

A

New Musical Grammar :  
OR, THE  
*Harmonical Spectator.*

CONTAINING

All the useful *Theoretical, Practical, and  
Technical* Parts of

M U S I C K.

Being a New and Correct

*INTRODUCTION*

TO

All the *Rudiments, Terms, and Characters,*

AND

*Composition* in all its Branches.

WITH

Several *Scales* for Musical *Instruments* ;

AND

Philosophical *Demonstrations,*

ON

**The Nature of Sound.**

Laid down in so concise and easy a Method, as  
to be understood by the meanest Practitioner,  
whether *Vocal* or *Instrumental*, by Way of  
*Question* and *Answer*. With variety of *Cuts*  
correctly engraved.

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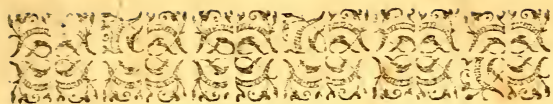
By WILLIAM TANSUR: *Musico Theorico.*  
Author of *The Universal Harmony, &c.*

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T H E

## P R E F A C E.

To all *Lovers of Musick.*

**M**USICK, the *Subject* of this *Dis-*  
*course*, is a *Science* of *Sound*; or  
 an *Art* that *Teaches* how to bring  
 all *Sounds* to the *Ear*, whether *Grave* or  
*Acute*; and consists of three *Parts*, i. e.  
*Tune*, *Time*, and *Concord*.

And as this *Art* was known in the *earliest*  
*Times*, so it ought now to have the *su-*  
*periority* of all others, as it is the most curious  
 and sublime; whether we consider it either in  
 its *Theory*, its *Practical*, or in its *Mechanick-*  
*Parts*.

The *Theoretick*, or *Mathematick-Part*, is  
 the *Grammar*, or *Natural Ground-Work*; and  
 greatly *Employs* the *Thought*, to find out  
 all the *Ratios* and *Proportions* of *Sounds*, in all  
 their curious *Branches*. This lies very deep in  
*Natural-Philosophy*, and requires great *Re-*  
*search* to unfold it, before such *Sounds* can be  
 model'd, to make *Harmony* compleat.

The *Practical-Part*, is the well *Disposing*  
 of.

of *Sounds*, which *compose* and *contrive* them into so many curious and pleasing Varieties; this proceeding from well taken *Concords*, and intervening *Discords*, &c. in a regular Composition.

The *Mechanic*, or *Active-Part*, is that which readily *performs*, and gives a Production of such *Sounds* to the *Ear* and *Understanding*; either from the soft *Modulation* of a natural *Voice*, or from the curious *Dexterity* of *Hand*, on an *Artificial Instrument*.

Many Years have I laboured in this *Divine Science*, under the Denomination of a *Master of Musick*, and have been acknowledged as such by my *Pupils*; when, alas! I knew, and acknowledged at the same Time, that I fell a great Way short of it.

Any *Person* that is qualified for such a *Title*, must not only be a *Grammarian*, but also a *Master of Letters* and *Languages*, in order to unfold what is lock'd up in the *Closets* of the *Learned*.—He must be an *Arithmetitian*, and able to explain *Numbers*, and even the *Mysteries* of *Algebra*; and also a *Geometrician*, to give in great Variety, the *Original* of *Intervals*, *Consonant*, and *Disonant*; by the *Mechanical Division* of a *Monochord*.—He must be a *Poet*, to conform his *Thoughts* and *Words* to the *Laws* of precise *Numbers*; and *Distinguish* the *Euphony* of *Vowels* and *Syllables*, &c.—He must be a *Mechanick*, in order to know the exquisite *Structure* of all *Instruments*, whether *Wind*, *stringed*, or *Pulsatile*. A *Metallist*, to explore or find out the different *Con-*  
temperations



' temperations of *Grave* and *Acute Toned Met-*  
 ' *als*, for casting *Bells* for *Chimes*, &c. — He  
 ' must be an *Anatomist*, to shew the Manner, and  
 ' Organs of the Sense of *Hearing*. — An *Harmo-*  
 ' *nian*, to lay down the *Demonstrative Rules* for  
 ' *Composing*, &c. and he must be so far a *Magi-*  
 ' *cian*, as to excite Wonder, by bringing into  
 ' Practice all the admirable *Secrets* of *Musick* :  
 ' Such as *Sympathies*, and *Antipathies* between  
 ' *Concords* and *Discords*; Together with the  
 ' Artifice of *Tubes*, for the strengthening and  
 ' continuing of weak *Remote Sounds*, and me-  
 ' loring those that are Strong, &c — But stop  
 ' here, What a Field of *Learning* must I pass  
 ' thro' to be justly called *Master of Musick*? —  
 ' A Title, that no one could ever justly claim,  
 ' yet attain to.

' But let us be content, since GOD from this  
 ' Gift of *Musick*, hath enabled us to *sing* his  
 ' Praise whilst on *Earth*, for our Godly *Solace*  
 ' and *Comfort*, by which we may imitate the  
 ' very *Angels* in Heaven.

' And as this *Art* is the *Gift of God*, how  
 ' much ought we to endeavour to the right  
 ' *Knowledge* of it? But what shall I do more to  
 ' promote it, then what I have done in this  
 ' small *BOOK* of *Instructions*?

' As I have wrote at my own *Peril*, so  
 ' I leave all to judge at their own *Pleasure*; not  
 ' having the *Vanity* to think I am without  
 ' *Error*, nor yet so weak, as to assert it: neither  
 ' do I imagine it will escape the Penetration of  
 ' the *Critic's Eye*: But let him that never *Err'd*,  
 ' cast the first *Stone*.

# iv The P R E F A C E.

‘ AS to the WORK, it is *short, familiar, and*  
‘ *Instructive*; and contains all the *Practical* and  
‘ *useful Theoretical Grounds of Musick*; which  
‘ will be of general *Use*, so long as there are  
‘ any to Practice it: in which many *Scales* are  
‘ inserted, to oblige some particular Persons,  
‘ who greatly importuned me to *publish* this  
‘ *Work*.

‘ And tho’ this *small Treatise* is intended to  
‘ set this *Divine ART* in a more clear Light than  
‘ it has been heretofore, and to end many *Con-*  
‘ *troversies* that have been undetermined; yet I  
‘ know, it will not please all, but if it will  
‘ please my *Pupils* then I have my End; being  
‘ well assur’d that none will spurn against it, but  
‘ those who have been gult of such *Mistakes* as  
‘ are within hinted at: But if what I have here  
‘ endeavour’d doth not agree with the Dictates  
‘ of some Person’s Judgment, I hope they will  
‘ Pardon my *Honest well-meaning Intentions*;  
‘ having through the Whole endeavour’d by  
‘ Matter of *Fact*, to inform and Instruct the  
‘ Minds, rather than endeavour to please the  
‘ Ear, by *Flowers of Rhetoric*.

‘ I therefore recommend this *WORK* to all  
‘ Persons, both *High and Low, Rich and Poor*,  
‘ one with another; hoping it may have a *candid*  
‘ *Reception*, and be an *Assistant* even to All; to  
‘ the furtherance of *Musick*, and the *Glory* of  
‘ *God*; which will be a great Pleasure, and give  
‘ the greatest Satisfaction, to their most *Harmo-*  
‘ *nious, and humble Servant*,

June 24. A. D.  
1746.

WILLIAM TANSUR.

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## E R R A T A.

Page 98 line 20, for *not*, the *Mi*, read *not*; if the *Mi*—  
 p. 100. line 33, for *Remainder*, read *Reminder*.—p. 104 set  
 the two *Bs* on the line. and make the 3, 10.—p. 106. for  
*Tenes*, read *Tones*.—p. 110. for *Resourse*, read *Recourse*.

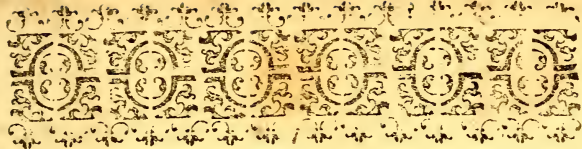
# Poetical Encomium,

On the several Pieces published by  
Mr. *William Tansur*: But more  
especially on his two Last, *viz.*  
His *Universal Harmony*, and this,  
his *New Musical Grammar*,

“ O F all the various A R T S by Man design'd,  
“ To vie with Nature, and *improve* the Mind;  
“ Thy Labours T A N S U R! merit greatest Praise,  
“ And claims the Tribute of my Friendly Lays:  
“ For what *Invention* since the World began,  
“ To ripen M U S I C K in the Breast of Man,  
“ Can stand in Competition with thy Plan? }

“ By thy *Instructions*, we are taught to raise  
“ Our Minds, to S I N G our dear Redeemer's Praises;  
“ Thy *Harmony*, the godly Swains invite,  
“ To make thy *Godly SONGS* their sole Delight.  
“ Tho' O R P H E U S once the mute *Creation* drew,  
“ Thy *Notes* attract the Mute, and *Speaking* too.

Leicester,  
June 10. 1746.



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By WILLIAM TANSUR.

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CHAP. I.

Of the GAMUT, or *Scale* of  
*Musick*: And of the *Semitones* con-  
tain'd in an *Octave*: And of *Cliffs*.

(*Scholar* and *Master*.)

*Scholar*. AS *MUSICK* is esteem'd in  
this our Age, as well as in all  
others past, as a *divine* and *mysterious* *ART*  
or *Science*, I would gladly become a *Proficient*  
therein, never desiring a better *Tutor* than you  
alone; would you but take upon yourself to  
great a *Trouble*.

*Master*. I am well pleas'd with your *Choice*,  
by *Reason*, it is the very *Marrow* of all other  
*Sciences* whatsoever, when *Divinely* applied;

A

and



and the very best Method in spending of vacant Hours on this Side the Grave: By which we imitate a *Heaven on Earth*, and have a true Relish of those harmonious *Sonets* that are perform'd by Angels: Therefore, as you chuse me as a *Tutor* in that delightful ART, I shall assist you all I am able, to make you a good *Proficient*, and lead you regularly on, thro' the whole SCIENCE of *Musick*, the easiest way I can invent.

Scholar. *Sir, I thank you most heartily, and am ready to begin directly; and desire you'll tell me the very first Rule.*





Master. The first is the GAMUT, or Scale of *Musick*, a Table or Lesson so called, which teacheth you the first *Rudiments* of Song, when perfectly learnt and understood; and without which you never can attain either its *Theory* or *Practise*.

Scholar. *Who first invented this Scale, and why is it called GAMUT?*

Master. As to its first *Inventor*, it is hard to prove, it being attributed to several *Grecians* in past Ages; all of which vary as to *Form* and *Method*: But, the present *Scale*, is said to be invented about 700 Years ago, by *Guido Aretinus*, a *Monk* of *Tuscany*, who added more *Lines* to it, to make 5; and plac'd this *Greek Letter* Γ *Gamma*, or *G*, at the *Root* of the *Scale*; which shew'd that he had it from the *Greeks*, and to perpetuate his *Memory* it begun with the first *Letter* of his *Name*, shewing thereby that he was the *Improver* of it; The *Scale* is as follows: The



## The Gamut, or Scale of Musick.

G—solreut in alt,	sol	
F—faut —————	fa	
E—la	la	
D—lasol. —————	sol	
C—solfa	fa	
B—fabemi —————	Mi	
A—lamire	la	
G—solreut —  Cliff —	sol	
F—faut	fa	
E—lami —————	la	
D—lasolre	sol	
C—solfaut —  Cliff —	fa	
B—fabemi	Mi	
A—lamire —————	la	
G—solreat	sol	
F—faut —  Cliff —	fa	
E—lami	la	
D—solre —————	sol	
C—faut	fa	
B—mi —————	Mi	
A—re	la	
Gamut—  —	sol	

Scholar. *What is the End, and Office of the Scale of Musick?*

Master. By the Gamut, or Scale of Musick, we distinguish all Sounds or Tones, whether Grave or Acute; for which Reason it must perfectly be learnt by Heart.

