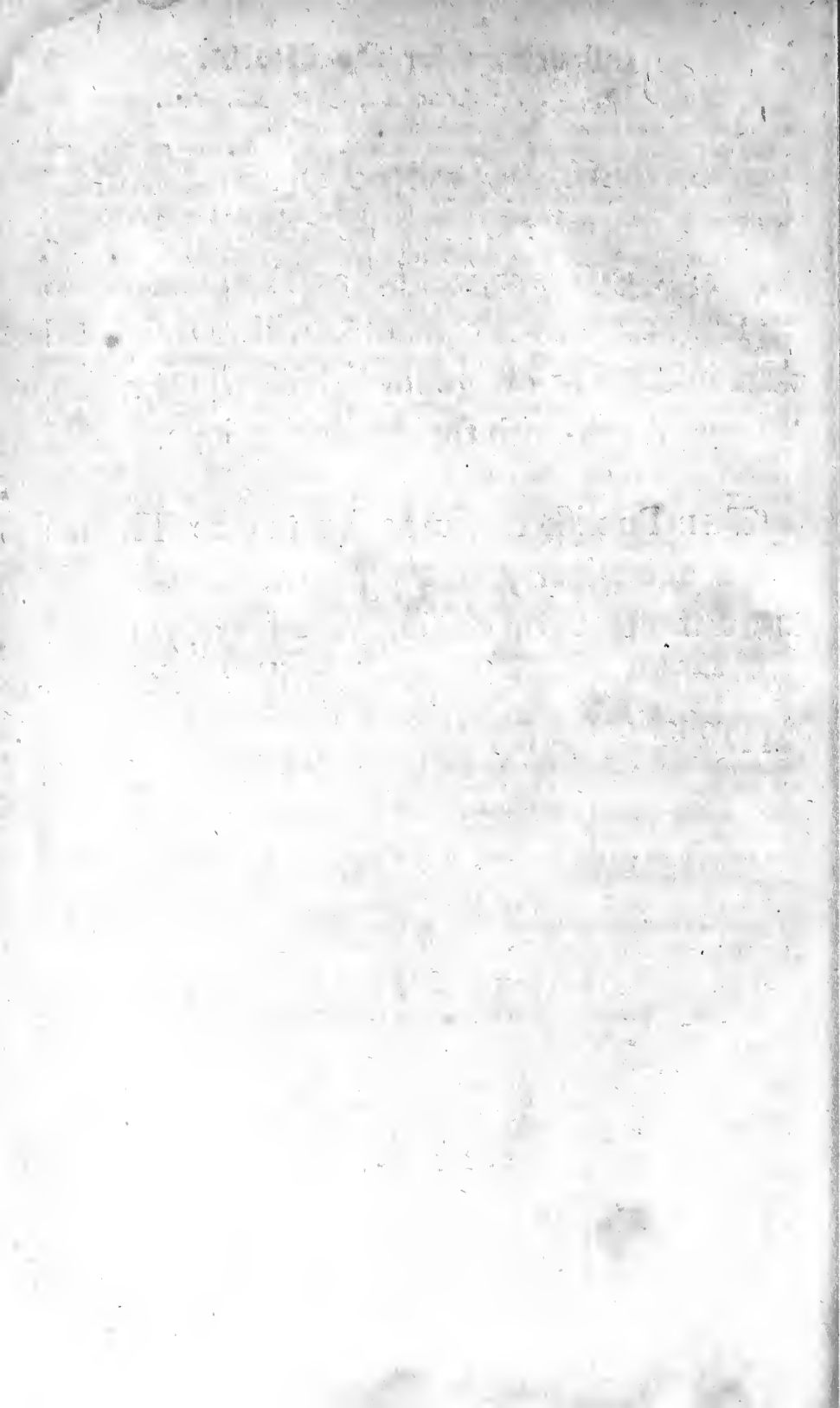
THE *Instructions* will be of great Service to such as chuse to learn Music, and have not the opportunity of a Master ; also to Masters themselves ; as they contain the easiest and best Methods now practised by the greatest Performers ; laid down in a plain and familiar Manner, and interspersed with Variety of proper *Examples*, *Lessons*, &c. The *Songs set to Music* will save the Expence of purchasing a number of Books for the sake of a few favourite Songs ; as Care has been taken to collect such as are generally esteemed. The
Musical

To the R E A D E R.

Musical Dictionary will be of use to Musicians in general : And the additional *Songs without the Tunes* will be an Amusement to those who are not acquainted with Music, and were inserted to oblige some such who favoured this Work with their Subscriptions.

THE Publisher returns his sincere Thanks to his Subscribers, assuring them he has done his utmost to make the Whole *useful* and *entertaining*, and hopes it will merit their Approbation.





moderately bear ; then put your Little Finger on the aforemention'd Mark, on the second String, and screw it higher or lower till it gives the same Sound (which is called an Unison) as the first String does when open : After that put your Little Finger on the third String, and, in the same Manner, cause it to give the same sound as the second String when open ; and lastly, put your Little Finger on the fourth String, and cause that to have the same sound as the third String open.

Directions for holding the VIOLIN, and playing the Gamut.

THE Violin must be rested just below the Collar-bone, turning the Right-hand side of it a little downwards, that the Bow need not be raised very high when the fourth String is to be struck. The Head of the Violin must be nearly horizontal with that Part which rests against the Breast, that the Hand may shift with Facility, without danger of dropping the Instrument. The Neck must rest between the Thumb and Finger of the Left Hand, a little lower than the top of the Neck, not gripping it hard, but so as you can move your Hand easily, to shift, &c ; and to find when your Hand is in the right position, that is neither too near the Nut nor too far from it, place your third Finger on the first String, and, striking that and the second String open together, cause them, by shifting the Finger higher or lower, to sound an Octave or distance of eight Notes, which you will soon be able to distinguish ; and so you may proceed to play the Notes of the Gamut : To which purpose it may be proper to observe that there are four Notes appertaining to the fourth String, or Bass, namely G, A, B and C.—G is to be play'd open ; A must be stopped with the first Finger, about an Inch and a half from the Nut ; B with the second Finger, about the same distance from the first, and C with the third Finger close to the second. The third String has also four Notes, which are D, E, F and G.—D is struck open ; E is to be stopped with the first Finger, about an Inch and a half from the Nut ; F with the second Finger close to the first, and G with the third Finger about an Inch and half from the second. The second String has likewise four Notes, A, B, C and D, and are stopped the same as the third String. The Treble, or first String, has usually five Notes appropriated thereto, which are E, F, G, A and B.—E is struck open ; F is stopped with the fore Finger near the Nut ; G with the second Finger about an Inch and half from the first ; A with the third Finger about the same distance from the second, and B with the little Finger the same distance from the third. It will be best to strike the first Note with a down Bow, the second with an up Bow, the third with a down Bow, &c. Hold your Bow fast between the Thumb and fore Finger of your Right Hand, about two Inches from the Nut, spreading the other Fingers out towards the bottom, so as to ballance and command the top ; and draw the Bow, across the Strings, exactly parallel to the Bridge.

Of FLATS and SHARPS, &c.

BEFORE we proceed any further it will be necessary to take Notice of the *Flats* and *Sharps*, which Characters, marked as in the Margin, are very essential to Music, and must be particularly regarded. If a *Flat* be placed before any Note it denotes that such Note (and all the following, in the same Bar, except mark'd to the contrary) must be sung or play'd half a Note lower than it's Natural Pitch. The *Sharp* is of a contrary Nature ; for whereas the *Flat* takes away a Semitone, or half a Note, from the Sound of the Note before which it is set, the *Sharp* adds a Semitone to whatever Note it is set before : For Example, if a *Flat* (or *Flats*) be fixt at the beginning of any of the five Lines, it not only affects every Note on such Line or Space, but also all the Notes of that Denomination thro' the whole Movement ; so if a *Flat* be fixed on the middle Line, which is B, all the B's (or Octaves) both above and below that Line must be play'd flat, except mark'd to the contrary

Flats. Sharps. Naturals.



Instructions for the Violin.

by a *Natural*. The same is likewise to be observed of the *Sharps*; so if a *Sharp* be fixed on the highest Line, at the Beginning, which is *F*, all the *F*'s are to be play'd sharp thro' the whole Piece, except a *Natural* be plac'd before them to denote the contrary. A *Natural* (which see in the Margin before) serves to reduce any Note, made flat or sharp by the governing *Flats* or *Sharps* placed at the Beginning, to it's primitive Sound, as it stands in the Gamut: For Instance, a *Flat* being placed on the Middle Line makes all the *B*'s flat, as aforesaid; but if the Composer should have a Mind to have some one, or more, of them sharp, then the *Natural* is set before such Notes, instead of a *Sharp*.

It will be proper here to subjoin the whole Scale of the Gamut, ascending, wherein all the Half Notes are delineated; and at the same Time shew with what Fingers they are to be stopped. Note, O signifies open, 1 the first, 2 the second, 3 the third, and 4 the fourth Finger; but where you find a Figure placed under a Note, and the same Figure under the next Note, it denotes that the same Finger must be stopped about half an Inch further than it was before.



If you cannot readily attain to stop in Tune, you may have recourse to the following Example, wherein the Strings of the Violin are represented, and divided into Frets, agreeable to the foregoing Scale of the Gamut.

The Nut.							
G	D	A	E				
Ab	E \flat	B \flat	F				
A	E	B	F \sharp				
B \flat	F	C	G				
B	F \sharp	C \sharp	G \sharp				
C	G	D	A				
C \sharp	G \sharp	E \flat	B \flat				
		B \sharp					
Open Notes.				First Finger.			
Ditto, forwarder.				Second Finger.			
Ditto, forwarder.				Third Finger.			
Ditto, forwarder.				Little Finger.			
Ditto, forwarder.				Ditto, forwarder.			

THE length of the Strings, between the Nut and the Bridge, must be about twelve Inches and a half; which is easily done by moving the Bridge as you see Occasion: This done, mark the cross Lines with a Pen and Ink on the Fingerboard of your Violin, at the same distances as in the above Example; then you have every Note, flat and sharp, as they are to be stopped, and by this Method will be soon able to stop pretty well in Tune.

Instructions for the Violin.

II

OF TIME.

Example of COMMON TIME.

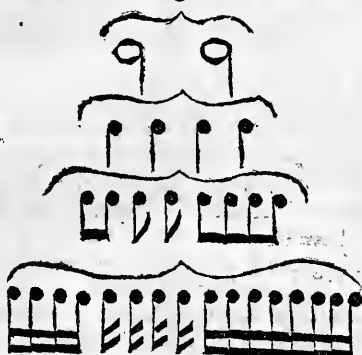
A Semibreve is equal,  in Length, to

Minims

Crotchets

Quavers

Semi-
Quavers



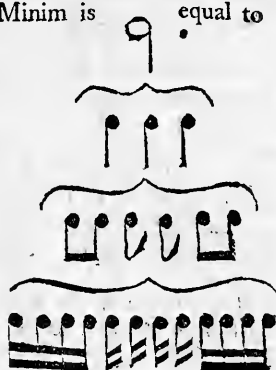
Example of TRIPLE TIME.

A Prickt Minim is equal to

Crotchets

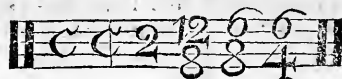
Quavers

Semi-
Quavers



THERE are two Sorts of Time, *Common* and *Triple*. *Common Time* is known by some of the following Marks or Characters. The first of these Marks denotes the slowest kind of Movement, and contains a Semibreve (or as many other Notes as are equal to it's length) in a Bar, and must be held as long as you can distinctly tell 1, 2, 3, 4. The second denotes a Movement somewhat faster than the former, and contains also a Semibreve in a Bar. The third denotes a brisk Movement, and contains but one Minim, or two Crotchets, &c. in a Bar.—This is called *Retortive Time*. The fourth Mark contains twelve Quavers (or Notes to their Value) in a Bar; the fifth six Quavers in a Bar, and the last six Crotchets in a Bar. These three last Characters are fixed to Jiggs, &c.

Marks of Common Time.



Triple Time is known by the following Characters; the first of which has three Minims in a Bar, and is the slowest Triple Time in use..

The second contains three Crotchets in a Bar, and is fixed to Minuets, and play'd quicker than the former.

The third contains three Quavers in a Bar, and is the quickest. The fourth contains nine Crotchets in a Bar; the last nine Quavers. These last are rarely made use of, and then to Jiggs.

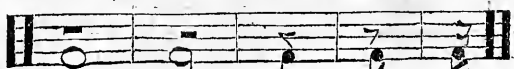
Marks of Triple Time.



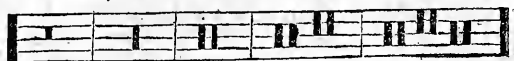
A POINT or Dot added to any Note, whether Minim, Crotchet, &c. makes it half as long again; and must always be put on the right Side of the Note, as in the following Example.

Example of RESTS.

Semibreve. Minim. Crotchet. Quaver. Semi-gr.



2 Bars. 4 Bars 8 Bars. 16 Bars. 24 Bars.



Note. A Semibreve Rest is a whole Bar, in any Time whatever.

Of

Instructions for the Violin.

OF BARS, CLIFFS, REPEATS, &c.

Single Bar. Double Bar. Repeats. Directs. Pause. Da Capo.



A SINGLE Bar serves to divide the Time according to it's different Measures, whether *Common* or *Triple*. A Double Bar serves to divide every Strain or Part of a Song or Lesson. A Direct is put at the end of a Stave, and serves to direct to the Place of the first Note in the next Stave. A Pause signifies that the Note over which it is placed must be held out somewhat longer than the usual Time.—The same Mark also denotes the End of a Tune. A Repeat signifies that such a Part of a Song or Lesson must be perform'd over again from the Note over (or before) which it is put. *Da Capo* signifies the Tune does not end there, but must be begun again, and play'd till you come to the Mark \frown mention'd above to denote the End of the Tune. The Cliffs, (which see in the Margin) at the beginning of Music, are to distinguish one Part from another, as the *Treble* from the *Bass*, and the *Bass* from the *Tenor*: The *Treble Cliff* is generally fixt on the lowest Line but one, which is called G; tho' sometimes you will find it placed on the lowest Line, in which Case the Music is to be play'd a Third higher; and is mostly done to save *Ledger Lines*. \frown *Ledger Lines* are all those above *Treble Cliff*. *Tenor*. *Bass Cliff*. or below the common Stave or five Lines. The *Tenor Cliff* is changeable, being sometimes fixed on one Line, sometimes on another; but on which Line soever it is fixt it is called C.—The *Tenor* is generally fixt on the Middle Line, and is play'd a Note lower than the *Bass*. The *Bass Cliff* is fixed on the fourth Line from the bottom, which is called F, and is play'd fix Notes lower than the *Treble*.



Example of the Principal GRACES on the Violin.

Beat. Open Shake. Apoggiatura. Swell. Staccatos. Slur.

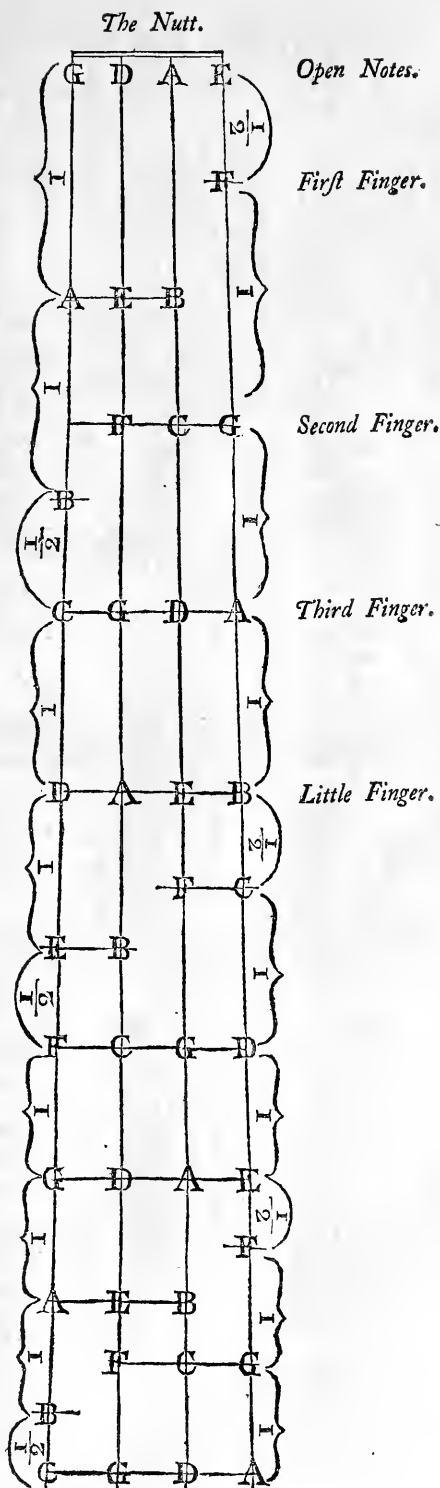


A BEAT proceeds from the Note below that Note on which it is made, and must be heard before the Note is struck with the Bow; as for Example, in playing B you must first touch A open, and then beat down B with your fore Finger. An *Open Shake* comes from the next Note above; thus when you shake B, the Grace is taken from C, which you must touch a little and then shake it off; but be sure to let the proper Note B be heard at last.—Begin the Shake slow at first, and encrease it by Degrees. *Apoggiatura*, or diminutive Notes, are exprest to sweeten or grace a Note, and must not be reckon'd in the Time. A *Swell* is done principally with the Bow. *Staccato*, marked with short perpendicular Strokes over the Notes, is an articulate or distinct Manner of Bowing; and when Dots are put over two or more Notes, with a curve Line drawn over them, it signifies that those Notes are all to be *staccato'd* with one Bow. A *Slur*, marked with a curve Line drawn over two or more Notes, is done with one Bow, instead of taking the Bow off and making separate Notes. The *Close Shake* cannot be described by Notes, as in the above Example. To perform it you must press the Finger strongly upon the String, and move the Wrist in and out slowly and equally: It may be made on any Note that is long enough to allow it. \frown There are several other Graces on the Violin, (See Mr. *Geminiani's Art of Playing on the Violin*, published in 1751, Price a Guinea) but as the Manner of performing them is difficult to describe, what is here said may be found sufficient, with proper Practice, to make a tolerable Performer.

A Representation of the Fingerboard of a Violin,

On which are marked all the TONES and SEMITONES within the Compaſs of that Inſtrument :

They are, according to the *Diatonic* Scale, Twenty-three in number, *viz.* Three Octaves and a Tone ; and in every Octave of the *Diatonic* Scale there are five Tones and two of the greater Semitones. The Learner ought to have the Fingerboard of his VIOLIN marked in the following Manner, which will greatly facilitate his ſtopping in Tune.



Examples of all the GRACES and Ornaments of Expression on the Violin.

They are, according to Mr. GEMINIANI, fourteen in Number, viz.

Trillo Semplice.

Trillo Composto.

Appoggiatura Superiore.

Appoggiatura Inferiore.

Trillo Composto.

Tratten. sopra la Nota.

Il simile.

Staccato.

Augmen. e Dimin. di Suono.

Tratten. sopra la Nota.

Piano.

Forte.

Anticipazione.

Separazione.

Tratten. sopra la Nota.

Separazione.

Mord.

Tremolo.

E X P L A N A T I O N

O F T H E

Foregoing GRACES and ORNAMENTS of EXPRESSION.

1. The Plain Shake.

TH E *Plain Shake* is proper for quick Movements ; and it may be made upon any Note, observing after it to pass immediately to the ensuing Note.

2. The Turned Shake.

TH E *Turned Shake* being made quick and long is fit to express Gaiety ; but if you make it short, and continue the length of the Note plain and soft, it may then express some of the more tender Passions.

3. The Superior Apogiatura.

TH E *Superior Apogiatura* is supposed to express Love, Affection, Pleasure, &c. It should be made pretty long, giving it more than half the length or time of the Note it belongs to, observing to swell the Sound by degrees, and towards the End to force the Bow a little : If it be made short, it will lose much of the aforesaid Qualities ; but will always have a pleasing Effect, and it may be added to any Note you will.

4. The Inferior Apogiatura.

TH E *Inferior Apogiatura* has the same Qualities with the preceding, except that it is much more confined, as it can only be made when the Melody rises the Interval of a Second or Third, observing to make a Beat on the following Note.

5. The Holding Note.

IT is necessary to use this often ; for were we to make Beats and Shakes continually, without sometimes suffering the pure Note to be heard, the Melody would be too much diversified.

6. The Staccato.

TH IS expresses Rest, taking Breath, or changing a Word ; and for this Reason Singers should be careful to take Breath in a Place where it may not interrupt the Sense. *Staccato* is a distinct, articulate Manner of Bowing.

7. and 8. Swelling and Softening the Sound.

TH ESE two Elements may be used after each other ; they produce great Beauty and Variety in the Melody, and, employ'd alternately, they are proper for any Expression or Measure.

9 and 10. Piano and Forte.

TH EY are both extremely necessary to express the Intention of the Melody ; and as all good Music should be composed in Imitation of a Discourse, these two Ornaments are designed to produce the same Effects that an Orator does by raising and falling his Voice.

11. Anticipation.

11. Anticipation.

ANTICIPATION was invented with a view to vary the Melody, without altering it's Intention. When it is made with a Beat or Shake, and swelling the Sound, it will have a greater Effect, especially if you observe to make use of it when the Melody rises or descends the Interval of a Second.

12. The Separation.

THE *Separation* is only designed to give a Variety to the Melody, and takes place most properly when the Note rises a Second or Third; as also when it descends a Second, and then it will not be amiss to add a Beat, and to swell the Note, and then make the *Apogiatura* to the following Note. By this Tenderness is express'd.

13. The Beat.

THIS is proper to express several Passions; as for Example, if it be perform'd with Strength, and continued long, it expresses Fury, Anger, Resolution, &c. If it be play'd less strong and shorter, it expresses Mirth, Satisfaction, &c. But if you play it quite soft, and swell the Note, it may then denote Horror, Fear, Grief, Lamentation, &c. By making it short and swelling the Note gently, it may express Affection and Pleasure.

14. The Close Shake.

THIS cannot possibly be described by Notes as in former Examples. To perform it, you must press the Finger strongly upon the String of the Instrument, and move the Wrist in and out slowly and equally, when it is long continued swelling the Sound by Degrees drawing the Bow nearer to the Bridge, and ending it very strong it may express Majesty, Dignity, &c. But making it shorter, lower and softer, it may denote Affliction, Fear, &c. and when it is made on short Notes, it only contributes to make their Sound more agreeable, and for this Reason it should be made use of as often as possible.

MEN of purblind Understandings, and half Ideas may perhaps ask, is it possible to give Meaning and Expression to Wood and Wire; or to bestow upon them the Power of raising and soothing the Passions of rational Beings? But whenever I hear such a Question put, whether for the Sake of Information, or to convey Ridicule, I shall make no Difficulty to answer in the Affirmative, and without searching over-deeply into the Cause, shall think it sufficient to appeal to the Effect. Even in common Speech a Difference of Tone gives the same Word a different Meaning. And with Regard to musical Performances, Experience has shewn that the Imagination of the Hearer is in general so much at the Disposal of the Master, that by the Help of Variations, Movements, Intervals and Modulation he may almost stamp what Impression on the Mind he pleases.

THESE extraordinary Emotions are indeed most easily excited when accompany'd with Words; and I would besides advise, as well the Composer as the Performer, who is ambitious to inspire his Audience, to be first inspired himself; which he cannot fail to be if he chuses a Work of Genius, if he makes himself thoroughly acquainted with all its Beauties; and if while his Imagination is warm and glowing he pours the same exalted Spirit into his own Performance.

Instructions for the Violin.

13

OF BOWING.

THO' 'tis difficult to lay down any certain Rule for Bowing, by reason no two Persons bow alike, nor would the same Master bow one Piece of Music twice the same Way, yet it may not be improper to observe, That at the beginning of many Lessons you will find an odd Note excluded from the others by the first Bar, which must always be struck with an up Bow, that the Bar may be begun with a down Bow; but that wretched Way of beginning every Bar with a down Bow, which was formerly taught, is now justly exploded, as it tended only to confine the Bow-hand and consequently cramp the Execution. The Bow must be drawn smooth and evenly from one end to the other, pressing it only with the fore Finger, more or less, on the Strings; and all long Notes should be begun soft, gradually swelled to the Middle, and from thence gradually soften'd to the end.

To play the Bass Part on the VIOLIN.

To know the Bass Cliff on the Violin is very useful, and easily attained by the help of the following Gamut, where in the upper Stave are the Notes in the Bass Cliff, and in the lower those Notes as they are play'd on the Violin: Only observe that in the Bass Part you will often meet with Notes lower than are marked in this Scale, which Notes are out of the Compass of the Violin, and so must be play'd the Octave above.

Gamut for the Bass on the VIOLIN.



Note, When the *Tenor Cliff* is found in the Bass Part it denotes that all the Notes following, till the Bass Cliff is again introduced, must be play'd a Fifth higher, which is easily done by skipping a String and playing them on the next higher.


Instructions for the German Flute.

Of the POSTURE of the Body, and Placing the Hands.