Scholar. *In what Method must I proceed; must those hard Names always be used before the Syllables, as sol, la, mi, &c.*

*Master.* Those *Names* or *Words* which you call *hard*, are very easy to what they were in the old *Greek Scales*; for then, they were ten times harder, and more perplexing: and as these now used, appear somewhat difficult to learn by heart, it will be more useful to reduce them into *shorter Terms*, according to the 7 *Letters* of the *Alphabet*: as *G--sol*, *A--la*, *B--mi*, &c. which *Abbreviations* are sufficient for the understanding of any *Lesson* of *Musick* whatsoever; by reason, those difficult *Terms* are only set to show their *Antiquity*, and not to express the several *Degrees* of *Sound*.

*Scholar.* *Must the whole Scale be learnt altogether, or in Parts?*

*Master.* To learn the *Scale* altogether, is too tedious, hard, and perplexing for any *young Beginner*; One of the three *Parts* being sufficient at *first*, before you proceed to the other two: Beginning at the lowest *Letter G*, and so *ascending* to *G* above, and then down to *G* again; imitating a *Ring* of 8 *Bells*, both forward and backward in a *regular Diatonick-Order*, as follows:



The Diatonic, or Practical Scale of Musick, on the five lines.  
Tenor, or Treble.

G, A, B, C, D, E, F, G.  
Sol, la, mi, fa, sol, la, fa, sol.

G, A, B, C, D, E, F, G.  
Sol, la, mi, fa, sol, la, fa, sol.

G, A, B, C, D, E, F, G.  
Sol, la, mi, fa, sol, la, fa, sol.

(M. This mark, sheweth the Places of  $\frac{1}{2}$  Semitones.

The Chromatic, or Semitonick-Scale of Musick; shewing  
what Semitones are contain'd in an Octave.

I, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.  
Sol, la, mi, fa, sol, la, fa, sol.

Observe also, that,

{ *What Note so'er you please to name,*  
 { *An Eighth to that is just the same.* }

And also that,

{ *Above mi, twice sing fa, sol, la :* }  
 { *Below mi, twice sing la, sol, fa.* }

And then *mi* comes in again.

Scholar. *Why have we in the Scale of Musick, twice sol, twice fa, and twice la, and but once mi?*

*Master.* By reason *mi* is the *Master-Note*, and guides all the other *Notes*, both above and below it; and when the *mi* is *transpos'd*, all other *Notes* are *transpos'd* with it; still lying in their *Natural-Order* according to the *Diatonick-Scale*, &c.

Scholar. *Why hath C three different Terms in the old Scale of Musick; as C-faut, C-sol-faut, and C-solfa, &c.?*

*Master.* I suppose, such *Differences* are only set to distinguish the three several *Systems* or *Parts* of the *Scale*; as *Bass*, *Tenor*, and *Treble*; all being in effect as one and the same, and *Octaves* or *Eighths* to each other.

Scholar. *Why is the Scale of Musick distinguished two ways; that is, by Way of Letters, and by way of Sol-fa?*

*Master.* Every *Composition* of *Musick* is understood from the *Letters*, if it be ever so artfully disguis'd by *Transposition*; which *Letters* are mostly used for *instrumental* Performance: nevertheless, tho' the *Syllables*, *sol, la, mi, fa*, &c. are appropriated to *Vocal-Musick*, yet I think it not amiss for young *Beginners* to call

their *Notes* as well by one, as by the other; it being most instructive to the *Art of Musick*.

Scholar. *Altho' I have now learnt the Gamut, perfectly by heart, and can say it very readily, pray tell me, what use will it be to me, in learning a Piece of Musick?*

Master. O grand Stupidity! would you learn a *Table*, and not know the *use* of it? the getting it by heart avails nothing, unless you remember the *Lines* and *Spaces*, and call them by the *Names* given in the *Scale*: which *Sounds* (or *Notes*) must be call'd by such *Names* as are given to that *Line* or *Space*; always observing, that every eighth *Note* (together with its *Degree* of *Sound*) bears the same *Name* as it was before, as I before hinted.

Scholar. *Suppose I should meet with more Lines than 5, how must they be called?*

Master. Such *Lines* are called *Supernumery*, or *Ledger-Lines*; all above *G* in the *Treble* are called *Notes in Alt*; and all *Notes* below *Gamut* in the *Bass*, are called *Doubles*; as, *Alamire in alt*, *Double-Elami*, &c.

Scholar. *Are all Sounds regular one from another, ascending and descending?*

Master. No, when you *ascend*, or *descend* from *mi* to *fa*, or from *la* to *sa*, you are to rise, or fall but *half a Tone*, all the rest in the *Octave* being *whole-Tones*; suppose a *whole-Tone* be an *Inch*, the *semi* or *half-Tone* is but half an *Inch*; which is a *Mathematical Demonstration*, according to the following *Scale*:



The Practical, Scale of Musick,  
Diatonick and Semitonick.

Octave.	G	sol	G natural	Octave.
			-F sharp, or G flat	
	F	fa	F natural	
	E	la	E natural	
			-D sharp, or E flat	
	D	sol	D natural	
			-C sharp, or D flat	
	C	fa	C natural	
B	mi	B natural		
		-A sharp, or B flat		
A	la	A natural		
		-G sharp, or A flat		
G	sol	G natural		

Scholar. By this Table or Scale, I nearly understand the Regular-Order of the Tones; But pray what is meant by the Words Diatonick, and Semitonick?

Master. The Word *Diatonick*, is, an Epithet, or Name given to the Scale of Musick, when it moves by Tones, and Semitones, as the plain and natural Scale of Musick. The Word *Semi*, signifies the *Half*, or when a *whole Tone* is divided into two Parts; which *Natural Notes* are either raised or falled half a *Tone* from their *Natural-Order*, by adding a *Flat* or a *Sharp* before the *Note*: And as this Scale takes 12 *Semitones* to compleat the *Octave*, it is call'd the *Semitonick*, or *Chromatick Scale*; which being used to the *Diatonick*, enables us to express all the practical Degrees of *Harmony*. (See the *Plate*, Page 6.)

§ 2 *Of Cliffs.*

Scholar. **W**<sup>H</sup>A**T** is a Cliff, and its Use; or what is meant by the Word Cliff?

Master. A Cliff, in Musick, is a Character placed at the Beginning of the 5 Lines of a Piece of Musick, in order to denote what Part of Musick it is; and what relation each Part beareth with another. It is called a Cliff, from *Clavis*, in *Latin*; and signifies, *To open*, or as a Key to let into, &c. which openeth to us the the Names of every Tone in Musick, &c.

Scholar. How many Cliffs are now used in Musick?

Master. If you look back into the Scale of Musick, you'll find three in Number, all of different Forms, each being appropriated to the three several Systems, or Parts thereof; and are called the F-Cliff, the C-Cliff, and the G-Cliff.


Scholar. What is the Form, and Use of the F-Cliff?

Master. The F-Cliff is generally set on the second Line from the Top, and proper for the Bass, and gives to its Place the Name F, and when sung, is call'd *fa*; all other Tones lying in Regular-Order both above and below it; and

thus made: **F:**

Scholar. What is the Use, and Form of the C-Cliff?

Ma. The

*Master.* The *C-Cliff* is moveable, and may be set on any one of the 5 Lines, and gives to its *Place* the *Name C*, and when sung call'd *fa*; guiding all other *Tones* in *Regular-Order*, both above and below it, and thus made: 


This *Cliff*, in the *ancient Musick*, was mostly used to the *Tenor*, but now mostly applied to *Counter*, or *Inner-Parts*, when above *Three*.

*Scholar.* Why was the *C-Cliff* so much used formerly, and so little in use now?

*Master.* By reason it was moveable and uncertain, and difficult for every *Practitioner*; by being set on any *Line* the *Composer* pleased, to keep his *Notes* in the *Compass* of *five Lines*; for in those *Days* they changed the *Cliff*, to change the *Key*; But our *Keys* are regulated by shifting the *M* (or *Master-Note*) by the help of *Flats*, or *Sharps*, and therefore we have no necessity to change the *Cliff*; but rather use the *G-Cliff* for the *Tenor*, by reason it is of more certainty to the *Performer*; for in those *Times*. I imagine, that shifting the *M* by *Sharps* was not invented, neither was any *Transposition* by them. so nicely understood as it is at this present time.

*Scholar.* What is the Use, and Form of the *G-Cliff*?

*Master.* The *G Cliff* is usually set on 2<sup>d</sup> *Line* from the *Bottom*, and now mostly used to the *Treble*, or *Tenor*; (or may be used to any *Upper-Part* whatsoever) and gives to its *Place* the *Name G*, and when sung, called *sol*; and

guideth all other *Notes* in *Regular-Order*, both above and below it; and thus made:  See the *Cliff's* in the *Scale*. Page 3.

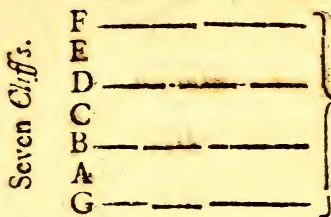
Scholar. *Cannot a Tune be as well prick'd down without a Cliff, as with?*

Master. No, by no means at all, for if there was no *Cliff*, you could neither distinguish one *Part* from another, nor give a *Name* to any *Note*: But, put at the beginning, a proper *Cliff*, and that *Cliff* will give a *Name* to that *Line* whereon it stands; and then you, with ease, may find a *Name* for all other *Notes*, both above and below it. — To prick down *Musick* without a *Cliff*, is a thing too much practised in our Kingdom at this time, to the great Ruin and Confusion of many a good *Composition*, by many conceited Coxcombs, who lead others in the dark, being blindfold themselves with Conceit and Ignorance; and scorn to be contradicted from their own Way. Thus, they lead others into *Error*, and instead of ornamenting a *Church* with *Psalmody*, they put the whole *Congregation* into Confusion; and instead of rendering *Divine Musick* *Angelical*, they make it contemptible enough; to the great Grief of such as know the *Excellency* thereof.

Scholar. *Were there ever any more Cliffs used than the three you before-mentioned?*

Master. Yes, I have read, that some ancient Writers used to sign 7 *Cliffs* at the beginning of their *Musick*, according to the 7 *Letters* of the *Alphabet*;

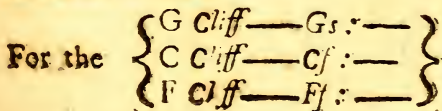
Alphabet; and called every Letter a Cliff, thus:



N. B. That in those Days they used but four Lines.

But this being too perplexing, as well as cumbersome, they afterwards used only 3 Signatures instead of 3 Letters to express the Natural Tone of the 3 Cliffs as are now used.

Mr. Kelper took great Pains, to shew that the Signatures of the 3 Cliffs were nothing but Corruptions of the Letters they represented; and that they made the Practice of Musick much more difficult and perplexing: whereby Mr. Salmon proposed to reduce all Parts of Musick to one Cliff. But this was look'd on, by some, as merely whimsical; and tho' I may be counted singular, I cannot omit giving my Opinion concerning our present Cliffs, knowing how inconvenient it is to every Practitioner to be daily perplex'd with the moving of them, sometimes on one Line, and then again on another; not only so, but I think it would be more easie to every Practitioner, did our Cliffs represent such Letters as they are assigned for; which I would have thus:



By



By this *New Cliff Method* (as I call it) there appears to our View, *First*, the *Letter* itself; and *secondly*, an Abreviation of the natural *vocal Syllable*; which together, gives a clearer Idea to the *Performer*; and all Musick would be in a far clearer Light; if such *Cliff's* were assign'd always to one fix'd *Line*; for every *Move of Cliff*, still causes a new Thought, and too many Thoughts clog the Memory.—  
From what has been said, it appears, That

*The Gamut-Scale must well be learnt by heart,  
Both Line, and Space, and Cliff of ev'ry Part:  
To Tune aright, must be your chiefest Care,  
Mi ta, and la fa, natural Half-Tones are.*







## C H A P. II.

*Of Notes, and their Names, and Rests; and of other Characters used in Musick, &c.*

Scholar. **S**IR, you having, in the former Chapter, given me a true Light to the Understanding of the Gamut, and shew'd me therein the several Degrees of Sound: and also the Use of Cliffs: I now desire your farther Assistance; how long, or how short Spaces of Time such Sounds are to be held?

Master. The Continuance of Sound is express'd by several Characters call'd Notes; each having a different Name and Shape. A Cessation or leaving off of sounding, is express'd by various Characters call'd Rests, or Notes of Silence; which Marks import, that you must rest, or cease from fingering, or playing, just as long as you are sounding any of the respective Notes, &c. when these Characters are perfectly understood, then you will be able to know, what is call'd Time and Measure.

Scholar. You seem to hint, that Notes and their Rests, are but a late Invention: Pray tell me.

me who invented them, and when; and how each Note and Rest is made, and what length of Time each Note contains?

Master. Before the Year 1330, the several Degrees of Sound were all express'd of an equal Length of Time; when Jobannes de Muris Dr. of Paris, invented different Figures, called Notes and Rests, and gave them the following Names:

1. The *Semibreve*, is in Form like the Letter O, and founded so long as you may tell 1, 2, 3, 4, by the Pulses of the Pendulum of a large House Clock; and is call'd the *Measure-Note*, because it measurcth all the other; and its *Rest*, denotes to keep silence the same space of Time.

2. The *Minim*, is but half the length of a *Semibreve*, having a Tail to it.

3. The *Crotchet*, is but half the length of a *Minim*, having a black Head.

4. The *Quaver*, is but half the length of a *Crotchet*, having the Tail turned up like a Hook.

5. The *Semiquaver*, is but half the length of a *Quaver*, having its Tail turned up with a double Stroke.

6. The *Demisemiquaver*, is but the half of a *Quaver*, having its Tail turn'd up with a triple Stroke.

These six Notes, and their Rests belonging, are now generally used; but the better to explain each Note, Rest, and proportion of Time, observe, and learn the following Scale.

*A Scale*

# A Scale of Notes, and Rests: and their Proportions.

Proport. 1     $\frac{1}{2}$      $\frac{1}{4}$      $\frac{1}{8}$      $\frac{1}{16}$      $\frac{1}{32}$

Notes

Rests

A Semibreve

A Minim

A Crotchet

A Quaver

A Semiquaver

A Demiquaver

I Semibreve

2 Minims

4

2

## Table of Characters.

A Flat — b

A Sharp — #

A Slur — ( )

A Point — •

A Director — w

A Divider — //

A Repeat — :||: ||

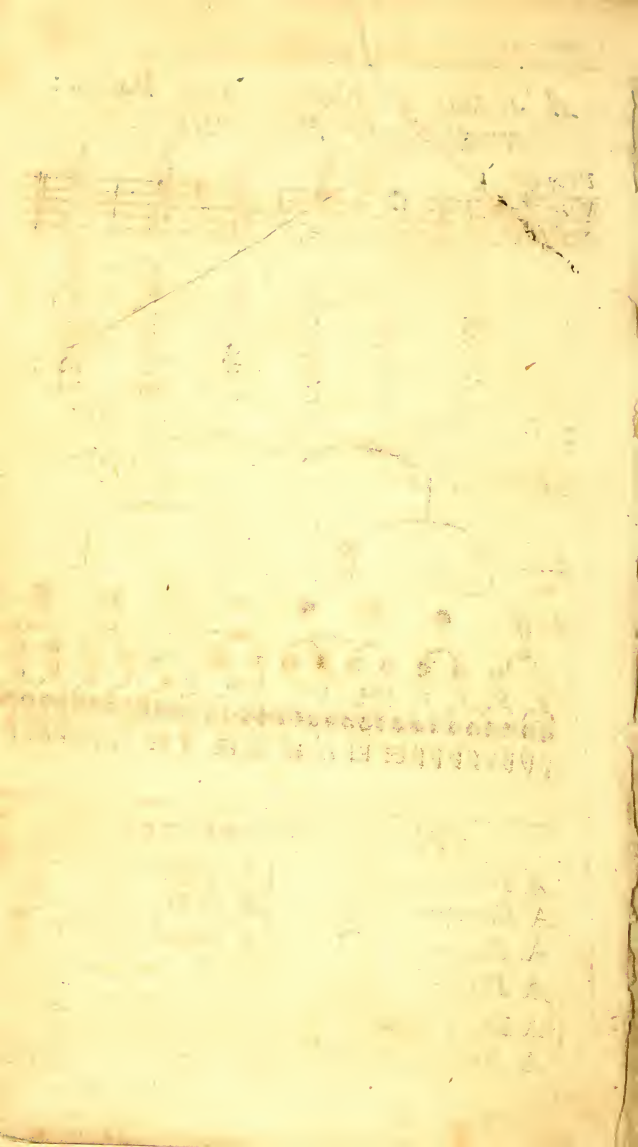
A Bar — |

A Double-Bar — ||

A Natural — ♮

A Shake — tr

A Close — ||: ||



By this *Scale*, you see, that one *Semibreve* contains two *Minims*, two *Minims* contain four *Crotchets*; four *Crotchets* contain eight *Quavers*; eight *Quavers* contain sixteen *Semiquavers*; and sixteen *Semiquavers* contain thirty-two *Demisemiquavers*. So that in a Mathematical Sense, if the *Semibreve* be one Bar of Time, the *Minim* is one 2d; the *Crotchet* one 4th; the *Quaver* one 8th; the *Semiquaver* one 16th; and the *Demisemiquaver* one 32d. &c.

Scholar. Were no more Notes used formerly than those six Sorts before-mentioned?

Master. Yes, when Notes were first invented, they used three other sorts of Notes, i.e. a *Breve*, a *Long*, and a *Large*.

1. The *Breve*, was a large square Note, and as long as two *Semibreves*; and its *Rest* was drawn by a broad Stroke over a whole Space, from Line to Line.

2. The *Long*, was a large square Note, as long as two *Breves*, with a Tail on one Side; and its *Rest* was drawn a-cross two Spaces.

3. A *Large*, was a larger square Note, with a Tail on each Side of it, and was as long as two *Longs*; and its *Rest* was as two *Longs Rests*, &c. But as these Notes are seldom used but in old Music, I shall omit a *Scale*; the *Large* being too long for any Voice or Instrument, except the Organ: So that the *Semibreve*, which is now our longest Note, was formerly their shortest.

## § 2. Of other Characters used in Musick.

Scholar. **O**N Page 17, you gave me a View of 12 different Characters used in Musick; But if you don't shew their Use, as well as their Shape, I am still in the dark.

Master. I must confess your Demands are much to the Purpose, for to know a Character, and not know how to use it, is of little or no Service; therefore I shall discourse of them separately, as they stand on the Plate before-mention'd, Page 17.

A *Flat* (or rather a *Feint*) is used to sink any Note it is set before, *half a Tone lower*. Suppose a Note should rise a *whole-Tone*, and I place a *Flat* before it, it must then rise but *half a Tone*; the same as from *mi* to *fa*, or from *la* to *fa*. &c. In like manner, all *Flats* that are placed at the *beginning* of the *five Lines*, serve to *flat* or *sink* all such Notes as shall fall on that *Line* or *Space* thro' the whole Stanza or Lines, except any Note be contradicted by an accidental *Natural*, or *Sharp*. *Flats* are also used to regulate the *mi* in *Transposition* of *Keys*.

A *Sharp*, is contrary in nature to a *Flat*, and is used to *raise* or *sharpen* any Note it is set before *half a Tone higher*. Suppose a Note should fall a *whole-Tone*, and I place a *Sharp* before it, then it must fall but *half a Tone*: the same as from *mi* to *fa*, or from *fa* to *la*. &c. Observe that all *Sharps* that are fixed at the *beginning*



ginning of the five *Lines*, serve to *sharpen* or *raise* all such *Notes* that happen on that *Line* or *Space* thro' the *Strain* or *Stanza*; which *Sharps* (as well as *Flats*) serve to regulate the *Tones* to the *Diatonick-Order*, when the *Key* is *transpos'd*, &c.

A *Slur*, or *Bow*, is drawn under, or over the *Heads* of any *Number* of *Notes*, when they are sung but to *one Syllable*. Oftentimes you'll meet with *Notes* tied together with *Strokes* drawn thro' the *Tails*, which are done for more ease to the *Sight*. If they have single *Strokes*, they are *Quavers*; if double *Strokes*, they are *Semi-quavers*; and if triple *Strokes*, they are *Demi-semi-quavers*, &c.

A *Point*, or *Point of Addition*, is a little *Dot*, always placed on the *right side* of any *Note*, to denote that it must be held half as long again as it was before. When this *Point* is added to a *Semibreve*, it must then be held as long as 3 *Minims*; so of *Crotchets*, *Quavers*, &c.

N. B. That sometimes you will meet with a *Point* at the beginning of a *Bar*, which belongs to the last *Note* in the foregoing *Bar*, which *Notes* are called *Syncopation*, or *Driving Notes*.

A *Director*, is always placed after the last *Note* of any *Stanza* or *Line* of *Musick*, at the end of the five *Lines*, in order, to direct the *Practitioner* to the *Place* of the first *Note* on the following *Line*. By some this *Character* is called *Index*.

A *Divider*

A *Divider*, is placed betwixt the several Columns of *Musick*, when *two, three, four,* or more *Parts* move together; in order to *divide* the *Score* of the *Composition*, that the *Sight* may not be perplex'd with a multitude of *Lines* together; which *Character* shows, what *Parts* belong to one another, and *move* together, and which do not, &c.

A *Repeat*, denotes a *Repetition*, or that such a *Strain* of the *Composition* must be *repeated* over again from the *Note* this *Character* is set over, under, or after. Either of these *Terms* signify the same, viz. *Repetatur, Replica, Replicato, Represa, Redita, Riditta, Encore.* (Ital.)

*N. B.* This *Character* is likewise used in *Cannons*, in order to direct the Performer that the following *Parts* or *Fuges* are to fall in at such *Notes* it is placed over, &c.

A *Bar*, is a streight Stroke drawn perpendicular athwart the five *Lines*, and *divides* the *Time* of the *Composition* according to the *Measure-Note* of the *Movement*.

A *double Bar* is used to divide the several *Strains* of *Musick*: and if it be *dotted* on each side thus :||: it then denotes a *Repetition* or, that such a *Part*, or *Strain* is to be *repeated*. It also signifies a *Pause* or to *Rest* so long a *Time* as the *Measure-Note* contains. These *Bars* are mostly used in *Church-Musick*, in order to give time between the *Lines*, that the *Congregation* may not be confus'd by too quick a *Movement*,  
that

that the whole Church may stop together between the several Lines of the Psalms, &c.

A *Natural*, is usually set before any *Note*, in the *middle* of a *Composition*, that was made either *flat* or *sharp* on that *Line* or *Space*, at the beginning of the *five Lines*; in order to take away that *flat* or *sharp* Quality occasioned to such *Notes* by the *Flats* or *Sharps* so placed; causing such *Notes* to be sung or play'd in their *Natural primitive Sound*. Hence it is to be noted, that every *Letter* in the *Scale* of *Musick* hath three several *Terms* or *Denominations*, according to the *Sound* given, i. e. *Natural*, *Flat*, and *Sharp*; the *Natural* being a *Medium* between the other two *Extreams*.— See the *Plates*, *Pages 6* and *7*.