THE Body, sitting or standing, should be erect, the Head rather raised than inclined, and somewhat turn'd to the left Shoulder; the Hands high, without raising the Elbows or Shoulders; the left Wrist bent inwards, and the left Arm close to the Body. When standing stand firm, advancing the left Foot a little, and bearing the weight of the Body on the right Leg, without Constraint, and avoid all Motion of the Head or Body in beating Time. The Flute must be held between the Thumb and fore Finger of the left Hand, which must be uppermost; the first and second Fingers something more arched than the third; all the Fingers of the right Hand almost strait, the Thumb overagainst the fourth Hole or a little lower; the little Finger between the sixth Hole and the bottom Piece, and the Wrist bent a little inward. Keep the Flute almost strait, a little inclining to the lower Part.

Of.

Of FILLING the Flute

THO' some think this cannot be taught by Rules, yet the Description of a good Master, and Method, may facilitate the doing of it. Observe therefore the Lips are to be close, except just in the Middle, to give passage to the Wind, and must be contracted gently, even and smooth rather than pouting out. Place the Mouth-hole (the Flute resting on the under Lip) just opposite this Opening of the Lips, and blow moderately, (all the Holes open) turning the Flute outward or inward till you find the true Point.  Sitting before a Looking-Glass will be of some use. When the right Tone is found, place on the Fingers of the Left-Hand singly, blowing three or four Times to each Note to be sure of the true Tone; after that do the same with the right Hand. The first Note (*i. e.* all the Holes stopped) being difficult, 'twere best not to try at it till Practice has made the Flute easy to the Hand. When filling the Instrument is quite attained, consult the following Explanation of the Scale or Gamut.

An Explanation of the first SCALE of Natural Tones.

IN the upper Part of this Scale are the Notes placed on five parallel Lines, and distinguished by the Letters, D, E, F, &c. The *G-folreut Cliff*, which is placed at the Beginning of these five Lines and gives its Name to the Second, (on which 'tis placed) is most in use for Flute-Music: By this the Place of every other Note is found, according to it's Order on the Scale. The black Dots on the seven Lines below, representing the seven Holes on the Flute, shew the Holes on the Flute answering those Lines must be stopt, and those answering the white Ones open, to produce the Tone of the Note they stand under. This Scale contains the whole Compass of Notes on the German-Flute, whether Natural, Sharp, or Flat, and consists of two Octaves and some few Notes. The first Octave runs from the first Note to the Thirteenth; from that to the Twenty-first is the Second, which being stopped (except a few Notes) much like the first, the Manner of blowing only makes the Difference: The white Notes, or Minims, are Natural; the black Ones, or Crotchets, are Flats and Sharps. Beginners should first study only the Natural Notes. All the Holes (which ought) being perfectly stopt, blow gently for the lower Notes, growing stronger as they ascend, and strike every Note with the Tongue, as if the Syllable *tu* was pronounced.

THE Scale shews the first Note, D, is all the Holes stopp'd; the next, E, unstop the sixth Hole, as the white Dot on the sixth Line directs; so stop and open according to the black and white Dots for every other Note; only observe for F always to turn the Flute inwards (by inclining the Head a little) restoring it to it's former Position for G. If D is blown too strong it will be an Octave too high, yet it must be a little stronger than C, the Note before, as must each ascending Note be blown something stronger than the next before it: The Lips must be brought closer and the Tongue nearer for the high Notes: The Fingers must not be raised too high, and must fall plumb on the Holes. *N. B.* The seventh Hole is opened by pressing the Top of the Brass-Key with the little Finger. The second C being higher on some Flutes than others, lower it by turning the Flute outwards, or sound it as Note the Thirty-fifth in the Scale; but if it be too Flat, then raise it by stopping the third, fifth and sixth Holes, instead of the second, fourth, and fifth. All above the third E are forc'd Tones, and seldom used unless in Preludes. F in alt is made by stopping the first, second, fourth, and half the fifth, and opening the third, sixth and seventh Holes, blowing very sharp.—For the same Note sharp stop all but the second Hole. G is made by opening the first and third Holes. These are not to be depended on, therefore are not in the Scale; besides, the second G is high enough, till you are very perfect to that.

A Scale of all the Notes, and Half Notes, on the GERMAN FLUTE, MUSICALLY and TABULARLY.

The image displays a musical score for a German Flute scale, presented in two parts: a musical notation part and a tablature part.

Musical Notation: The top staff shows the scale in G major (one sharp, F#). The notes are: G (quarter), A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), F# (quarter), G (half). The key signature is one sharp (F#).

Tablature: The bottom staff shows the scale in G major (one sharp, F#). The notes are: G (quarter), A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), F# (quarter), G (half). The key signature is one sharp (F#).

Scale Labels: The scale is labeled with letters D, E, F, G, A, B, C, D, E, F, G, indicating the notes of the scale.

Measure Numbers: The musical notation part includes measure numbers 35, 39, 41, 45, 53, and 57, indicating the progression of the scale.



Of the FLATS and SHARPS, &c.

A FLAT placed before any Note makes it half a Tone lower, and a Sharp adds a Semitone, or half a Note, to whatever Note it is fixt before. The *Natural* is put to reduce Notes, made flat or sharp by the governing *Flats* or *Sharps* fixt at the beginning, to their proper Pitch, as they stand in the Gamut. See p. 9. When the *Natural* Notes are thoroughly conquer'd you may proceed to learn to open and stop the Flute for the two former (as they occur in Lessons or Tunes) according to the Scale for that Purpose; but as founding these well depends chiefly on the Management of the Flute, observe for E, G, and A sharp the Flute must be turn'd inwards; but for F, C, and E in *Altissimo*, outwards, as some Flutes must for D natural and sharp where those Notes are too low in the common Position. A diligent Perusal of the Scale will shew the Flats answer the Sharps in the same Octave very near; only observing a Flat to one Note is a Sharp to the next below it; thus for Example E Flat below is stopped the same Way as D Sharp, consequently the same Tone of the Flute is Flat to E, and Sharp to D the next Note below: So D Flat may be play'd like C Sharp, but 'tis better as the Scale directs.—B Flat like A Sharp, turning the Flute outwards. ☞ The seventh Hole must be open'd on some Flutes for this Note. A flat like G sharp, and G flat like F sharp, (but the Scale shews a better Way, by turning the Flute much in) and so thro' the other Octaves. C sharp, the lowest Note on the Flute, is not in the Scale, being stopped the same Way as D natural and lower'd the half Tone by turning the Flute.—'Tis shook upon D. The adjusting these Notes so exactly, by turning the Flute in and out, needs not be attempted till the Practitioner is perfect in stopping every Note, and then 'twill be necessary, the Instrument not being perfectly learn'd without it; but it will require some Practice. ☞ There is no Sharp between B and C, or E and F, they being but Half Notes themselves; so C natural must be play'd for B sharp, and F natural for E sharp.

Of CADENCES, SHAKES, SOFTENINGS, &c.

A SHAKE is the agitating or mixing two Sounds, the space of a Note, or half a Note asunder, by an equal continued Motion of the Finger, according to the length of the Note shook, much quicker than the ticking of a Watch, beginning with the upper and ending with the lower Note, the Finger on, tonguing only the first: Thus D, the first Shake in the Scale, is begun by opening the sixth Hole to blow E, from whence the Shake is taken, and then shaking the Finger quick and evenly on the sixth Hole, only tonguing E, and concluded with the Finger on the sixth Hole: All other Shakes are perform'd the same Way, except C natural, (Note 11) which, as the Scale shews, is taken from the D above it, and shook with the fourth Finger, ending with it off.—This in *Alt*, Note 23, is very difficult, little used, and therefore soften'd, not shook, when met with; but the Scale shews one Way to perform it, by shaking the fourth and fifth and covering half the sixth Hole at the same time: Another is stopping for D as before, and shaking on the third and sixth Holes at once, ending with them off, as the black Dot before the white one in the Scale shews. The little Arch over or under any Notes, or the Dots in the Scale, is call'd a Slur, and signifies that the first of these Notes only must be tongued, and the rest follow in the same breath. In the Scale there is a little Curl to the Dot or Hole which must be shook on; but in Tunes a Shake is marked *t*, or *tr*, over the Note to be shook. The tipping the first Note with the Tongue is call'd a *Port-de-voix* or *Sigh*; is never marked, but must never be omitted. *Borrowed Shakes* are such as begin and end on different Holes; as D beginning (as the Scale shews) from E flat, by raising the Key, and ending from E natural, by shaking the sixth Finger, the Key down: So E natural, taken from F sharp, is begun by opening the fifth, sixth and seventh Holes, and ended by stopping the fifth and seventh and shaking on the fourth. Observe that tho' E flat and D sharp are stopped alike they are shaken differently, the

the first being taken from F natural a whole Note, and the second from E natural half a Note distant. There is the same difference in all other Notes of the same kind : Thus F sharp, taken from G sharp, is begun with the Flute turned inwards, and ended with turning it outwards : Others begin and end quite contrarily, all Shakes being adjusted by the Notes they begin and end with. Shakes are seldom practised on any Note above B in Alt, 23. A *Cadence* is a Shake at the End of a Tune, not confined to Time. A *Double Cadence* is a Shake follow'd by two Semiquavers flurr'd or tipp'd. The *Accent* is a Sound borrow'd from the end of a Note to give a greater Expression ; as in the following Example.

*Accents.**Double Cadences.*

Tu, tu, tu, tu, tu, tu tu tu tu tu.

Tu tu, tu tu tu, ru tu.

A BEAT is made the same as a Shake, only begun from the lower Note and ended with the upper, the Finger off except on D. The *Softening*, or lesser Shake, is begun and ended the same as the Beat, only it is made on a Hole distant from the Note, or on the edge of the same ; thus G natural may be soften'd either on the edge of the fourth Hole, (which Hole open produces G) or full on the fifth, a Hole further from it.

Of Performing the BEATS and SOFTENINGS.

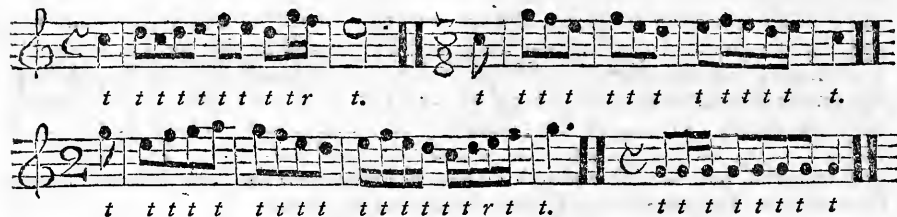
D NATURAL, the first Note, is softened by shaking the Flute, and has no Beat, the Fingers being all employ'd to form the Note. D sharp and E flat are softened the same Way, and beat on the Key, ending with it on. E natural is softened on the Edge of the sixth Hole, and beat full on the same. F sharp and natural are the same on the fifth ; G natural on the fourth, or softened full on the fifth. G sharp and A flat are softened on the Edge of the third Hole, and beat full on the third Hole. A natural may be softened full on the fourth. A sharp, or B flat, softened and beat full on the sixth, unless preceded by a *Port-de-voix*, for then it must be beat on the second. B natural is softened full on the third, and beat full on the second. C natural is softened full on the fourth, beat on that and the fifth at the same time ; but if preceded by a *Port-de-voix* on the first. C sharp, or D flat, is softened on the second Hole, and beat on the first. D natural is softened on the second full, and, when play'd in a natural Key, beat on the fourth ; but when you play in a Key where C is sharp, on the second and third at once, both Softening and Beat beginning and ending with the Finger on. The same for D sharp, or E flat, which are softened on the first Hole : But D sharp beat on the second and third, the first open ; and E flat on the Key, as was shewn above. B flat (all between the last Note and this agreeing with their Octaves) is soften'd on the edge of, and beat full on the fourth, unless following a *Port-de-voix*, then it is beat on the second. C natural may be softened and beat either on the third or sixth, and if after a *Port-de-voix* on the first. D natural and D sharp, or E flat, are softened and beat like their Octaves ; but E flat may be beat on the fifth and sixth Holes at once, keeping the fourth and seventh open 'till the Beat is finish'd. E natural is softened on the Edge of the third Hole, and beat full on the same. Notes higher than these are very uncertain, and therefore omitted ; nor can all these be depended on, neither ought they to be too hastily attempted. 'Tis scarce possible to lay down any Rule to shew on what Notes these Graces may, or may not, be made ; but, in general, long Notes, as Semibreves, Minims and pointed Crotchets are softened ; and Crotchets and Quavers, in light Movements and where they pass equally, are beat : But the best Method of teaching the Ear (which in this Case is the best Judge) what Notes these Graces most agree with, is to play only, for some time, such

18 Instructions for the German Flute.

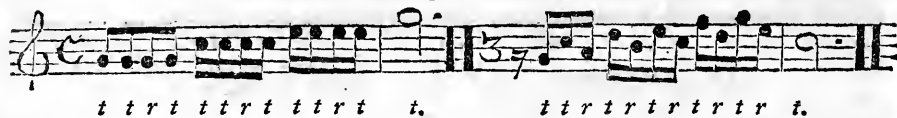
IN Triple and Jigg Time of $\frac{6}{8}$ *ru* is used for the Note following a Quaver which ascends or descends but one Note. The following is an Example.