A *Shake*, or *Trill*, is the principle *Grace* used in *Musick*, and so ornamental to a *Composition*, when used in proper *Places*, that it is the very *Life* and *Spirit* of *Harmony*; so that nothing else is expected after it, when it is well performed, ending right, and in a regular *Key*. This is, to shake, tremble, or wrable your *Voice*, or *Instrument* on such *Notes* it is set over, very quick and distinctly, the distance of a *whole Tone*, as *mi la, mi la, mi la, &c.*— First learn to do it slow, and then quicker, and with a little *Practice* you will get it to *Perfection*. It may be used on all descending *prick'd Notes*, on all descending *sharp'd Notes* (if they are not too short) and on also on all descending *Semi-tones*, and always on the *Note* before a *Close*.

A *Close*,

A *Close*, or *Conclusion*, is three, four, five, or more *Bars* drawn across the *five Lines*, after the *last Note* of a Piece of *Musick*, in a conical Form, each diminishing in length, 'till it ends in a Point towards the left; which signifies a Conclusion of the Composition, or a closing up of all Parts in the principle *Key*, &c.

### The whole in Verse.

*The Semibreve, our Measure-Note we call,  
Good Reason why, for it includeth all  
The lesser Notes; as I before have told,  
On Page seventeen, you may the same behold.*

*A Flat, or Feint, doth press a Note down low'r,  
Just half a Tone, to what it was before:  
And what if so? if Tune should then require,  
A Natural will raise't a half Tone high'r.  
If Natural-Notes should be too flat and dull,  
A Sharp will raise your Notes more high and full  
By half a Tone, than what they were before;  
Which if too high, a Natural will bring low'r,  
And rectify both Flat, and Sharp, in score.*

*A Slur, doth many Notes together join;  
A Point, it addeth half as much more Time:  
A Repeat, causeth Parts to move again,  
And Double-Bars, they do divide each Strain.  
A Single-Bar, it doth divide the Time;  
And a Direct, guides to the following Line:  
A Rest craves Silence, be it short or long;  
The Trill, or Shake, doth ornament the Song.*

*As the Divider keep the Score in Bounds,  
Ev'n so the Close includes the latest Sounds.*

## C H A P. III.

Of Time in general, and all its Moods :  
and how to beat any of them.

Master. **T**HIS Part of *Musick* is called *Time*, and is as necessary to be understood as *Tune*, by reason, no one can either sing or Play without the true Notion of it, neither in *Concert*, nor *alone*, to give any delight to a musical Ear ; for by this, every *Note* is truly regulated, so as to be neither too *quick*, nor too *slow* ; but all *Parts* to move in a true *Decorum*.

Scholar. Sir, Please to tell me, how many Sorts of Time there are ?

Master. Of Time, there are Two Sorts, or Measures, viz. Binary-Measure ; and Ternary-Measure : i. e. Common-Time ; and Tripla-Time.

Scholar. What is meant by the Word Binary, why is it so called, and how is that Measure understood ?

Master. It is called Binary-Measure (otherwise Common-Time) from its Rise being equal to its Fall ; i. e. of the Hand, or Foot, in beating Time ; which regular Motions are called Time and Measure : Being a just Representation of the regular Motions of a Pendulum ; 4 of which Pulses is the length of a Semibreve ; 2 the length of a Minim ; and 1 the length of a Crotchet ; (a Quaver being reckon'd in Time as the Pulse or Beat of a common Watch) so that 1 Pulse of a Clock-Pendulum is the Time of 2 Quavers, 4 Semiquavers, or 8 Demisemiquavers, &c.

## § I Of Common-Time.

Scholar. How is Time and Measure regulated by the Motion of the Hand, or Foot ?

Master. It is first to be noted, That Common Time, is measured by even Numbers, as 1, 2, 4, 8, 16, &c. when one Bar includes such a Quantity of Notes as amount to one Semibreve ; which is called the Measure-Note, the Time Note, or a Whole-Time.

And as the Semibreve is held so long as you may leisurely tell 1, 2, 3, 4 ; you must keep your Hand or Foot down while you tell in thought 1, 2 ; and up while you say 3, 4 ;



you having *once down*, and *once up* in every *Bar*: But in doing this, your *Thoughts* must guide the *Motion*, and not the *Motion* drive the *Thoughts* into *Hurry* and *Confusion*: This being the most curious *Branch* of *Musick*, &c.

If your *Musick* consists of two *Minims* in a *Bar*, then, you sound one whilst you tell 1, 2, *down*; and the other while you say 3, 4, *up*. If four *Crotchets* in a *Bar*, then 2 *down*, and 2 *up*. If eight *Quavers* in a *Bar*, then you beat 4 *down*, and 4 *up*, &c. each *Bar* containing two *Beats*; and each *Beat* two *Motions* or *Pulses*, &c.

Some there are, who make 4 *Beats* to every *Bar*, i. e. one to each *Crotchet*, 2 to a *Minim*, and 4 to a *Semibreve*; which Method I rather chuse than the former (in any *Time* whatsoever) observing to have the *Hand*, or *Foot down* at the first *Note* in every *Bar*; and to beat *Rests* as if they were *Notes*, &c. still in a *Quadruple Proportion*.

Scholar. How many Moods are there in Common-Time?

Master. There are Three, viz. 1st. The *Adagio Mood*; 2d. The *Largo Mood*; and 3d. The *Allegro Mood*

1st. The *Adagio Mood*, denotes a very slow Movement, and is marked thus: C.

2d. The *Largo Mood*, is half as quick again as the *Adagio Mood*, mark'd thus:  $\frac{C}{2}$ .

3d. The *Allegro-Mood*, is half as quick again as the *Largo Mood*, and as quick again as the *Adagio-Mood*, and is thus marked:  $\frac{C}{4}$ .

So that a *Minium* in *Allegro*, is but a *Crotchet* in the *Adagio*, &c.

Sometimes, in this *Mood*, you have but two *Crotchets* in a *Bar* marked thus:  $\frac{2}{4}$ , being perform'd as 2 diminished *Minims*: which, I think, are the most proper *Notes* for this *Mood*, by reason it is as quick again as *Adagio*, and ought to consist of *Crotchets* in their primitive length, and not of *Minims* half diminished, &c.

But the better to explain what I have said, I will set you an Example of *Notes*, with *Figures* over them, directing how to count the *Time*; and *Letters*, (a for *up*, and d for *down*), how to beat it; being

# A Table of Common-Time Moods.

## 1. Adagio Mood: *Very Slow.*

1 2 3 4. 1 2 : 3 4. 1 2 : 3 4. 1 2 : 3 4. 1 2 : 3 4.

Musical notation for Adagio Mood. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The melody in the treble staff starts with a whole note C, followed by quarter notes D, E, F, G, A, B, C. The bass staff provides a simple accompaniment with quarter notes. Below the notes, the rhythmic pattern 'd:u. d:u. d:u. d:u. d:u.' is written.

## 2. Largo Mood: *A little Quicker.*

1 2 : 3 4. 1 2 : 3 4. 1 2 3 4. 1 2 3 4. 1 2 3 4.

Musical notation for Largo Mood. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The melody in the treble staff starts with a whole note C, followed by quarter notes D, E, F, G, A, B, C. The bass staff provides a simple accompaniment with quarter notes. Below the notes, the rhythmic pattern 'd:u. d:u. d:u. d:u. d:u.' is written.

## 3. Allegro Mood: *Very Quick.*

1, 2. 1, 2. 1, 2. 1, 2. 1, 2. 1, 2. 1, 2, 3, 4.

Musical notation for Allegro Mood. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The treble staff has a key signature of one sharp (F#). The melody starts with a quarter note C, followed by quarter notes D, E, F#, G, A, B, C. The bass staff provides a simple accompaniment with quarter notes. Below the notes, the rhythmic pattern 'd,u. d, u. d,u. d,u. d:u. d,u. d,u.' is written.



## § 2 Of Tripla-Time.

Scholar. Sir, As you have given me a clear Description of what you call Binary-Measure, or Common-Time, both in Words and exemplary Notes; I now desire, you'll relate to me the Nature of Trenary-Measure, and why it is so called?

Master. Trenary-Measure, Tripla-Measure, or Tripla-Time, is so called, from its Fall being double to its Rise; i. e. beating as many more down as up.

Scholar. In what Numbers does Common-Time consist, how is the Movement regulated, and how is it beat?

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

Scholar. How many Moods have we in Tripla Time?

Master. The Moods that we now use in Tripla-Time, are Nine in Number; of which observe the following Table:

A Table of Tripla-Time Moods:  
Binary, and Trenary.

Vocal Moods.			Instrumental Moods					
$\frac{3}{2}$	$\frac{3}{4}$	$\frac{3}{8}$	$\frac{6}{4}$	$\frac{6}{8}$	$\frac{9}{4}$	$\frac{9}{8}$	$\frac{12}{4}$	$\frac{12}{8}$
			6 Quavers in a Bar, 3 down, and 3 up.	6 Crotchets in a Bar, 3 down, and 3 up.	9 Quavers in a Bar, 6 down, and 3 up.	9 Crotchets in a Bar, 6 down, and 3 up.	12 Quavers in a Bar, 6 down, and 6 up.	12 Crotchets in a Bar, 6 down, and 6 up.
3 Minims in a Bar, 2 down, and 1 up.	3 Quavers in a Bar, 2 down, and 1 up.	3 Crotchets in a Bar, 2 down, and 1 up.						

By this Table you see the Mood, or Mark, for every Degree of Time, and also how to bar, and beat any of them; which Table will be of general Use to every Practitioner.

Scholar.

Scholar. *Why are Tripla-Time Moods mark'd with two Figures at the beginning of the five Lines, and the under Figures always 2, 4, 8, &c?*

Master. It is to be noted, that all *Sorts of Time* are deducted from *Common-Time*, for which Reason the *lower Figures* have recourse thereunto, in order to denote what kind of *Notes* the *Triples* doth consist of. *Ex. gr.* suppose the *Mood* be marked thus:  $\frac{3}{2}$ , then the 2, underneath imports that the *Triple* must consist of *Minims*: and as 2 *Minims* make one *Bar* in *Common Time*, the 3 over the 2, directs that you must sing 3 *Minims* (in *Tripla-Time*) to 2 in *Common Time*: So the 4 hath regard to *Crotchets*, and the 8 to *Quavers*, &c.

Scholar. *Sir, If you would explain each of the nine Moods before-mentioned separate, you will then set the whole in a far clearer Light.*


Master. That will be almost *Tautology*; nevertheless, to gratify your *Curiosity*, nothing shall be concealed relating to this *Science*, that I am able to impart, either to you, or any other of my *Fellow-Creatures*; which, I know, is as bad as *Gravel* to the *Teeth* of such as teach *Musick*, and keep their *Pupils* in the *Dark*, for their own private *Gain*.

I. THE *first*, and generally the *slowest* *Mood* in *Tripla-Time*, is *Sesquialtera Proportion*; being a *Triple-Measure* of 3 *Notes* to 2, such like *Notes* in *Common-Time*; and performed in the same *Time*; which is half as quick again, or *one-third* quicker than *Common-Time*, in every *Bar*: *Two* to be performed down, and *one* up, mark'd thus:  $\frac{3}{2}$

This *Mood* is mostly used in *Church* and other grave *Musick*, and generally performed slower than the *Rule*, by reason of the solemnity of the *Words*, to which such *Musick* is adapted, &c.



2. The second sort of *Time* is vulgarly (or rather ignorantly) call'd, *Three to Four* ; but I say, *Three from Four* ; each *Bar* containing 3 primitive *Crotchets* (or *Crotchets* of their own proper length, being neither augmented nor diminished in Duration of *Time*) two of which to be perform'd down, and one up; mark'd thus:  $\frac{3}{4}$

 This *Mood* of *Time*, has been to many a great Stumbling-Block, by having a *false Term*, almost by every *Author* ; either from Ignorance, or from not being willing to impart to others what they knew themselves ; or from their not caring to appear in print to be counted singular.

Suppose, according to their *Term*, it be call'd *Three to Four*, then it imports one fourth slower than *Common-Time*, because I must perform but three *Crotchets* in *Tripla-Time*, in the *Time* of four in *Common-Time*.

But if I say *Three from Four*, then I am one fourth quicker than *Common Time* ; by reason I have but 3 *Crotchets* in a *Bar*, and in *Common-Time* there are 4.

This is my real Opinion concerning this *Mood*, tho' I have formerly been misled by adhering to the *false Term* before-mention'd ; knowing that when the *Greater Number* is over the *less*, then the length of the *Notes* are lessened in Proportion to the lower *Figure* : That

the *upper Number* may be perform'd in the same time as those of the *lower Number*: But when the *lower Figure* is greater than the *upper*, then the *Time* of the *Notes* is not diminished, but still perform'd to their primitive length subtractively, &c.

3. The *third* sort of *Time*, is *Three from Eight*, each *Bar* containing three *Quavers*, 2 *down*, and 1 *up*, mark'd thus:  $\frac{3}{8}$  being as quick again as  $\frac{3}{4}$ .

4. The next *Species*, is *Sextuple* (or *Binary-Triple-Time*, by reason the *Fall* is equal to the *Rise*;) and call'd *Six to Four*; each *Bar* containing six *Crotchets*; 3 *down*, and 3 *up*, mark'd thus:  $\frac{6}{4}$ , being as quick again as  $\frac{3}{8}$ : the *Figure* of 3 being changed to a *Figure* of 6.

5. The second sort of *Sextuple* is *Binary-Triple*, and call'd *Six to Eight*; each *Bar* containing six *Quavers*, 3 *down*, and 3 *up*; marked thus:  $\frac{6}{8}$ , being as quick again as  $\frac{6}{4}$ .

6. The

6 The next Species is a *Compound-Triple* in *Trenary-Measure*, call'd *Nine to Four*, each *Bar* containing nine *Crotchets*, 6 *down* and 3 *up*, marked thus:  $\frac{9}{4}$ , being half as quick again as  $\frac{6}{4}$ .

7. The second sort of *Compound-Triple*, in *Trenary-Measure*, is call'd *Nine to Eight*; each *Bar* including nine *Quavers*, 6 *down*, and 3 *up*, mark'd thus:  $\frac{9}{8}$ , being as quick again as  $\frac{9}{4}$ .

8. The third sort of *Sextuple* is *Binary-Tripla*, and call'd *Twelve to Four*; each *Bar* including twelve *Crotchets*, 6 *down*, and 6 *up*, mark'd thus:  $\frac{12}{4}$ , being as quick again as  $\frac{6}{4}$ .

9. The third sort of *Sextuple*, is also *Binary-Measure*, and call'd *Twelve to Eight*; each *Bar* containing twelve *Quavers*, 6 *down*, and 6 *up*, mark'd thus:  $\frac{12}{8}$ .

These are all the various *Moods*, both *Binary* and *Trenary*, that are now generally used in *Musick*, whether *Vocal*, or *Instrumental*: Though many more were used formerly, which we count as needless, as they are perplexing; by reason, the *Nine modern Moods*, that I first mentioned, are sufficient to gratify and please the

the Ear with all the Variety of *Movements* that can be imagined, or desired.

Scholar. *Sir, I return you a thousand hearty Thanks for your curious, and instructive Favours, hoping the World will be as grateful in Returns, as I shall by Endeavours, who am in Duty and Gratitude bound to do.*

Master. I give you Thanks for your Complement, but the better to explain what I have said, I will give you *an Explanation of Notes, with Figures, shewing how to count the Time, and Letters, (d for down, and u for up) directing how to beat the Time of each Mood, as follows :*

*A Table*

A Table of Tripla-Time

I 2, 3 I 2, 3 I 2, 3 I 2, 3 I 2, 3

Musical staff 1: Treble clef, 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Rhythmic notation below: d...u...d...u...d...u...d...u...d...u.

I 2, 3

Musical staff 2: Treble clef, 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Rhythmic notation below: d...u...d...u...d...u...d...u...d...u.

I 2, 3

Musical staff 3: Treble clef, 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Rhythmic notation below: d...u...d...u...d...u...d...u.

I 2 3:4 5 6.

Musical staff 4: Treble clef, 4/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Rhythmic notation below: d...u...d...u...d...u...d...u.

I 2 3:4 5 6.

Musical staff 5: Treble clef, 6/8 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Rhythmic notation below: d...u...d...u...d...u...d...u.

I 2 3 4 5 6:7 8 9

Musical staff 6: Treble clef, 9/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Rhythmic notation below: d...u...d...u...d...u...d...u.

I 2 3 4 5 6:7 8 9

Musical staff 7: Treble clef, 9/8 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Rhythmic notation below: d...u...d...u...d...u...d...u.

I 2 3 4 5 6:7 8 9 10 II 12:

Musical staff 8: Treble clef, 12/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Rhythmic notation below: d...u...d...u...d...u...d...u.

Musical staff 9: Treble clef, 12/8 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Rhythmic notation below: d...u...d...u...d...u...d...u.



1800

The page contains several staves of musical notation, which are extremely faint and difficult to discern. The notation appears to be a form of early musical notation, possibly using letters or symbols on a five-line staff. The ink is very light, and the paper is aged and stained, making the details of the notes and clefs nearly invisible. There are approximately 10-12 staves visible across the page.

Observe, That both in *Common-Time*, and also in *Tripla-Time*, that your *Hand* or *Foot* be *down* at the *first Note* in every *Bar*; and that all *odd Notes* before a *Bar* be perform'd with the *Hand* or *Foot up*: Also, that *Rests* must be consider'd, and *beat*, as if they were *Notes*, &c.

Sometimes, you'll meet with a *Double-Bar*, drawn between two *Notes*, when the *Time* is not perfect on either *Side* of it; both *Notes* making but *one Bar of Time*; but this mostly happens in *Church-Musick*, to divide the *Lines* of the *Verse*, &c. A *Bar* of *Time* being given between them.

Observe also, that you often meet with 3 *Quavers* join'd with a 3 over them, or perhaps over the first *three*; which *three* are to be perform'd in the *Time* of *one Crotchet*.

Scholar. *Were there no more Moods formerly used than those I before mentioned?*

Master. If we look back into the *old Musick*, we shall find *Moods* innumerable; nay, I may without *Error* say, past finding out; nor do I believe they themselves could ever perform what they pretended to write down. (Nevertheless, it will not be amiss to give you a small *Glimpse* of some *Moods* that I have seen in some *antient Authors*; which were as follows:

*Antient Triples.*

2	3	5	5	6	6	6	9	9	9	12	12	12	&c.
1	16	2	7	1	2	16	1	2	16	1	2	16	

B 3

But

But these I have only inserted by Way of *Parentesis*, which I shall here close, and go on with Things of greater Importance.)

Scholar. *What Difference is there in the Time of a Minim in  $\frac{3}{2}$ , and a Crotchet in  $\frac{3}{4}$ ?*

Master. To answer this *Question*, Three Things are to be considered, *viz.* 1st. Whether your *Triples* are compared with *Adagio-Mood*; 2d. Or the *Largo-Mood*; Or 3d. with the *Allegro-Mood*: These being of *Common-Time*.

1. Suppose,  $\frac{3}{2}$ , with 3 *Minims* in a *Bar*, is consider'd and compar'd with the *Adagio* with 2 *Minims*; then your *Trenary* is one third quicker in every *Bar* than *Binary-Adagio*; by reason you perform 3 *Minims* in  $\frac{3}{2}$ , in the the same Time as you do 2 in the *Adagio*; each of which 3 *Minims* being diminished in proportion, one third of their primitive *Adagio-length*: And as in  $\frac{3}{4}$ , you have 3 primitive or *Adagio-Crotchets* in a *Bar*, each *Crotchet* is half as long as one *Adagio-Minim*; so that when both *Moods* are in this *Case* consider'd,  $\frac{3}{4}$ , is just as quick again as  $\frac{3}{2}$ , &c.

2. If your *Triples* are compared with the *Largo*

*Largo* in *Bixary*, which is half as quick again as *Adagio*, (for a *Largo-Minim* is but as a *prickt Crotchet* to a *Minim* of *Adagio*) then a *Largo-Minim*, and a *Minim* in  $\frac{3}{4}$ , are of an equal Length; and a *Crotchet* in  $\frac{3}{4}$  is just the half, &c.

3. But, if you compare your *Triples* with the *Allegro-Mood* in *Common Time*, (which is half as quick again as *Largo*, and as quick again as *Adagio*) then it is reasonable, that every *Member*, or *Note* of your *Triples*, must proportionally be as quick again as they were when compared with the *Adagio*, &c. &c.

Scholar. Sir, I thank you heartily, but pray tell me how I shall know what *Mood* of *Common Time* the *Moods* of *Tripla-Time* are compared unto, else I may perhaps sing too quick, or too slow.

Master. You reason very right, but that *Secret*, (as well as many others) I never yet saw explain'd by any *Author*, nor yet what is contain'd in the *Three* foregoing *Paragraphs*, having been misled myself, by false *Terms* and *Moods* in my *Minority*: Nevertheless, I will give you my *Opinion* about it, should I be counted ever so singular for so doing.

I think, (with *Submission* to better *Judgment*) that all *Triples* may be compared with

any of the *three Binary Moods*, whether the *Adagio*, *Largo* or *Allegro*, and vary in Velocity accordingly; but still to move in such a *Degree of Quickness* as best becomes the main *Subject* of the *Words*, or *Passion* intended: Having observed that all Persons differ in *Time*, one from another, tho' taught by one and the same *Master*; and cannot perform so well together, as if they had been regularly train'd up, and practis'd one with another.—A Person may be said to *sing* or *play Good Time*, and yet, perhaps *quicker* or *slower* than another; by reason he makes a true *Distinction* of *Notes* and *Rests*; and gives each its *proper Length*, it he performs ever so *quick* or *slow*: But it is best to keep in a *Medium*, between the two *Extremes*.

Better would it be, if our *Tripla-Time-Moods* had the *Common-Time-Moods* always assigned just before them thus:  $C \frac{3}{2}$ , &c. or at least, the *Terms Adagio*, *Largo*, or *Allegro*, set over the *Cliff*, at the Beginning of a Piece of *Musick* or when the *Time* differs; for then, you might at one View, know what Sort of *Binary Movement* your *Trenary* is compared unto; and how *quick*, or *slow* the Movement was intended by the *Author*. This I say, would make *Time* very easy to every Practitioner, and take away many *Obscurities* that have heretofore confounded the Ignorant; for when Things are *falsly compared together*, the *Absurdity* thereof darkneth the Understanding. § 3. *The*



### § 3. *The Doctrine of Pendulums applied to Musick*

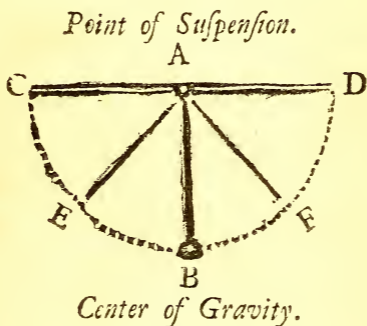
Scholar. **S** I R, In Pages 16 and 25, you told me, that the length of Notes were to be understood by the Pulses or Beats of a Pendulum, I should now be glad, if you would inform me a little farther concerning that Instrument: Imagining within myself, that it will be of great Use to me, in keeping Time.

Master. In *Mechanicks*, the Observations made on *Pendulums*, is one of the nicest Pieces of *Art* that late Times have discovered, (being first observed from the *Oscillancy* or *Oscillation*, or the waving or tossing of the Body to and fro, as practised by Children on Planks laid across Pieces of Timber, weighing each other up and down) the *Motion* or *Vibration* of *Pendulums*, backwards and forwards, ascertaining the Number of *Beats* at any determinate length, and the exact Quantity of *Time* that is spent in that *Motion*; from which, those excellent *Machines* called *Clocks* and *Clock-Work* are made and regulated; for it is found by Experience that a *Pendulum*, whose length from the *Point* of Suspension to the *Center* of the Ball, is 39 Inches and 2 tenths of an Inch, *Vibrates* or *Beats*, *Seconds*, or 60 times in one Minute; and for the Certainty and Excellency thereof, it is called *The Royal Standard*: for it is demonstrated,

frated, that all lengths of *Pendulums* are to one another, as the *Squares* of the *Times* of the several *Oscillations*.