IN Movements where Quavers are held like Crotchets, and Semiquavers like Quavers, the first must be play'd equally, (*tu* pronounced to them all) and the latter pointed; and to them *ru* is used, as directed before for the Quavers, whether they stand on one Line or skip. The same Rule stands for $\frac{5}{8}$, $\frac{12}{8}$ and $\frac{9}{8}$.

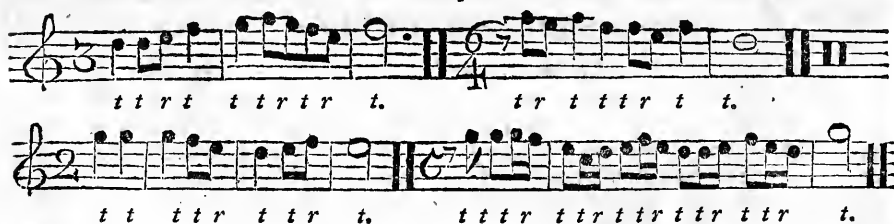


THESE Rules admit of a few Exceptions, in some Cases, as in the following Examples.

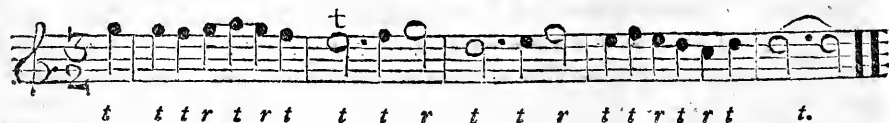


WHEN two Quavers are mixed with Crotchets, or two Semiquavers with Quavers, *tu ru* are pronounced to the two first of each; but as this is chiefly done for a greater Sweetening the Ear must be consulted, and that Way used which is most agreeable, without any regard to these Rules, the ranging of Notes, or difference of Movements; only *ru* should not be pronounced on a Shake, or two Notes together.

Examples.



IN double Triple Time, or $\frac{3}{2}$, Minims are held but as Crotchets, and Crotchets as Quavers; therefore Crotchets must be pointed according to the Rule before you for Quavers, and *ru* is always used on Minims following a Crotchet, when they rise or fall but one Note; as in the Example next following.



SLURRING

Instructions for the German Flute. 19

SLURRING is when two or more Notes are passed over with one Tip, which is marked by a curve Line over or under the Heads of Notes.



THE little Notes following, which denote the *Port-de-voix* and *Slide*, are a tipping with the Tongue, anticipated by one Note below that on which 'tis made.—The *Slide* is taken a Note above, and is never practised but in descending to a Third. They are never reckon'd into the Time.

Port-de-voix.

Slides.



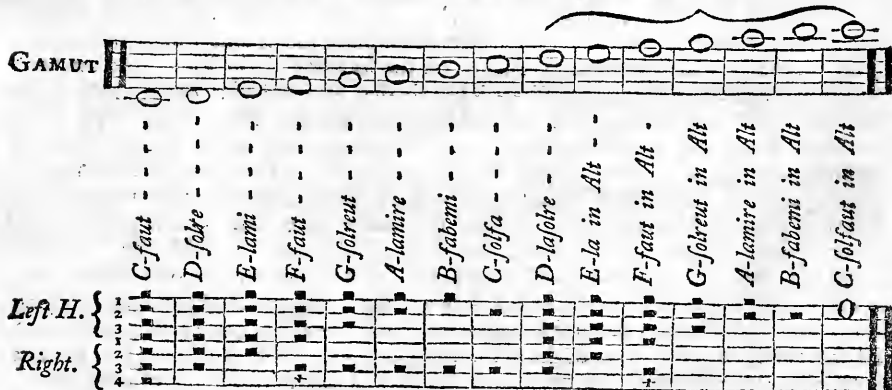
Observe, THAT the Tonguing is soft on the *German Flute*, more distinct on the *Flute-a-bec* or *Common Flute*, and very strong on the *Hautboy*.

FOR TRANSPOSITION, &c. See p. 6.

Instructions for the Hautboy.

THE HAUTOY is a very fine Instrument, and when well performed is equal, if not preferable, in Tone, to the *German Flute*. 'Tis Pity it is not practised more, being particularly oblig'd in Overtures, &c.

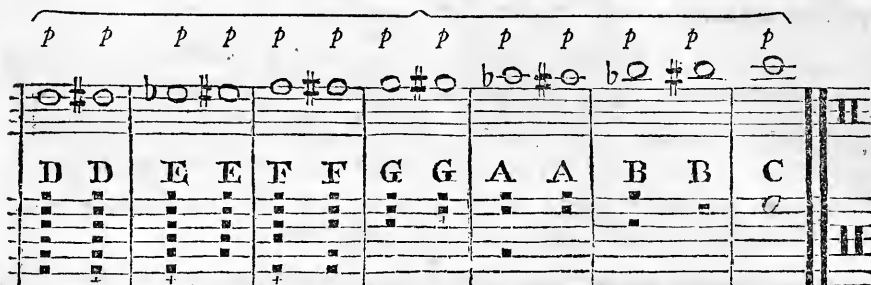
A SCALE of the Plain Notes on the HAUTOY.



HAVING perused the above Scale, or Gamut, and taken particular Notice of every Note, and of the Line or Space on which it stands, so that you can readily tell it's Name and know how to touch it on your Instrument in any other Place or Lesson, you may then have Recourse to the following General Scale of all the Notes, flat and sharp, and by taking Care to place your Fingers as the Dots direct you may with Ease attain to play them.

Instructions for the Hautboy.

A SCALE of all the Notes, flat and sharp, on the HAUTBOY.



WHERE you meet with a Cross placed on the third Line it shews that you must stop but one of those two Holes that are cover'd with the third Finger of your Left Hand, but let that be the Hole which is next your Hand. Observe that where this Mark [p] is put over the Notes in the Scale, which begin at *D-folre* and so on all the Notes in Alt, you must press the Reed almost close between your Lips, and blow stronger than you did before, and the higher you go continue blowing stronger.

The Manner of holding the HAUTBOY, and playing the Notes.

PLACE your Left Hand uppermost, and your Right Hand below ; and let the fore Finger of your Left Hand cover the first Hole, the second Finger the second Hole, and the third Finger the next two Holes : In like Manner the fore Finger of your Right Hand must stop the next two Holes, then place the second Finger of the same Hand on the next Hole, the third Finger on the lowest Hole in View, and the little Finger will command the biggest Brass Key, so that by pressing it down pretty hard it will cover the lowest Hole. Thus all the Holes of your Pipe being stoppt, blow something strong and you will distinctly hear *C-faut*, which is the lowest Note on the Hautboy. *D-folre* is the second Note, and to sound that you must lift up the Little Finger of your Right Hand. For *E-lami*, the third Note, take up the third Finger of your Right Hand. For *F-faut*, the fourth Note, take up the second Finger and put down the third Finger of your Right Hand, together with the little Finger of the same Hand on the small Brass Key. For *G-folreut*, the fifth Note, take up the little Finger, with the second and first Finger of your Right Hand. For *A-lamire*, the sixth Note, you must keep the first and second Fingers of your Left Hand and the third Finger of your Right Hand close stoppt. For *B-fabemi*, the seventh Note, stop the fore Finger of your Left Hand and the third Finger of your Right. For *C-folaut*, the eighth Note, stop only the second Finger of your Left Hand and the third of your Right. For *D-folre*, the ninth Note, stop all, only keep the Little Finger off the Brass Key, and press the Reed between your Lips almost close together, and blow stronger than you did before, whereupon you will hear a sound the distance of a Note above the former ; but it ought to be observed that in all the following Notes which are above this *C*, the Reed must be kept pressed between your Lips, as you did for the preceding Note ; and the higher you go still continue blowing

ing something stronger. To sound *E-la in alt*, the tenth Note, take up the third Finger of your Right Hand.—Forget not to order the Reed according to the former Direction. For *F-faut in alt*, the eleventh Note, take up the second Finger of your Right Hand and set down the third Finger of the same Hand, placing the little Finger on the small Brass Key. For *G-solreut in alt*, the twelfth Note, take up all the Fingers of your Right Hand, and stop all those of your Left. *A-lamire in alt*, the thirteenth Note, is sounded by stopping only the first and second Fingers of your Left Hand. *B-fabemi in alt*, the fourteenth Note, is sounded by stopping the second Finger of your Left Hand. *C-faut in alt*, the fifteenth or highest Note, is sounded by keeping all the Fingers open.

UNDER the first Scale of Notes, before delineated, I have described seven Lines, signifying the seven Fingers, and the Dots marked on them are to shew which Fingers must be stoppt and which not; but on the lowest Line you will sometimes find a Cross, which denotes that your little Finger must be set on the lesser Brass Key, which lifts that off from the Hole. Again, when a Dot is placed on the lower Line you must put your little Finger on the large Key, until it beats that down to cover the Hole. Observe likewise, when this Mark [p] is put over any Note the Reed is to be pressed close together and blown stronger, as before directed.

OF FLATS, and SHARPS, &c.

A FLAT placed before any Note makes it half a Tone lower, and a Sharp adds a Semitone, or half a Note, to whatever Note it is fixt before. The *Natural* serves to reduce Notes made flat or sharp by the governing Flats or Sharps to their proper Pitch, as they stand in the Gamut—They are marked as in the Margin. For a further Explanation see Instructions for the Violin, p. 9.

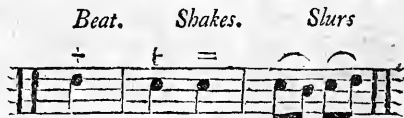


OF TIME, &c.

THERE are two Sorts of Time, *Common* and *Triple*. *Common Time* contains one Semibreve, two Minims, four Crotchets, &c. in a Bar. *Triple Time* contains three Minims, three Crotchets, &c. in a Bar. See p. 11.

Example of all the GRACES on the HAUTBOY.

A BEAT proceeds from the Note below that on which it is made, which must be just touch'd before the other is play'd; as for Example, in playing D you must just touch C, by beating down the large Brass Key with your Little Finger. A *Shake*, marked either of the Ways as in the Example, comes from the next Note above; thus when you shake C the Grace is taken from D, which you must first touch and then shake it off, but be sure to let the proper Note C be heard at last. A *Shur* is a curve Line, drawn over or under the Heads of two or more Notes, and signifies that all those Notes are to be sounded in one Breath.



FOR the greater Satisfaction and Encouragement of the Practitioner I have subjoin'd the following Scale, wherein all the Notes and Half Notes and the Beats and Shakes on each are delineated, and the proper Fingering described. Observe that on whatever Line this Mark of a Beat [+] is placed it denotes that the Finger answering thereto must be just beat down and lifted up again. The rest will be easily understood.

A SCALE

Instructions for the Hautboy.

A SCALE of the BEATS, SHAKES, &c. on the HAUTOBOY.

The scale consists of 24 measures, organized into four groups of six measures each, corresponding to the four staves. The notes and their articulations are as follows:

- Staff 1 (Measures 1-6):** C shake, D beat, D shake, D sharp beat, D sharp shake, E flat beat.
- Staff 2 (Measures 7-12):** E flat shake, E nat. beat, E nat. shake, F beat, F shake, F sharp beat.
- Staff 3 (Measures 13-18):** F sharp shake, G beat, G shake, G sharp beat, G sharp shake, A flat beat.
- Staff 4 (Measures 19-24):** A flat shake, A nat. beat, A nat. shake, B flat beat, B flat shake, B nat. beat.

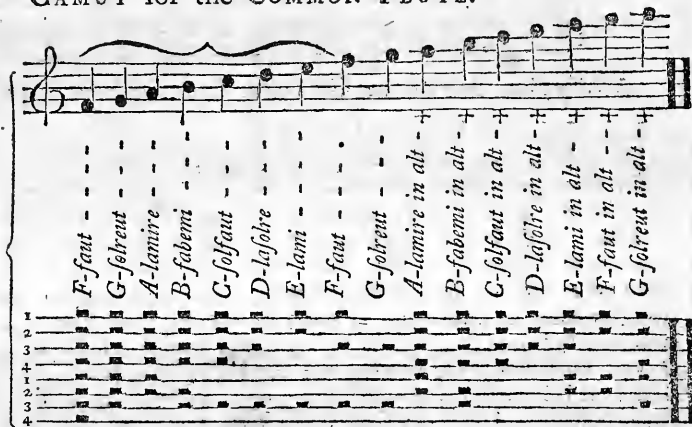
The notes continue in a chromatic scale from B nat. beat to C beat, then C shake, and finally F sharp shake, though the labels for the final measures (C beat, C shake, F sharp shake) are partially obscured or cut off in the original image.

Instructions for the Flute.