Scholar. Pray tell me, who first discovered to us the *Doctrin* and *Use* of *Pendulums*; and how they are made?

Master. I am told by *Des Cartes*, *Kercher*, *Moreley*, *Bacon*, *Digby*, *Malcolm*, *Holder*, *Sir Isaac Newton*, *Mr. Derham*, *Martin*, and several others, too tedious to mention, that *Pendulums*, were first observed, and brought in use by the ingenious *Galileo*; which may be made thus:



## E X P L A N A T I O N.

First, Take a *Wire* or *String*, of any Length you please, and fasten a *Weight* or *Plummet* at one End; then make a *Hole* or *Noose* at the other End, and hang it on a *Nail*, *Point* or *Center*; and it will hang *perpendicular*, as from *A*

to B. — Then draw up the *Ball* or *Plummet* (so high from the *Center of Gravity*, as the *Length* between the *Point of Suspension* and the *Center* of the *Ball*) towards the *Point* of the *Semi-circle* C. and let it fall, and it will oscilate or swing towards D; and then come back again towards C. and move both *Course* and *Recourse*, i. e. forwards and backwards 'till it rests *perpendicular* at the *Center of Rest* or *Gravity*, B: Its *Point of Suspension* being A.

Here you are to observe, that, tho' the *Plummet* ranges a greater *Compass* between C and D, than it does between E and F, yet it always moves in *Equal Spaces of Time* both forwards and backwards, till it rests on its *Center* B: for the wider *Compass* it ranges, it moves more swift, and in the very same *Time* as when its *Range* is shorter; for the larger the *Body* is, the more slow in proportion it moves.

N. B. That whensoever I speak of *Oscillations*, or *Vibrations*, I mean the *Course* and *Recourse* of the *Plummet* from Side to Side, being the *Extremity* of its *Range*; and not the *Center* B, by which it passeth.

Scholar. Sir, of what *Length* must I make a *Pendulum*, in order to beat the true *Time* of the several *Notes* of *Musick*; as the *Semibreve*, the *Minim*, the *Crotchet*, &c.

Master. In *Page* 25, I told you that *Four Pulses* of the *Pendulum* was the length of the *Semibreve*, two the *Minim*, and four the *Crotchet*, &c. I

&c. I then suppose the *Pendulum* to be about 30 Inches long, which *Pulses* are said to be almost the 60th part of a *Minute*, or nearly the Space between the *beat* of the *Pulse* and *Heart*; the *Systole* or *Contraction* answering to the *Elevation* or *lifting up* of the *Hand*, and its *Diastole* or *Dilation*, to the *letting it down*, &c. The like being understood of the *Pendulum* both *Course*, and *Recourse*, in such a certain Space of *Time*.

Now, I say, suppose a 30 Inch *Pendulum* should vibrate as the length of a *Crotchet*, then will one of 120 Inches be required to *beat one Minim*; and one of 7 Inches and a half to the *Time* of one *Quaver*; and 480 Inches to complete the *Time* of one *Semibreve*, &c. Always observing, that a *Double length* of *Time*, requires a *Pendulum* *four times as long*; and a *half* of *Time* but *one fourth so long*: This being the true *Proportion* by which all *Pendulums* are regulated: But, that you may the better understand this *Doctrine* of *Pendulums*, and apply them to the several *Characters* of *Musick*, in order to shew the true and exact *Duration* and *Length* of *Notes*, observe them in their *proportional Length* of Inches, as follows:

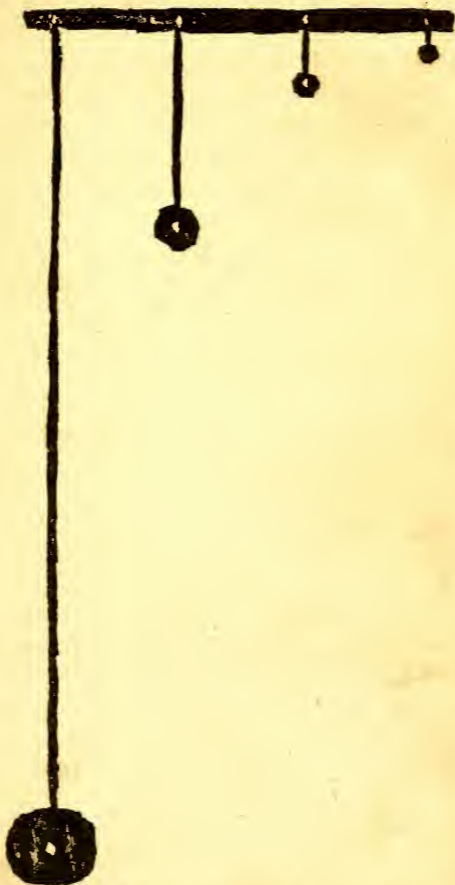
*Semibreve.*

*Semibreve. Minim. Crotchet. Quaver.*

480

120

30

7<sup>1</sup>/<sub>2</sub>

Had you these 4 *Plummets* compleatly fixed, so as to *move freely* without any *Obstacle*, and

and in *proportion* both in *Length*, *Weight*, and *Bigness*, according to the *Scale* before-mention'd; and could you possibly put all in *motion* together with one touch (as before taught) what a sweet Agreement would there be in their *Vibrations*, could you hear, as well as see them; each meeting or uniting in their *Courses* according as they are in *porportion* one to another: The *Minim* being as 2 is to 1, to the *Semibreve*, beating *twice to once* of the *Semibreve*; the *Crotchet*, *twice to once* of the *Minim*; and the *Quaver*, *twice to once* of the *Crotchet*, &c. — And from this very *Doctrine*, is comprehend- ed *Concord* and *Discord*, from the *Uniformity*, or *Deformity*, of the uniting of the *Vibrations* of the several *Tones* sounding together at one and the same time, &c. (But more of this by and by.)

In this manner many Secrets may be discovered by this noble *Instrument*, the *Pendulum*; viz. To know how long time a Stone is falling from any high Place to the Ground, or, how long *Sound* is passing from one Place to another; and many more, too tedious to mention: But as this does not concern this *Science* any farther than what is before hinted, I shall here conclude this *Chapter*.



*What long hath been conceal'd as hidden Treasure,  
Thou here mayst see, and read it at thy leasure;  
These RULES will be of general Use to all,  
And shew what we do Time and Measure call.*

*I value not what carping Criticks say,  
Nor gilded Dons, that I should here display  
The naked Truth; let Dogs bark on in vain,  
I've broke the Teeth of that imposing Strain.*

*Our Musick-men, have long been kept in Slavery,  
Ev'n in the Dark, by their false Teacher's Knavery:  
A shocking Aspect! when we're taught by Fools,  
Who know not ev'n the least of Musick-RULES.*

*Ev'n some there are, who argue and contend,  
And do find Fault with what they cannot mend:  
Such Fools, if silent, might for wise Men pass,  
But by the Braying, all Men know the Ajs.*

*Nay, some I've known, who oft have made a Choice  
On any One, that had a pleasing Voice,  
Tho' void of Skill; such puny Curs will bark,  
But always leave their Pupils in the Dark.*

*But far from this: — Such as do take Delight  
In Musick's ART, and fain would know aright  
The wisest RULES, and all that doth belong,  
May here find Aid, to Tune and Time their Song.*

## C H A P. IV.

*Of Tuning the Voice ; and of Accents : Of Intonation, and of the Use of the Pitch-Pipe.*

Scholar. **S**IR, *Having made myself a tolerable good Timist, by the Rules of your last Chapter, I still want farther Assistance in Tuning my Voice ; and hope you will be as ready to instruct me in that, as you have been in the very first Principles : But you know, Sir, my Voice is very indifferent.*

Master. *Though your Voice may be rough and shatter'd, yet Practice, perhaps, may make it better ; for most People general do those Things best they are most accusom'd to ; but, in Vocal Musick, a good Ear, is better than a fine Voice, and a bad Ear.*

Scholar. *Why have some Persons a good Ear, and Voice agreeable ; and others a bad Ear, &c. and sound contrary to others almost in every Degree of Sound, unless they hit on a Sound by chance ; and why do some others, not love Musick ?*

Master. *This is the most sublime Question that can be ask'd in Musick ; and better becomes an accute Anatomist to answer, than any practical Musician whatsoever ; nevertheless, I will give my Opinion about it ; hoping all will excuse my not being greatly acquainted with the Terms of their Art.* I am

I am inform'd by the Learned (and particularly *Dr. Willis*) that there is a certain *Nerve* in the *Brain*, which some Persons *have*, and some *have not*; and that such *Nerves* are compos'd of small *Fibres*, such as the *Nerves* of the *Ear* are compos'd of, &c.— Now, if these *Fibres* are *imperfect*, why may there not be a *Deficiency* in some Persons in the *Auditory-Nerve*? which *Nerve* conveyeth *Sound* from the *Tympanum* to the *Understanding*; which *Nerves* are put in Motion by the least *Vibration* of *Air*.

—And as it is said, that this *Musical-Nerve* hath a *Conformity* with, and commandeth the *Voice* to express any *Tone* transmitted to it from the *Vibrations* of the *Air's* striking against it; well may they, who are endowed with this *Nerve*, be said to *have a good Ear*; and they that *have it not*, be said to have a *bad Ear*: and some to have a greater dislike to *Musick* than others, &c. But this very rarely happens; for the *Italian Proverb* is, “ *God loves not him,* “ *whom he hath not made to love Musick.*”

But to give you *Directions* for *Tuning*, first look back on *page 6*, and regularly *ascend* and *descend* the *Eight Notes* according to the *Diatonick-Order* of the *Scale*; and then *3ds*, *4ths*, *5ths*, *6ths*, *7ths* and *8ths*; (*proving* the true *Distance* by the interposing *Degrees*) and then *descend* again; always having true *Regard* to the *two Natural Semitones*, or to *sing every Fa flat* or *faint*) according to the following **RULES**:

# R U L E I.

*A Scale of Musick, for Tuning the Voice.*

*Ascending Intervals.*

Octave.	3ds.		4ths.		5ths.		6ths.		7ths.		8ths.		Octave.	
	mi	mi	fa	fa	sol	sol	la	la	fa	fa	sol	sol		
	la		mi		fa		sol		la		fa			
		la		mi		fa		sol		la		fa		
				la		mi		fa		sol		la		
		sol	sol		sol	sol		sol	sol		sol	sol		

*Descending Intervals.*

Octave.	sol		sol		sol		sol		sol		sol		Octave.	
	fa	la	fa	la	fa	la	fa	la	fa	la	fa	la		
		la		la		la		la		la		la		
				sol		sol		sol		sol		sol		
						fa	fa		mi	mi		fa		mi
							sol			la	la			

Then

Then, if you please, *sing* the same *Sounds* again by *Letters*, which will be a means to make you thoroughly acquainted with the *Ga-mut*; remembering always their *Places* on the 5 *Lines*. &c. and then sound the several *Inter-vals without proving by Degrees*, 'till you can do the whole perfectly, both by way of *sol-fa*, and by way of *Letters*.

{ This RULE well Tun'd, and Learnt by Heart, }  
 { Will teach you ev'ry Sound, and Part. }

## R U L E II.

## Two Sounds in one Tone.

*Octave.*

1— G G *sol sol* — G G *sol sol* — 1

2— F F *fa fa* — F F *fa fa* — 2

3— E E *la la* — E E *la la* — 3

4— D D *sol sol* — D D *sol sol* — 4

5— C C *fa fa* — C C *fa fa* — 5

6— B B *mi mi* — B B *mi mi* — 6

7— A A *la la* — A A *la la* — 7

8— G G *sol sol* — G G *sol sol* — 8

*Treble, or Counter, or Tenor, or Bass.*

By this Method you may sound as many *Notes on one Tone*, as you please, &c. But

next

next proceed to some *plain Tune*, which will be as easy as any *Example* that can be given, &c. always observing to *tune* your *Voice* as often in the *Flat-Key*, as you do in the *Sharp-Key*: But of this you'll know more when you come to *Transposition*.