THE first Thing necessary to be learn'd in order to play the **FLUTE A BEC** or **COMMON FLUTE**, is, as well in this as all other Instruments, the Scale of the **GAMUT**, as follows.

GAMUT for the COMMON FLUTE.

SCALE
of the
PLAINNOTES.



☞ THOSE Notes which have this Mark [+] under, are pinch'd Notes.

THE eight Lines represent the eight Holes on the Flute. The first or uppermost Line is for the under Hole, where the Thumb of the Left Hand is placed ; the second Line for the first Finger ; the third Line for the second Finger, and the fourth Line for the third Finger. The Fingers of the Left Hand being thus fixed, proceed to stop the rest of the Holes with the Right Hand, viz. The fifth Line for the first Finger ; the sixth Line for the second Finger ; the seventh Line for the third Finger, and the eighth Line for the Little Finger. All the Holes being thus close stopped, blow gently, and you'll sound the lowest Note, which is *F-faut* ; then observe to take off the Fingers gradually as you ascend ; and observe that where no Dots are the Holes must be open. Observe also that the pinch'd Notes, mark'd [+], must be perform'd by stopping but half the Hole, and pinching it with the end of your Thumb, by which means those Notes sound an Octave, or eight Notes, higher than they would if the Hole was quite stop't.

OF FLATS and SHARPS, TIME, &c.

A **FLAT** being placed before any Note denotes it to be play'd half a Note lower than it's natural Pitch. The *Sharp* is of a different Nature ; for whereas the *Flat* takes away a Semitone, the *Sharp* adds a Semitone to whatsoever Note it is set before. There is another Character called a *Natural*, the quality of which is to reduce any Note made flat or sharp by the governing Flats or Sharps to it's primitive Sound as it stands in the Gamut. See a full Explanation, in p. 9.

THERE are two sorts of Time, *Common* and *Triple*, which are distinguish'd by the Moods or Characters in the Margin. The first is a slow Movement, the second a little faster, and the third a brisk Movement. In the *Triple Time* the first Mood denotes a slow Movement, the second somewhat faster, and the third a brisk Movement. For a further Explanation of which see p. 11.

Common Time.

Triple Time.



Instructions for the Flute.

A SCALE of the NOTES both Flat and Sharp.

Examp.

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

An Explanation of the GRACES, shewing how to perform them.

THE Marks and Rules for Gracing are, a *Close Shake*, marked thus [*t*, or *tr*]; an *Open Shake*, *Beat* or *Sweetening* thus [+]; the *Double Shake*, which is only on G in alt, thus [*∥*], and a *Slur* thus [*~* or *—*]. A *Slur* denotes that the Notes under or over it must be play'd in one Breath, striking the first of them only with your Tongue. A *Close Shake* must be play'd from the Note or Half Note immediately above; for Example, if you would shake on F in alt first found G in alt, then shake your Thumb, in the same Breath, on it's proper Hole, concluding with it on. An *Open Shake* or *Sweetening* is made by shaking your Finger over half the Hole immediately below the Note to be sweeten'd, ending with it off; as thus to sweeten D you must found D, shaking the third Finger of your Left Hand over the half Hole next below, keeping your Finger up: In short, after a *Close Shake* keep your Finger down, and after an *Open Shake* keep it up. F and G in alt are both to be sweeten'd with the fore Finger of your Left Hand.—B flat, both in alt and below, with the middle Finger of your Right Hand.—B natural with the fore Finger of your Right Hand.—E flat with the middle Finger of your Left Hand; and all the other as marked in the Scale above. The *Double Shake* is to be perform'd thus: Place the fore and middle Fingers of your Right Hand, and the middle and third Fingers of your Left Hand on their proper Holes, blow pretty strong, and 'twill found A in alt; then shake the third Finger of your Left Hand on it's proper Hole, concluding with that and all the other Fingers up except the middle Finger of your Left Hand and lowest but one of your Right. When E is to be close shook, where F is sharp, first found F sharp, and in the same Breath take off the middle Finger of the Left Hand, shaking the Thumb on it's proper Hole. There are two other Shakes, F sharp, in a Tune where G is sharp, and G in alt in a Tune where A is flat; the former is perform'd by sounding G sharp as directed in the Scale of Flats and Sharps above, only taking off the middle Finger of your left Hand, it not altering the Tone in the last; then shake the middle Finger of your Right Hand full upon it's Hole, concluding with it up, and 'twill give the same Sound as if your F sharp was stopped with the proper Fingers.—The latter is thus; place your Fingers as directed in the Double Shake, only adding the third Finger of your Right Hand on it's proper Hole; blow, then shake the fore and middle Fingers of your Right Hand together, full upon their Holes, ending with them and the third Finger of your Left Hand up. All descending long Notes must be close shook, and ascending long Notes sweeten'd. Slur down to a third descending Crotchet. If two third descending Crotchets come together, shake the first and slur to the next. If two Crotchets happen together in one Key, sigh the first and found the second plain. A Sigh divides a Crotchet into a prickt Quaver and Semiquaver, slur'd; the prickt Quaver to be on it's proper Key, and the Semiquaver on the Note or Half Note just above; so you must play two Crotchets on F as in the Example annexed. If three Crotchets come together, in one Key, beat the first, sigh the second and play the

Example.



third

third plain. If three Crotchets gradually descend, beat the first, shake on the second, and play the third plain : If three gradually ascend, sigh the first, double-relish the second and play the last plain, provided the Movement be slow enough to allow the dividing your Crotchet. A *Double Relish* divides a Crotchet into a Quaver and Semiquavers, slurr'd ; the Quaver to be shook on it's proper Key, the first Semiquaver on the Note or Half Note just below, and the latter Semiquaver on the Key with the Quaver. A Crotchet on D is double-relished as in the Example.

Example.



Flat Notes are generally play'd from the half Note below, and Sharp Notes from the half Note above ; but if the Flats are in a sharp Tune, or the Sharps in a flat one, the Rule is without exception. G sharp and A flat are stopt alike, yet their Difference is easily distinguished in playing ; for when you play G sharp you first found A in alt, and in the same Breath slur down to your G sharp ; but when you play A flat you must first found G in alt, and in the same Breath slur up to your A flat. ¶ This may be an Example for playing all other Flats and Sharps

For TRANSPOSITION, See p. 6, 7.

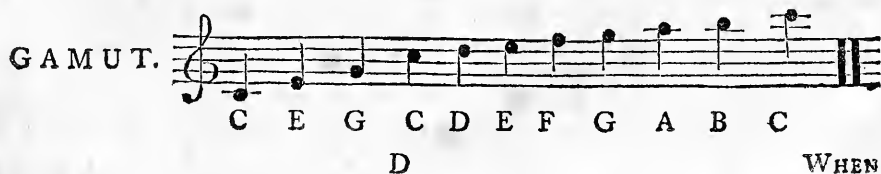
Instructions for the French Horn.

THE FRENCH HORN is a noble Instrument, and has a fine Effect in a Concert, as well as in the Field and on the Water. This Instrument may be learn'd, by the following Rules, with a very little Practice to what is requisite for the VIOLIN and several others of greater Extent.



IN the first Place you must procure such a Mouth-piece as may be most convenient for your Lips : If your Lips be thick your Mouth-piece must be pretty broad, but if thin something smaller. Next, you must procure such a Horn as is most proper for a Beginner : There are several Sizes, and different Pitches, as G, F, E, D and C ; but most Masters allow a D Horn to be the best to begin upon. After having provided a good Horn and Mouth-piece you are to proceed to the ensuing Examples ; by the Help of which, and Application, you may be able to blow the Horn pretty well in a short Time, without the Help of a Master.

Of placing the Mouth-piece, blowing the Notes, &c.

PLACE the Mouth-piece about the centre of your Lips, and contract them so that you may have a Command of your Tongue, and that the Wind may pass with the greater force. Take not too much of the upper, nor too much of the under Lip. Blow with a smooth Breath, with your Lips a little open for the lowest Note, which is C : But as the Horn is not so perfect as most Instruments, the Notes do not move so gradually. But to proceed, After having express'd C, sound E with a little Pinch of the under Lip ; then sound G, C, D, E, F, G, A, B and C, or higher if the Wind will admit ; but this being the ordinary Compass of the Horn it may suffice. Observe as the Notes rise to pinch the Lips, and likewise express each Note with the Tip of the Tongue ; and draw in your Cheeks, that you may have a greater Command of the Instrument. Then have Recourse to the Gamut, as follows.



WHEN you know the foregoing Notes readily, and can sound them well, you may proceed to the ensuing Examples and Lessons ; but first it will be necessary to be acquainted with Time, which is of two Sorts, *Common* and *Triple* ; of which see a full Explanation in Page 31.

☞ WHERE you meet with Notes that are flurr'd, [thus  or thus ] they must be express'd after a jirking Manner ; and observe to sound the four Minims at the End in one Breath, and jirk the two last only. The following are Examples.



Ton nah ton nah ton nah ton nah ton nah ton nah ton nah



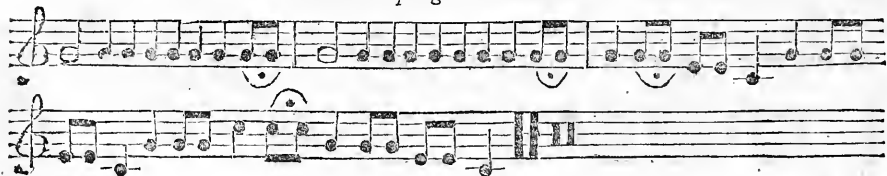
ton nah ton nah. Ton ton non ton ton non non non nah.

THE HUNTING NOTES.

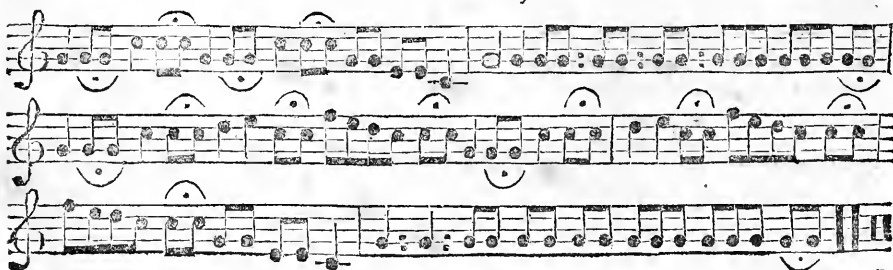
The Call in the Morning.



The Uncoupling the Hounds.



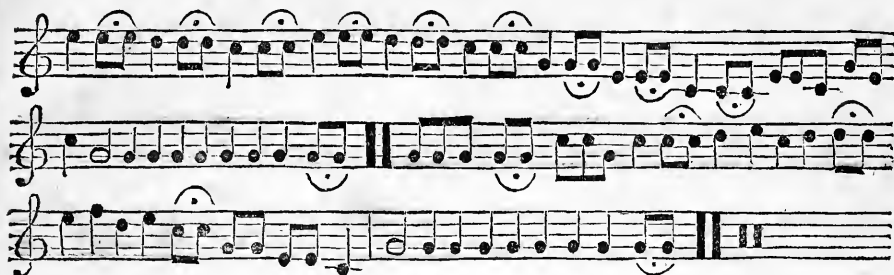
The Hark Away.



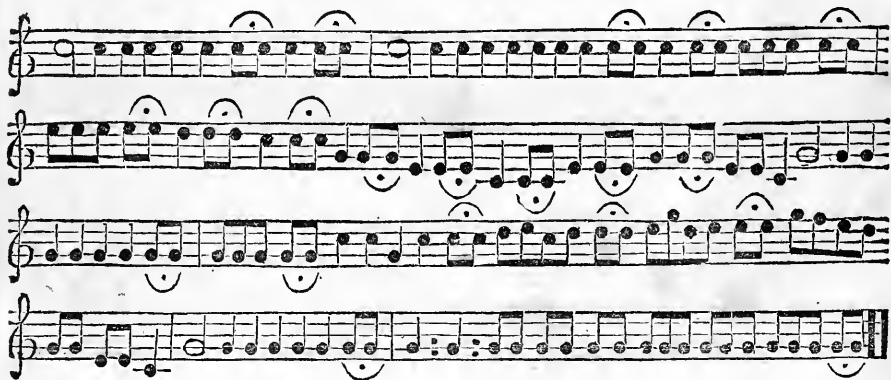
The Running.



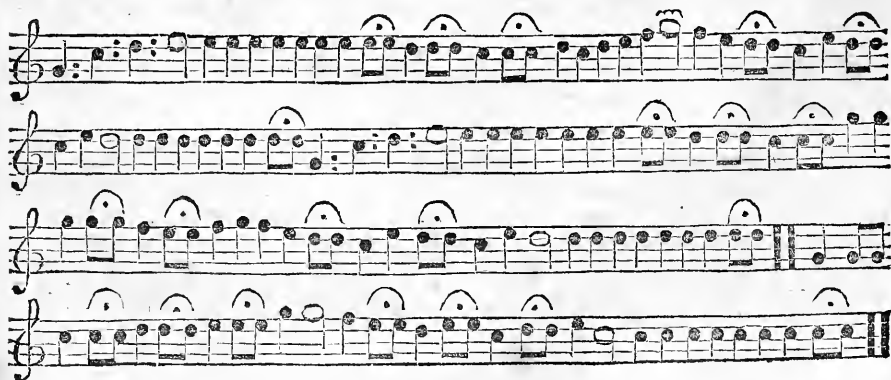
Cherish when the Hounds are in full Cry.



The Breaking Cover.

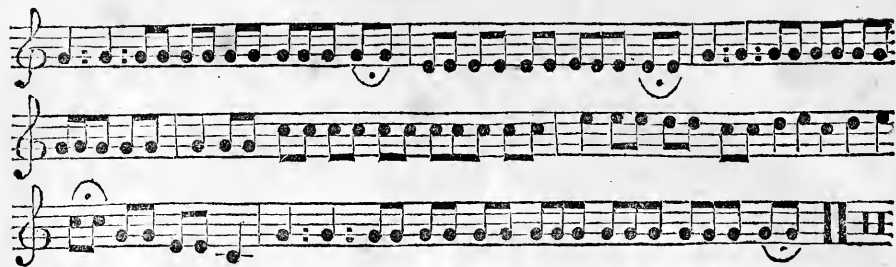


The View.

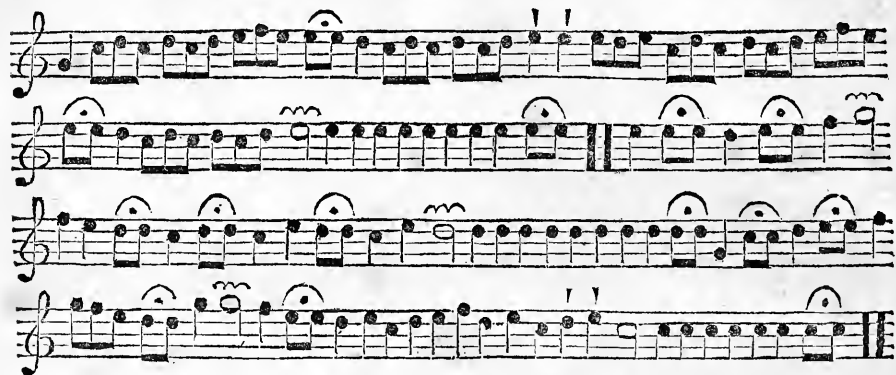


28 Instructions for the French Horn.

The Fault, or Call Back.



The Soil.



The Death of a Stag, or any other Game.



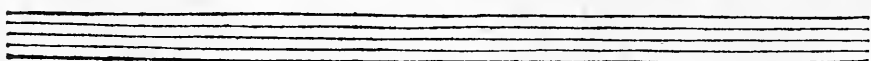
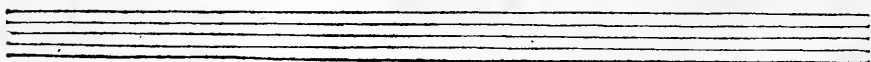
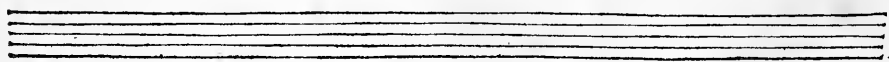
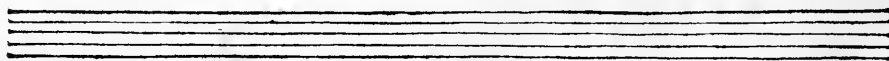
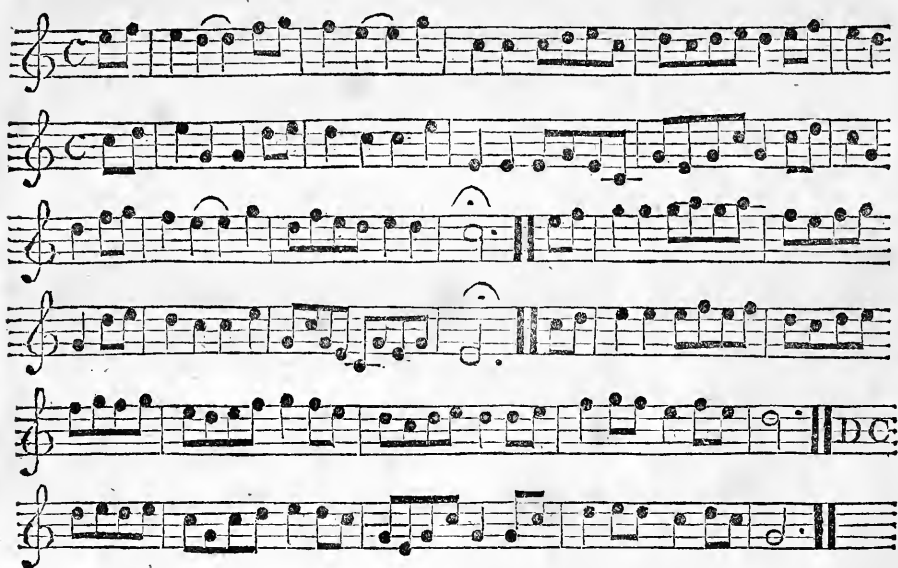
Instructions for the French Horn.

29

The Retreat from the Field.



The Huntsman's March.



The:

Instructions for the Harpsichord, &c.

BEFORE you can attain to play the HARPSICHOORD, ORGAN, or SPINET, you must learn the Gamut, or Scale of MUSIC, by Heart ; with the Names of the Notes, and what Lines and Spaces they stand on. In order to which you must know that all Lessons for these Instruments are prick'd on two Staves, each consisting of five Lines. The first, or highest Staff contains the *Treble* ; and the second, or lowest, the *Bass*. But for the better Understanding your Notes, and to what Keys of your Instrument they refer, be pleas'd to observe the foregoing Scheme ; in which there are thirty-six white Keys, and twenty-five black Keys (somewhat shorter than the others) placed between them, which serve for *Flats* and *Sharps* ; for Example, the short black Key between G and A serves both for G sharp and A flat ; as does that between A and B for A sharp and B flat ; therefore if any Note has a Sharp set before it you must touch the short Key above it, and if there be a Flat touch the short Key below it, and so on with all the inward Keys, which are Flats to the Plain Keys above and Sharps to the Plain Keys below them. Between B and C, and E and F, there is no short Key, because their Intervals are naturally but a Half Note.

Of TIME, or the Length of Notes, BARS, RESTS, &c.

THERE are six Sorts of Notes now in Use, which are a Semibreve, a Minim, a Crotchet, a Quaver, a Semiquaver and a Demisemiquaver. Their Proportions to each other are these ; a Semibreve as long as two Minims, four Crotchets, eight Quavers, &c. See the following Example.

A Semibreve.

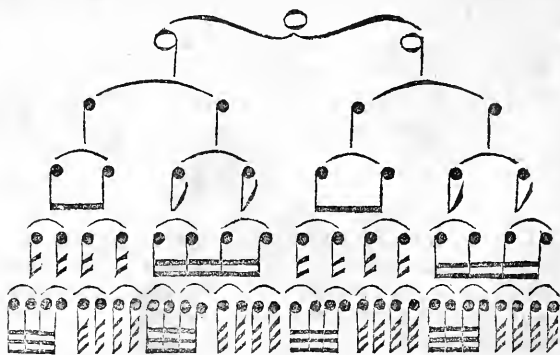
Two Minims.

Four Crotchets.

Eight Quavers.

Sixteen Semiquavers.

Thirty-two Demisemiquavers.



THERE are two Sorts of Time, *Common* and *Triple*. *Common Time* is known by some of the following Marks or Characters. The first of these Marks, or Moods, denotes the slowest kind of Movement, and contains a Semibreve (or as many other Notes as are equal to it's length) in a Bar, and must be held as long as you can distinctly tell 1, 2, 3, 4. The second denotes a Movement somewhat faster than the former, and contains also a Semibreve in a Bar. The third denotes a brisk Movement, and contains but one Minim, or two Crotchets, &c. in a Bar—This is call'd *Retortive Time*. The fourth Mark contains twelve Quavers (or Notes to their Value) in a Bar ; the fifth six Quavers in a Bar, and the last six Crotchets in a Bar. These three last Characters are fix'd to Jiggs, &c.

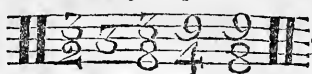
Marks of Common Time.



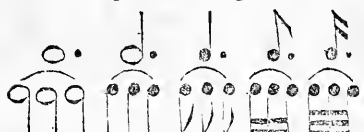
Triple

Triple Time is known by the following Characters ; the first of which has three Minims in a Bar, and is the slowest Triple Time in use. The second contains three Crotchets in a Bar, and is fixed to Minuets, and play'd quicker than the former. The third contains three Quavers in a Bar, and is the quickest. The fourth Mark contains nine Crotchets in a Bar ; the last nine Quavers. These last are rarely made use of, and then to Jiggs.

Marks of Triple Time.



A POINT or Dot added to any Note, whether Minim, Crotchet, &c. makes it half as long again ; and must always be put on the Right Side of the Note ; as in the Example following.



Example of RESTS.

Semibreve. Minim. Crotchet. Quaver. Semiqu.



2 Bars. 4 Bars. 8 Bars. 16 Bars. 24 Bars.



Note. A Semibreve Rest is a whole Bar, in any Time whatever.

Single Bar. Double Bar.

Repeats.

Directs. Pause, or Close. Da Capo.



A SINGLE Bar serves to divide the Time according to it's different Measures, whether *Common* or *Triple*. A *Double Bar* serves to divide every Strain or Part of a Song or Lesson. A *Repeat* signifies that such a Part of a Song or Lesson must be perform'd over again from the Note over (or before) which it is set. A *Direct* is put at the end of a Stave, and serves to direct to the Place of the first Note in the next Stave. A *Pause* signifies that the Note over which it is placed must be held out somewhat longer than the usual Time.—The same Mark also denotes the End of a Tune. *DC*, or *Da Capo*, signifies that the Tune does not end there, but must be begun again, and play'd till you come to the Mark \cap mention'd before to denote the End of the Tune.

OF FLATS, SHARPS, and NATURALS.

THESE Characters, marked as in the Margin, are very significant in Music, and must be particularly regarded. If a *Flat* be placed before any Note it signifies that such Note (and all the following Notes in the same Bar, except mark'd to the contrary) must be play'd half a Tone lower than it's natural Pitch. The *Sharp* is of a contrary Nature ; for whereas the *Flat* takes away a Semitone, or half Note, from the Sound of the Note before which it is set, the *Sharp* adds a Semitone to whatever Note it is set before : For Example, if a *Flat* (or *Flats*) be fixed at the beginning of any of the five Lines, it not only affects every Note on such Line, or Space, but also all the Notes of that Denomination thro' the whole Movement ; so if a *Flat* be fixed on the Middle Line, B, all the B's (or Octaves) both above and below that Line must be play'd flat, except mark'd to the contrary by a *Natural*. The same is also to be observed of the *Sharp* ; so if a *Sharp* be fixed on the highest Line, F, all the F's are to be play'd sharp thro' the whole Tune, except a *Natural* be plac'd before some of them to denote the contrary. A *Natural* serves to reduce any Note, made flat or sharp by the Governing *Flats* or *Sharps* fixt at the Beginning, to it's primitive Sound,

Flats Sharps: Naturals.



Instructions for the Harpsichord, &c. 33

Sound, as it stands in the Gamut : For Instance, a Flat being placed on B makes all the B's flat, as aforesaid ; but if the Composer should have a Mind to have some one, or more, of them sharp, then the *Natural* is set before such Notes.

Of the GRACES on the HARPSICHORD or SPINNET.

Shake. Explain'd. Beat. Expl. Forefall. Expl. Backfall



<i>Expl.</i>	<i>Plain Note & Shake Expl.</i>	<i>Turn.</i>	<i>Expl.</i>	<i>Shake turn'd.</i>	<i>Expl.</i>
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☞ Shake from the Note above, and beat from the Note, or Halfnote, below.

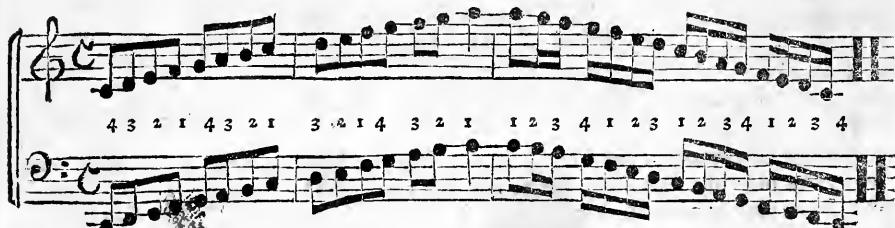
Of FINGERING the HARPSICHORD, &c.