{ *This RULE directs how many Notes (or one)* }  
 { *May still continue in the self same Tone.* }

Thus much for *Tuning* the *Voice*.

---

## § 2 *Of the Accents in Musick.*

Scholar. **S**IR, Pray what is meant by the *Word Accent*?

*Master.* In common Speech, the *Word Accent*, signifies the *Tone* of the *Voice*; of which the *Grammarians* have fundry Sorts, mark'd by various *Dashes* over the *Vowels*; signifying a more *high* or *low*, *longer*, or *shorter* *Tone* of the *Voice*; or a more *pressing* *Emphasis*, or *Tone*, on such *Syllables* or *Words*, as are more to be taken Notice of than any other; in order to *strike* such *Vowels*, *Words*, *Syllables*, or *Sentences* more *pressing* to the *Audience*; according as the *Passion* and *Subject* requires, &c. — So in *Musick*

An *Accent* is a sort of *wavering* or *quavering* of the *Voice*, or *Instrument* on certain *Notes* with a *stronger*, or *weaker* *Tone* than the rest, &c. to express the *Passion* thereof: which renders



ders *Musick*, (especial *Vocal*) so very agreeable to the Ear; it being chiefly intended to *move* and *affect*; and on this the very *Soul and Spirit of Musick* depends; by reason it *touches* and causes Emotions in the Mind, either of *Love, Sorrow, Pitty*, or any other *Passion* whatsoever, &c. — And this is what is called the *Accented*, and *Unaccented Parts of the Measure*; which the *Italians* call *Tempo-Buono*, or *Time-Good*: and *Tempo-Cattivo*, or *Time*, or *Measure-Bad*: that is to say, the *good*, and *bad* Parts of the Measure.

Scholar. *In what Parts of a Bar of Time is the Accented Part of the Measure?*

Master. in *Common-Time*, the *first Notes* of the *beginning* of a *Bar*, and the *first Notes* of the *last half* of the *Bar* is the *Accented Part*; that is, the *1st* and *3d Crotchet* of every *Bar*; the rest being the *Unaccented Parts*: But, in *Tripla-Time* (where *Notes* go by *three and three*) the *first* of the *three* is the *Accented Part*, and the rest the *Unaccented*.

The *Accented Parts* should be always as *full* of *Harmony* as possible, and as void of *Discords* as may be, in order to render the *Composition* the more *affecting*: But the *Unaccented Parts* may consist of *Discords* and the like, without any great Offence to the Ear, &c. This being a *Part of Musick* that few, or no *Authors* have very rarely mention'd; although it is the whole *Ornament and Spirit* of every *Composition*, especially when any Person performs alone.

{ In *Common-Time*, remember well by Heart,  
 { The *First and Third* is the *Accented Part*:  
 { And if your *Musick Tripla-Time* should be,  
 { Your *Accent* is the *first of ev'ry three*.

§ 3. Of Intonation; and of the Use of the Pitch-Pipe, and its Original.

Scholar. **S** I R, Pray tell me what is meant by the Word Intonation?

Master. Intonation, properly signifies, the giving of the *Pitch, Tone, or Key* of the *Composition*, &c. which is generally done by an *Instrument*, or *Tone* of the *Voice*, by the head Performer, in order that the rest of the *Singers* may set their *Voices* in that *Order* before they begin the *Composition*; for which a *Pitch-Pipe* is of excellent Use.

Scholar. How shall I know the right Sound of any Key, so as to sound it neither too high, nor too low?

Master. If you would Key a *Composition* of various *Parts* for any *Quire* or *Company* of *Singers*, and have not a *Pitch-Pipe*, nor any *Instrument* depending, *First*, take a View thro' the whole *Composition*, and try if you can sound the *highest Notes* of the *upper Parts* above the *Key-Note*, and also the *lowest Notes* of the *Bass-Bellow*; which if you can do without squeaking or grumbling, and all other *Voices* perform clear and smooth; then may your *Song* be said to be pitch'd in a *Proper Key*; for it is a general Maxim among *Musicians*, That, "A Tune well Key'd, is half sung:" But oh! how intolerable is some *Psalmody* perform'd in many Places, for want of Judgment in this Point! whose *Leaders* are so stupidly conceited, as not to use a *Pitch-Pipe*! for it is daily found by Experience

Experience, that *Psalmody* is very rarely well perform'd without it, unless by mere blind Chance; and on the contrary very compleat, where they always make use of it.

Scholar. *Many there are, that refuse the use of a Pitch-Pipe, and say, it is nothing but a late whimsical Invention: Pray tell me how long this Instrument has been in Vogue?*

Master. If you would cast your Eye into the Writings of *primitive Authors*, you'll find, that *Anastafius, Pope Leo, and St. Hilary* (Bishop of *Poitiers*, who is said to be the very first that compos'd *Hymns* to be sung in *Churches*; and was followed by *St. Ambrose*;) and several others, erected several *Musick-Schools*, called *Schola-Cantorum*; and that such *Tunes* as were antiently sung, were called *Chants*; as, the *Amprofsian Chant*, the *Gregorian-Chant*, &c. from the *Authors* who compos'd them; which *Tunes* were sung in *Unison* by the whole *Congregation*; and that some of which might the better begin, and keep up the *Key* or *Tone* (which they call *Tonos*, in *Greek*; *Tonus* in *Latin*; or *Tone*, in *English*) they thought it convenient, to have a *Bell*, or a large *Organ-Pipe*, whereon a Person for that Purpose used to sound the *Tone* of the *Key* to the *Congregation*, always beginning, and ending the *Tune*; and often sounding in the *Middle*, if it was thought fit; in order to keep up the *Quire* to the true and *Regular Pitch*; which *Key* or *Tone* is a certain *Determinatè, Dominant, and principal Degree*  
of

of *Sound*, which regulates every *Tone*, proportioned to the *Voices*. The *Practice* of this, was greatly recommended by the learned *Benedictines*, in a *Treatise* wrote by them, in the Year 1673 ; who also charged the *Organist* often to *sound* the *Key* in many Places, to keep the *Tone* thereof always in the Peoples Memory : which Mr. *Bossard* says, is the very best Method that ever appear'd in the *Practice* of *Divine-Musick*.

Thus, you see that a *Pitch-Pipe*, in Likeness, is a very *Ancient Instrument*, and greatly approved of by the *Learned* ; tho' it has been but little in *Vogue* with us, 'till within these 20 Years ; for I remember I went several Miles to see the first I heard talk'd of : which *Instrument* is greatly improved to what it was in former Days ; and is of *singular Use* in all Kinds of *Musick*, i. e. for setting of many unfix'd *Instruments* in *Tune*, as well as in *Vocal-Musick* ; we having it now so as to carry in a *Pocket*, and on whose *Register* or *Stop*, is mark'd the several *Letters* of the *Scale* of *Musick* ; which *Tones*, either *Flat*, *Sharp*, or *Natural*, being given by drawing the *Register*, which enlarges the *Tube*, or *Cavity* so as to contain such a *Quantity* of *Air*, as will produce any *Degree* of *Sound*, whether *Grave* or *Accute*, &c. But I shall say more of *Air*, when I come to treat of *The Nature of Sound*.

Scholar. *Must the Register always be set to the Letter of the Key of the Composition?*

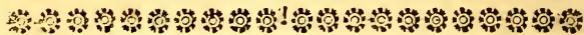
Master. It is generally set thereabouts, but it may be varied half a *Tone* higher, or lower, if it better suits the *Voices*; by reason, every *Author* setteth his *Musick* on what *Key* he pleases; tho' some too high or too low, without regarding whether it best suits the *Voices* or not.

But it was always my *Method* first to found my *Musick* on such *Keys* as best suited the *Compass* of all *Voices*, both above and below; and then, if I found the *Parts* would move *smoother*, half a *Tone* higher, or lower than the *Letter* of the *Key*, I then set a *Direction* over the *Composition*, in order to direct the *Quire* how to set the *Register* of the *Pipe* accordingly: But our *new* *Consort-Pitch* is more fitter for *Vocal Performance* than the *old* *Consort Pitch*, which is half a *Tone* lower. See my *Universal Harmony*: Containing the whole *Book* of *Psalms* all new *Set*, in *Four* *Parts*, with variety of *New* *Au-*  
*thems*. &c. Price bound 4s. 6d. *Octavo*.

*This Instrument some Teachers do refuse,  
And laugh at Things, they know not how to use:  
So self-conceited Fools deem all Things vain  
That others do; which they cannot attain.*

*Such Paper-*Skulls*, much better had been mute,  
Unless they were more able to dispute,  
And speak with Judgment:—But, *alack!* we find,  
These *Tongues* run *most*, whose *Brains* lie *most* behind.*





## C H A P V.

*The Scale of Musick for several Instruments; with compendious Instructions thereunto.*

§ 1. *Of the Organ, and its Antiquity.*

Scholar. **S**IR, Having often heard of the grand Structure and Tone of an Organ, I now desire you would give me a short Description of it; and also of its Antiquity.

Master. The Organ, is the largest, and most Harmonious Wind Instrument of any other; it being a Collection, or Imitation of all other Instruments whatsoever, such as Trumpets, Hautboys, Flutes, Cornets, &c. and differs as to Largeness, Tone, and Ornament, according to the Art of the Builder, and Charge laid out upon it.

The Organ is said to be a very ancient Invention, even almost as ancient as Adam, as is recorded in Gen. iv. 27. where Jubal the 6th is said to be "The Father of all such as banded the (Harp) or Organ": Yet it is agreed that it was little used 'till the Eighth Century; and seems to be borrowed from the Greeks.



*Ctesbes* of *Alexandria*, in the *Reign* of *Ptolemy Evergetes*, about the 3782 d. Year of the World, (or 166 Years before *Christ*, being about 1912 Years ago) is said to be the very first that invented such *Organs* that play'd by compressing the *Air* with *Water*; which is still practised in many Places; which were greatly improved by *Archimedes*, and *Vitruvius*; *Vitruvius* describing an *Hydraulick-Organ*, in his 10th Book of *Architecture*, or an *Organ* that play'd by *Water*: The Emperor *Julian* had an *Epigram* in Praise of it. There are several *Hydraulick-Organs* in *Italy*, in the *Grottoes* of their *Vineyards*, &c.

*St. Jerome* mentions an *Organ* that had 12 Pair of *Bellows*, which might, with ease, be heard 1000 Paces, or one Mile; and another at *Jerusalem*, which might be heard from thence to the *Mount of Olive*.

I am inform'd, that there is a large and beautiful *Medallion* (or a *Medal* of a very large Size) erected by the *Valentinians*, in the *Cabinet* of *Queen Christina*; and that on the *Back-side* thereof, is a fine *Hydraulick-Organ*, with two *Figures*, representing two *Men*, one on the right Side, and the other on the left, seeming to pump the *Water* that plays it; and to listen to the *Sound* of it: It having only *Eight Pipes*, erected on a round *Pedestal*, with this *Inscription*: PLACEA SPETRI.

There is also an *Organ* in the Cathedral of *Ulm*, in *Germany*, that is 93th Feet high, and 28 broad; the largest *Pipe* being 13 Inches Diameter; and has 16 Pair of *Bellows*.—The above Account I have copied from many curious and credible Writers.

Scholar. I return you Thanks for this Historical Account of the *Organ*; but now desire you'll say something concerning its Structure.