THO' there is no certain Rule for Fingering, yet the following Preludes, if well observed, may be a great Help towards putting the Beginner in the true Method.

* * In Fingering, the Thumb is call'd the first Finger, and so on to the Little Finger, which is the fifth.

A Prelude for Fingering.

1 2 3 4 1 2 3 4 2 3 4 1 2 3 4 4 3 2 1 4 3 2 1 3 2 1 4 3 2 1

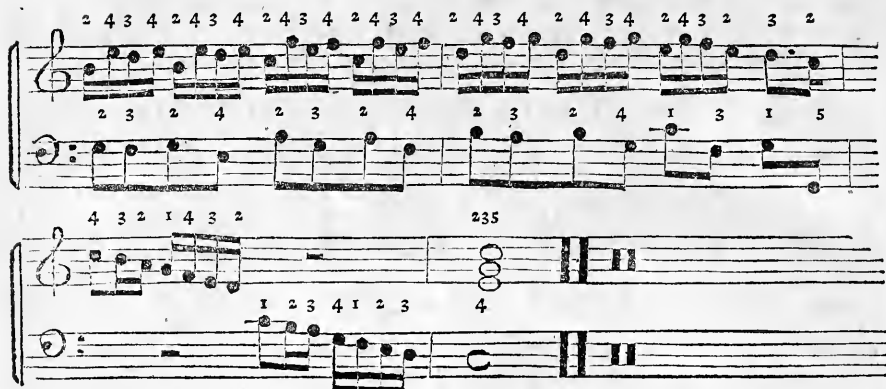


Another Prelude for Fingering.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1



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RULES for attaining to play a THOROUGH BASS.

MUSIC consists of *Concords* and *Discords*. *Concords* are either *perfect* or *imperfect*: The Perfect Concords are the 5th and 8th; the Imperfect Concords the 3d, 4th and 6th. *Discords* are the 2d, the Tritone or sharp 4th, the flat 5th, the 7th and the 9th.—Tho' the 2d and the 9th are the same Thing, yet their Accompaniments are very different. *Common Chords* are the 3d, 5th and 8th. There are two sorts of Thirds and Sixes, viz. flat and sharp; a flat Third contains four Semitones, or Half Notes, and a sharp Third five. A flat Sixth contains nine Semitones, and a sharp Sixth ten.

Concords.

Discords.

Example.



Common Chords are to be play'd on any Note where nothing is marked, except when you play in a sharp Key the 3d and 7th above the Key naturally require a 6th; but if you play in a flat Key then a 6th is required to the 2d and 7th above the Key, unless mark'd otherwise. All Keys are either flat or sharp; not by what Flats or Sharps are set at the beginning of a Tune, but by the Third above the Key; for Example, if in the Third above the Key-Note there be two whole Tones it is a Sharp Key, but if only a Tone and Half it is a Flat Key. Two Fifths or two Octaves are never allow'd in playing a Thorough-Bass, nor in Composition; therefore the best Way is to move by contrary Motion. All extraordinary sharp Notes naturally require Sixes, unless mark'd to the contrary. All natural sharp Notes require flat Thirds, and all natural flat Notes require sharp Thirds. B, E and A are naturally sharp in an Open Key, and F, C and G are naturally flat.

Of Common Chords and Natural Sixes.

Example.



A SHARP or Flat put under or over any Note signifies that a sharp or flat Third must be play'd to that Note.

If a natural flat Sixth be required to any Note, you may play either two Thirds and one Sixth, or one Third and two Sixes ; but if the Sixth be sharp the best Way is to play 3d, 6th and 8th.

Example.



WHEN you see the 2d and 4th joined together they are to be accompanied with the 6th. ☞ The 2d is only used when the Bass is a Driving Note.

Example.



THE 2d and sharp 4th are likewise accompanied with a Sixth. This Passage also happens when the Bass is a Driving Note.

Example.



THE 2d is accompanied with the 5th and 9th.

Example.



THE 3d and 4th joined together may be accompanied either with a 7th or with a sharp 6th. This Passage seldom happens but when the Bass ascends by Degrees.

Example.



THE flat 5th and 6th joined together must be accompanied with a 3d. Here, if you think fit, you may add the Octave. ☞ The natural 5th and 6th joined together are accompanied the same Way.

Example.



THE extreme sharp 2d and 4th must be accompanied with a 7th. This Passage is seldom used but in order to a Cadence.

Example.

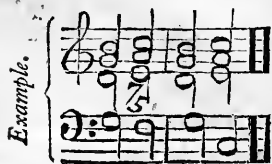


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THE 6th and 4th joined together are accompanied two different Ways : If the Bass descends by Degrees, they are accompanied with a 2d ; but if it lies still, or moves by Intervals, with an 8th.



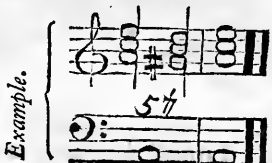
THE 7th and 5th joined together are accompanied with the 3d. This Passage is often used before a Cadence.



THE extreme flat 7th and flat 5th, joined together, which are never used but to the Note before a Cadence, require a 3d to accompany them.



THE sharp 7th, when the Bass lies still, must be accompanied with the 2d and 4th. This seldom or never happens in a sharp Key.



THE 9th resolved into an 8th must be accompanied with a 3d and 5th.



THE 4th resolved into a 3d is always accompanied with a 5th and 8th.



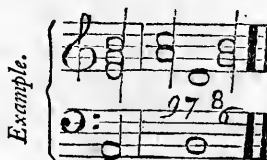
THE 7th resolved into a 6th may be accompanied with a 3d and 5th : But you must drop the 5th when you touch the 6th.



THE 9th and 4th joined together are accompanied with the 5th, and resolved into the 8th and 3d.



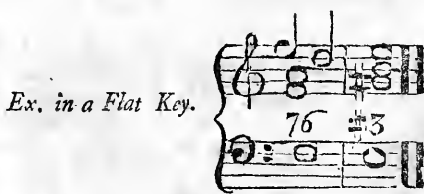
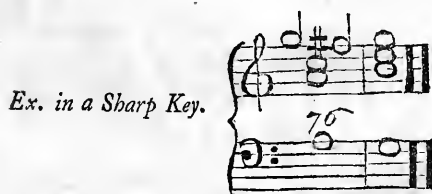
THE 9th and 7th joined together must be accompanied with the 3d, and resolved into the 6th and 8th.



THERE are three Sorts of CADENCES, or Ways of preparing for a Close ; which are, the *Common Cadence*, the *6th and 4th Cadence* and the *Great Cadence*. The first and third of these are most properly used in Common Time, and the other in Triple Time ; yet the *Common Cadence* is very often used in Triple Time.



THERE is another Cadence, called the 7th and 6th Cadence, which is nothing else but the 7th resolved into a 6th, and from thence into an 8th. This Cadence is never used before a final Close, unless it be in *Adagios* or any other Sort of Slow Movement. 'Tis used both in a sharp and in a flat Key.



OBSERVE, in the first of these Examples, that the 7th descends but a Half Note into the sharp 6th ; whereas in the other Example it descends a whole Note into the sharp 6th. Observe also, in the first Example, that the Bass descends a Whole Note ; whereas in the second it descends but a Half Note.

Of DISCORDS, and how many Ways they are Prepared and Resolved.

BEFORE you can play a good Thorough Bass you must know these three Things, with respect to *Discords* ; first, how to *prepare* them ; secondly, how to *accompany* them ; and thirdly, how they are *resolved* : In order to which observe the following Rules.

THE 2d is always used when the Bass is a Driving Note, and in that Case if it be prepared by a 3d or 8th it must be resolved into a 3d, the Bass descending a Whole Note or a Half Note.

THE extreme sharp 2d must be prepared by a sharp 3d, and resolved into a sharp 3d or a 6th.

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THE 4th, when joined with the 3d, is prepared by a 5th, and resolved into a 3d, the Bass ascending by Degrees.

THE natural 4th and sharp 4th, when joined with a 2d, may be prepared by a 3d or 5th, and resolved into a 6th; the Bass descending one Note.

THE sharp 4th may also be prepared by a 4th or 6th, and resolved into a 6th.

THE natural 4th, when joined with the 5th or 6th, may be prepared by a 3d, 5th, 6th, or 8th, and resolved into a 3d; but that in order to a Close.

THE flat 5th, when joined with a 6th, may be prepared by a 3d, 4th, or 5th, and resolved into a 3d.

THE natural 5th, if joined with a 6th, may be prepared by a 3d, 6th, or 8th, and resolved into a 3d, when in order to a Cadence.

THE 7th may be prepared by a 3d, 5th, 6th, or 7th, and resolved into a 3d or 6th; sometimes from a 7th to a 5th, before a Cadence: It may also be prepared by an 8th, and resolved into a 6th. Moreover, it must be prepared by an 8th when it is resolved into a 3d, at a Close.

WHEN the Bass lies still the sharp 7th may be prepared by an 8th and resolved into an 8th again, which is generally in a Flat Key.

THE 9th may be prepared by a 3d, 5th, 6th, or 8th, and resolved into an 8th, the Bass lying still; but if the Bass should rise a 3d, then it is resolved into a 6th; but if the Bass falls a 3d, then it is resolved into a 3d.

THE 9th, if joined with the 7th, may be prepared by a 3d or 5th, and resolved into an 8th; and the 7th into a 6th.

THE 9th and 4th joined together are best prepared by the 3d and 5th, and resolved into an 8th and 3d.

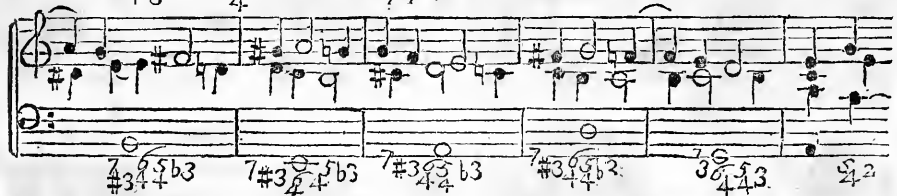
HERE follow several EXAMPLES, wherein these *Discords* are promiscuously used, as Occasion requires.

EXAMPLES in a Flat Key.

The musical examples consist of three systems, each with a treble and bass staff. The key signature has one flat (B-flat). The first system shows a progression starting with a 3rd and 5th, resolving to a 3rd and 6th, then a 3rd and 8th. The second system shows a progression starting with a 3rd and 5th, resolving to a 3rd and 6th, then a 3rd and 8th. The third system shows a progression starting with a 3rd and 5th, resolving to a 3rd and 6th, then a 3rd and 8th. The notation includes various accidentals and fingerings to illustrate the resolutions described in the text.



EXAMPLES in a Sharp Key.



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Some EXAMPLES, shewing what may be done when the Bass descends by Degrees.

In a quick Movement the *Natural Way* is to play Sixes.

The *Natural* and *Artificial Way*.



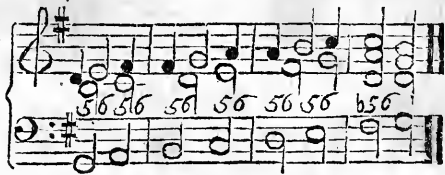
The *Common Way*.



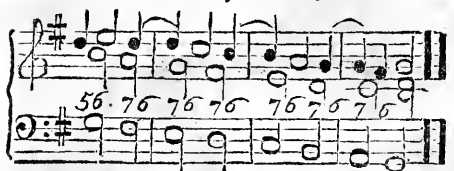
When the Bass ascends by Degrees.



The *Artificial Way*.



When the Bass ascends by Degrees.



FOR the better rememb'ring all sorts of Chords, and what Chords they make to any other Notes, observe that a Common Chord to any Note makes a 2d, 4th and 7th to the second above it; or a 3d, 6th and 8th to the third above it; or a 2d, 5th and 7th to the fourth above it; or a 4th, 6th and 8th, to the fifth above it; or a 3d, 5th and 7th, to the 6th above it; or a 2d, 4th and 6th, to the seventh above it. In like Manner observe what any other Chord to any Note makes to the 2d, 3d, 4th, &c. to any Note.

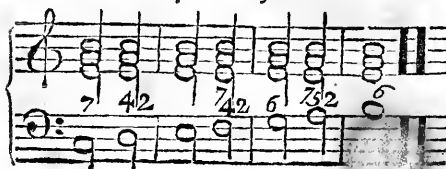
Example.



The 2d and 4th to any Note.



The 7th to any Note.



The 4th and 6th to any Note.



Instructions for the Harpsichord, &c.

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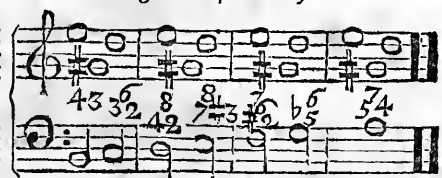
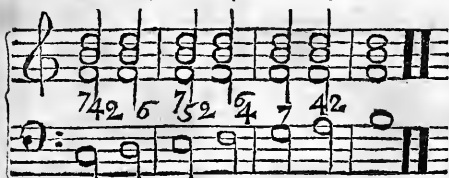
The 2d, 5th and 7th, to any Note.

The 6th to any Note.



The 2d, 4th and 7th, to any Note.

The 3d and 4th to any Note.



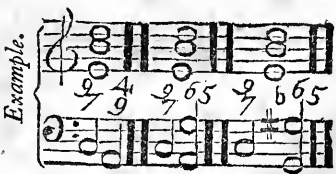
A SHARP Seventh, marked where the Bass lies still, makes a 3d, sharp 6th and 8th to the Note above it; and a 5th, 7th and sharp 3d to the 4th below it, or 5th above it.



THE 9th and 4th to any Note is the perfect 5th 6th and 3d on the Whole Note below it, and flat 5th 6th and 3d on the Half Note below it; as also 3d, 7th and 9th to the 3d above it.



THE 9th and 7th to any Note is the 4th 5th and 9th to the 3d below it, and the perfect 5th, 6th and 3d, to the 5th above it; as also the flat 5th, 6th and 3d, to the extreme sharp 5th above it.



THE flat 5th and sharp 4th, the extreme sharp 2d and flat 3d, the extreme flat 7th and sharp 6th, the extreme flat 4th and sharp 3d, the extreme sharp 5th and flat 6th, upon any fretted Instrument, as the Harpsichord, Spinnet, &c. are the same Thing in Distance, yet they are distinguished as under.



plexed. To such, therefore, it may be necessary to observe, that, in all Passages founded on this Rule of the unprepared and transient Discords, the Harmony, which is *supposed* to follow the Discord, is always melted into the passing Note, and thence is called *Supposition*. To elucidate this Difficulty the following Example is laid down, with the Method also of figuring this kind of Division; by which it will appear that the Chord described by the Figure must be struck to the preceding Note thus marked

Example.

Division by
Supposition.

Fundamental
Bass.

OF TRANSPOSITION.

BEFORE you can Transpose from one Key into another, it is necessary to know all the Flats and Sharps naturally belonging to every Key, which are as follow.

Additional Flats and Sharps,
in Order.

THE Reason why I call Flats or Sharps first, second, third, &c. is, because B being the sharpest Note in the *Diatonic Scale*, E the next, and A the next, the first accidental Flat must be on B, the second on E, &c. The same holds good in respect to Sharps; for F being the flattest Note in the *Diatonic Scale*, C the next, and G the next, the first Sharp must be on F, &c. with ever so many Sharps or Flats.

Of the CLIFFS, and their several Removes.

THE next Things necessary to be observed are the *Cliffs*, and their several Removes; as follows.

F-faut Cliffs. C-solfaut Cliffs. G-solreut Cliffs.

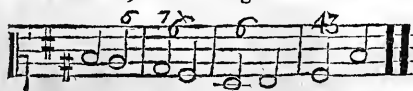
Example of the three-Cliffs.



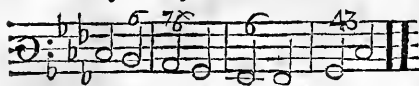
In a sharp Key, the Natural Key.



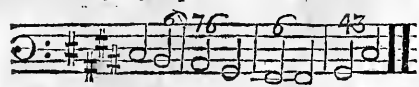
D, a Note higher.



E flat, a flat Third higher.



E, a sharp Third higher.



F, a Fourth higher.



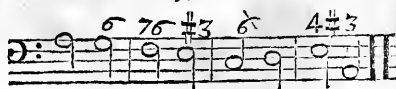
G, a Fifth higher.



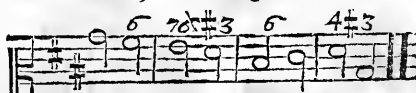
A, a flat Sixth higher.



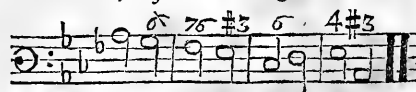
In a Flat Key, the Natural Key.



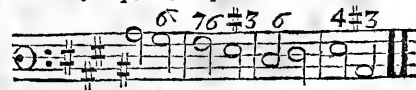
B, a Note higher.



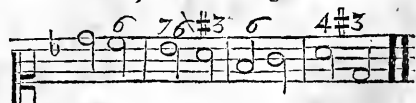
C, a flat Third higher.



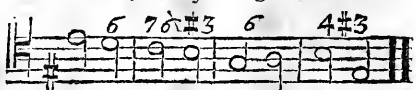
C sharp, a sharp Third higher.



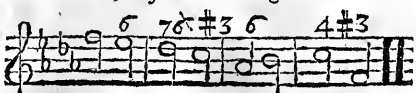
D, a Fourth higher.



E, a Fifth higher.



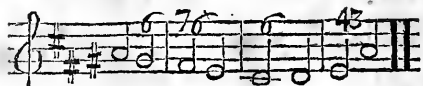
F, a flat Sixth higher.



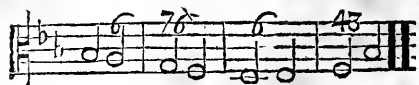
A, a sharp

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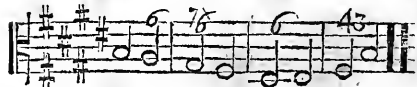
A, a sharp Sixth higher.



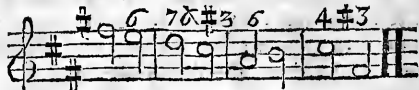
B flat, a flat Seventh higher.



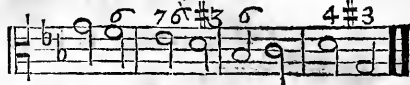
B sharp, a sharp Seventh higher.



F sharp, a sharp Sixth higher.



G natural, a flat Seventh higher.



G sharp, a sharp Seventh higher.



☞ You are here to observe what Flats or Sharps belong to every one of these Keys, and imagine the Cliff that puts you in the Key you have a Mind to play in ; thus you may, with a little Practice, transpose as you play, without altering either Lines or Spaces.

R U L E S for tuning the HARPSICHORD OR SPINET.

FIRST set your Instrument to Concert Pitch by a Pitch-Pipe, or Concert Flute, taking your Pitch from *C-solfaut*, as in the Scale following ; then tune your 8ths, 3ds and 5ths, as the Scale directs ; and when you have tuned the Middle, or as much as is set down in the Scale, the remainder, both above and below, must be tuned by Octaves.

The Pitch.

The Manner of Tuning.



OBSERVE that all *sharp Thirds* must be as *sharp* as the Ear will permit, and all *Fifths* as *flat* as the Ear will permit.

☞ Now and then, while you are Tuning, you may, by Way of Trial, touch Unison, Third and Fifth ; and afterwards Unison, Fourth and Sixth, as in the Example annexed.

Example.



The GAMUT or SCALE for the Bassoon.

The PLAIN Notes on the BASSOON.

Double B-mi
Dou. C-faut
Dou. D-folre
Dou. E-lami
Doub. F-faut
G-folreut
A-re
B-mi
C-faut
D-folre
E-lami
F-faut
G-folreut
A-lamire
B-fabemi
C-folfaut
D-lafolre
E-la
F-faut
D. G-folreut

1 2 3 4 5 6 7 8 9 10 11 12

These are pinch Notes.

Observe, That the Lines 1, 2, 3, 4, 5, 6, denote the three Holes in the small, or Treble, and the three Holes in the double or Bottom Piece of the Bassoon, and must be flopped with your six Fingers, the Left Hand uppermost. The 7th Line denotes the great Key on the Double Piece, and is to be flopped with the Little Finger of your Right Hand. The 8th Line denotes the little Key on the Double Piece, and is to be opened with the same Finger. The 9th Line denotes the Thumb Hole in the Double Piece. The 10th Line denotes the lowermost long Key on the Middle Piece, and is to be flopped with the Thumb of the Left Hand. The 11th Line denotes the Hole between the two long Keys in the Middle Piece, and is to be flopped also with the Thumb of the Left Hand. The 12th Line denotes the uppermost long Key, commonly called the *Double B-mi* Key, and is to be flopped also with the Thumb of the Left Hand.

Instructions for the Violoncello or Bass Violin.

THE VIOLONCELLO is an Instrument of great Service in Concert ; and as the Bass Part, in general, is not very difficult, a Person may soon perform. so as to be useful on the **BASS VIOLIN**. The first Thing necessary to be learnt is the Gamut, as under, which the Learner must get by Heart, so that he may readily know any Note, and how it is to be play'd, when he sees it in a Lesson, Concerto, &c.

The Gamut for the **BASS VIOLIN**.

4th String.				3d String.				2d String.				1st String.			
0	1	2	4	0	1	2	4	0	1	2	4	0	1	2	4
Double C-faut	Double D-folre	Double E-lami	Double F-faut	G-folreut	A-re	B-mi	C-faut	D-folre	E-lami	F-faut	G-folreut	A-lamire	B-fabemi	C-folfaut	D-la-folre

O signifies open, 1 the first Finger, 2 the 2d Finger, and 4 the Little Finger.

THE Bass is tuned by Fifths, like the Violin : Thus the fourth String open is CC, the third String G, the second String D, and the first String A, as in the Example. But if you cannot put your Instrument in Tune by the above Directions, you may do it by the same Method made

Example.

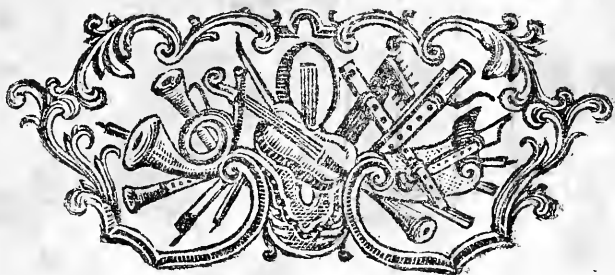
use of for the Violin, p. 8, by drawing a Line across the Fingerboard of your Bass, at the same distance from the Nut as the lowest Line in the following Example ; and so screwing the first String pretty tight, (*i. e.* to make it the same sound as the lowest *A-lamire* on a *German Flute*) put your second Finger on the second String, on the aforesaid lowest Line, and cause it to have the same sound as the first String open ; then put your second Finger in like manner on the third String, and cause it to sound like the second String open, and so on.

WHEN your Bass is in tune you may proceed to play the Gamut, observing that there are four Notes belonging to each String : Those of the 4th String are CC, DD, EE and FF ; CC is play'd open, DD is stopped with the first Finger, about three Inches from the Nut ; EE with the second, nearly the same distance from the first, and FF with the Little Finger, about an Inch and quarter from the second. Those of the third String are G, A, B and C ; G is open, A is stopped with the first Finger, B with the second, and C with the Little Finger, as on the 4th String. Those of the second String are D, E, F and G ; G is play'd open, E is stopped with

with the first Finger, about three Inches from the Nut ; F with the second, about an Inch and half from the first, and G with the Little Finger about two Inches and a quarter from the second. Those of the first are A, B, C and D ; A is open, B the first Finger, C the second, and D the third, stopped as on the second String. But, for the Learner's further Improvement, on the following Page is an Example wherein the Fingerboard of a Bass VIOLIN is represented, and divided into Tones and Semitones, according to the foregoing Directions, which will greatly facilitate the stopping in tune.

THE Bow must be drawn across the Strings parallel to the Bridge : But as both Bowing and Fingering is not only difficult to describe but also practised various Ways by different Performers, what has already been said will be found sufficient for an Introduction to playing this Instrument.

ONLY observe, further, That when the *Tenor Cliff* is found in the *Bass Part* it denotes, generally, that all the Notes following, till the *Bass Cliff* is again introduced, are to be play'd a fifth higher. For a particular Explanation of all the CLIFFS and their several Removes, TRANSPOSITION, &c. see p. 42. 43.



A Representation of the Fingerboard of a Violoncello or Bass Violin ;

On which are marked all the Tones and Semitones on that Instrument, necessary for a Beginner.

	CC	G	D	A	Open Notes.
	CC#	A \flat	E \flat	B \flat	
	DD	A	E	B	First Finger.
	EE \flat	B \flat	F	C	Second Finger.
	EE	B	F#	C#	
	FF	C	G	D	Little Finger.
	FF#	C#	G#	D#	
				E	

THE length of the Strings, from the Nut to the Bridge, must be about two Foot two Inches, which is easily done by moving the Bridge backward or forward : This done, measure the cross Lines of Frets with a pair of Compasses, and mark them with Pen and Ink on the Fingerboard of your Instrument, at the same distance as in the above Example ; then you have all the Notes necessary for a Beginner, and will soon be able to stop them pretty well in Tune.