Master. As to the Structure, that is best described by such as build them; nevertheless, I will give you the best Account I am able, which I acquired by being conversant with many *Organ-Builders* in *London*, and also by reading such Authors as wrote entirely on this Subject, &c. which is as follows:

### *Description of the Organ.*

Our *Modern Organ* is greatly improved to those in former Ages, consisting of a *Buffet*, containing various Rows of *Pipes*: The Size of an *Organ* being always from the length of the largest *Pipe*; whether it be of 32 Feet, 16 Feet, 8 Feet, 4 Feet, or of 2 Feet, &c. And the Quality of Sound depends on the Width and Length of the *Tube* or *Pipe*, *Tongue* and *Reed*, &c. whether the *Tone* be more or less *Grave*, or *Acute*.

Our *Church-Organ* hath Two Parts, viz. The *Main-Body*, or *Great-Organ*; and the *Positive-Organ*,

*Organ*, or *Little-Organ*; which is generally placed before the *Great-Organ*.

When an *Organ* has but *one Body*, it has but *one Set* of *Keys*; but when it has a *Positive-Organ*, then it has two or three; and some *large Organs* have four, or five Sets of *Keys*; and some *large Pipes* have *Pedals*, which are put down by the *the Feet* to lift up the several *Keys, Stops, or Touches* thereof.

The several *Keys* of an *Organ* are generally divided into *four Octaves*, (or four times Eight) the *first Octave* taking 13 *Pipes, or Keys*, to compleat the 12 *Semitones* of the *Octave* (and also the *last Octave*) but the *inner Octaves* take not so many, by reason, that *Pipe or Key* which *endeth* one *Octave*, *beginneth* the next, &c. which *four Octaves* are termed thus :

{	<i>First Octave</i> . - - - - -	1.
{	<i>Middle Octave</i> . - - - -	2.
{	<i>First Sub-Octave</i> . - - - -	3.
{	<i>Second Sub-Octave</i> . - - -	4.

N. B. That the Word *Sub*, is a *Latin Word*, and signifies *Below*.

Each of these *Four Octaves* is divided into 12 *Stops* or *Frets*, 7 of which *Keys* being *Black*, which give the *Natural-Tones*, and 5 *White*, for the *Artificial Flats*, or *Sharps*; so that the whole contains 48 *Stops*: But some *Harpfords*,

and *Spinnetts* have the *Natural-Keys White*; and the *Artificial* ones *Black*; and some *Organ-Builders* have added a *Third Sub-Octave*, or *Pedals* of two or three *Octaves* lower; so the *Number of Stops* or *Octaves* on an *Organ* are as the *Buildings* or *Organist* pleases, &c.

Our *Organ-Builders*, or *Harpfichord-Makers* have a *Scale* or *Diapason*, whereby they regulate the *Lengths*, *Thickness*, *Tension*, &c. Having a large *C* at the End of a *Line*, and by looking into the *Table* or *Scale* for such a *C*, they find that the *Line* so mark'd, is the *Measure* of the *Pipe* or *Chord* destin'd to sound the *ut*, or *C*, of the lower *Octave*; but if a small *c*, it is the 2<sup>d</sup>

*Octave*; if  $\overset{c}{c}$ , the 3<sup>d</sup> *Octave*; and if  $\overset{c}{c}$  it is the

the *Sound* of the 4<sup>th</sup> *Octave*, &c. and from this *Scale*, *Rule*, or *Diapason*, our *Musical Instrument-Masters* adjust the *Pipes* of their *Organs*, cut the *Holes* in their *Flutes*, *Hautboys*, &c. in a due *Proportion*; in order to perform any *Tone*, or *Semitone*, &c.

*N. B.* That if a *Square* be divided into 8 *Parallelograms*, the *Points* wherein a *Diagonal Line* intersects all the *Parallelograms* will express all the *practical-Intervals* in *Musick*: and on this *Principal* is the *Diapason* founded.

To play on an *Organ*, is, to press down the several *Keys* or *Stops* with the *Fingers*, (or if *Pedals*,

*Pedals, with the Feet*) in order to open the several *Valves* or *Plugs*, which correspond lengthwise with as many *Holes* as there are *Rows* of *Pipes* on the *Sound-Board*; the *Holes* of each *Row* being opened and shut by a *Register* or *Ruler*, pierced with 48 *Holes*; and by drawing the *Register*, the *Holes* of one *Row* are all opened; because the *Holes* therein correspond with those of the *Sound-Board*; so by opening a *Valve*, the *Wind* brought into the *Sound-Board*, (by several Pair of *Bellows*) finds a Passage into the *Pipes*; which corresponds to the open *Holes* of the *Sound-Board*: But by pushing the *Register*, the 48 *Holes* thereof, (not answering to any of those of the *Sound-Board*, that *Row* of *Pipes* answering to the pushed *Register*) are shut, &c.

Hence it is, that by drawing several *Registers*, various *Rows* of *Pipes* are opened; or several *Rows* together, if the same *Register* corresponds thereunto; from which the *Pipes* become either *Simple*, or *Compound*.—*Simple*, is when one *Row* answers to one *Register*; and *Compound*, is when one *Register* answers to several *Rows*: Hence the *Organists* say, that *A Row* is *Compound*, when several *Pipes* sound or play together, by only pressing down one *Key* or *Stop*; according as the *Holes* and *Register* have Communication with each other, &c. But of these *Keys*, I will give you a *Scale* by and by, &c.



Of *Organ-Pipes*, there are *two* Sorts, *viz.* one Sort, whose Mouths are like *Flutes*; and the other Sort with *Reeds*. The *first*, are termed *Pipes of Mutation*, and consist of a *Foot*, which is a hollow *Cone*, which receives the *Wind* that is to give the *Sound*; and to this *Foot* is fastened the *Body* of the *Pipe*; between which *Foot* and *Body* is a *Partition*, which hath a little long narrow *Arperture* or *Opening*, to let out the *Wind*: and over which *Arperture* is the *Mouth*, whose upper *Lip* being cut level, cuts the *Wind* as it comes out; which *Cutter* gives the *Sound*, by the *Wind* striking against it.

Some *Pipes* are made of *Pewter*, and some of *Lead* mixed with a 12th Part of *Tin*, which are always open at their *Extremities*; their *Diameter* being very *small*, and the *Tone* very *shrill*; but those of *Lead* mixed with coarser *Metal*, are more large: the short *Pipes* being *open*, and the long ones quite *stopt*; and the *middle-siz'd* *Pipes* are a little *stopt*, having a little *Ear* on each Side of the *Mouth*, to draw closer or farther off, in order to *raise*, or *lower* the *Sound*, &c. So the finer the *Metal*, the smaller the *Pipe*.

The *Wooden Pipes* are generally made square, and *stopt* at their *Extremities* with a *Valve* or *Tampion* of *Leather*; the *Tone* of the *Wood-Pipes* being very *soft*, as also they that are made of *Lead*; the *longest* *Pipes* giving the *gravest* *Sound*, and those more *short*, are more *Acute*; so that both their *Lengths* and *Widths*, are proportioned.



proportioned according to the *Ratios* of their *Sounds*; which are adjusted and regulated by their *Rule* and *Diapason*, as I before hinted; and those *Pipes* that are *shut*, have the same *Length* as they that are *open*; but the *Pedal-Tubes*, or *Pipes*, that are play'd by the *Feet*, are generally *open*, if they are made of *Wood*, or of *Lead*; and the *longest Pipe* of a good *Church-Organ* is commonly 16 Feet long, and in some very *large Organs*, 32; all the other *Pipes* being *lessened* in proportion to the *largest*, or *Grand Pipe*, &c.

Such *Pipes* as are called *Reed-Pipes*, consist of a *Foot*, which conveys the *Wind* into the *Shallot* or *Reed*, which is a hollow half-Cylinder, and fitted at the *Extremity* thereof into a kind of *Mould* by a wooden *Tampion*; the *Shallot* or *Reed* being covered with a thin Bit of *Copper* fitted at it's *Extremity* into the *Mould* by the same *Wooden Tampion*; it's other *Extremity* being so at *Liberty*, that the *Air* entering the *Shallot* or *Reed*; so that, that *Part* of the *Tongue* may have more *Liberty*, by making it longer; and the *longer* it is, the *more Grave* is the *Sound*; The *Mould*, which serves to fix the *Shallot* or *Reed*, the *Tongue*, and the *Tampion*, &c. serves also to stop the *Foot* of the *Pipe*, obliging the *Wind* entirely to pass thro' the *Reed*; into which *Mould* is soldered that *Part* called the *Tube*, whose *inward opening* is a *Continuation* of the *Reed*; the *Form* of this *Tube* being different, according as the *Pipes* are in different *Rows*, &c. &c. &c.

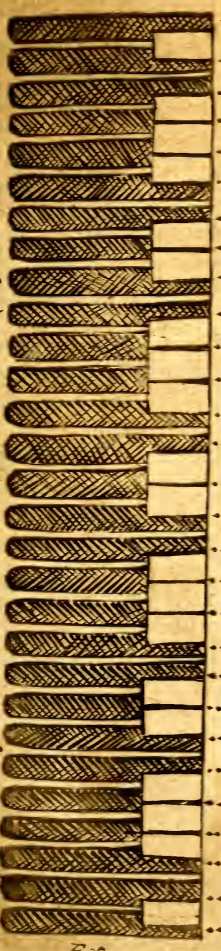
*Instructions for the Organ.*

Having thus *describ'd* that most curious and *harmonious Structure*, the ORGAN, so far as my Ability will admit, from both *seeing*, *reading*, and *conversing* with such as *build*, and *perform* on that noble *Instrument*; and also by *consulting* such as have wrote on the same: I shall in the next Place, refer you to the following *Plate*, which is *The Scale of Musick*, on the several *Keys* of the *Organ*, &c. whether *Natural*, *Flat*, or *Sharp*; whereby you may know, and perform any *Degree* of *Sound*; and also many *Parts* together, &c.

The Scale of Musick for Organ, or Harpsichord, &c.

Two musical staves. The top staff is labeled "Bass" and the bottom staff is labeled "Tenor". Both staves contain a scale of notes, starting with a treble clef on the Bass staff and a bass clef on the Tenor staff. The notes are written in a simple, historical notation style.

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



(Left Hand.)

(Right Hand.)



*Explanation of the Scale.*

In this *Scale*, the *Natural*, or *Proper-Keys* are *Black*, all *8ths* or *Octaves* being the very same in effect as was before ; and the two *Natural-Semitones*, (being from *B* to *C*, and from *E* to *F*,) are placed on the *Black Keys* in their *Regular-Order* : But the *Semitones* are *White*, and placed between the *Whole-Tones* ; one of which serving for either *Flat*, or *Sharp* ; *A-Sharp*, being struck on the same *Key* as *B-Flat*, and so of all the rest.

The *Keys* of an *Harpsichord* or *Spinnet*, lie in the very same *Order* as those of an *Organ*, which *Keys* move the *Facks*, which strike the *Strings* ; this being the most curious and harmonious *Instrument* of the stringed *Kind*.

In *Fingering*, observe, That on the *Right Hand*, the *Thumb* is called the first *Finger*, &c. and on the *Left Hand*, the *Little Finger* is called the first ; and that those *Fingers* as are to *Ascend*, on both *Hands*, are the 3<sup>d</sup> and 4<sup>th</sup> *Fingers* ; and those to *Descend* are the 3<sup>d</sup> and 2<sup>d</sup> ; and so on to the 5<sup>th</sup> of either *Hand*, &c.

To play well on the *Organ*, *Harpsichord*, or *Spinnet*, is learnt from a diligent *Practice*, and by being thoroughly well acquainted with the *Gamut*, *Time*, and all other *Characters* belonging to *Musick* ; and so well acquainted with *Concord*, and *Discord*, as to see through the  
whole



whole *Composition*, in order to strike all the *Parts* together ; for which *Instruments*, all *Musick* in *Parts* ought to be set in *Score* ; that is, all *Parts* one under another, and *Bar* against *Bar*.

### *Of the Thorough-Bass.*

The greatest Performance on these kind of *Instruments*, is the *Thorough-Bass*, it having *Figures* placed either over, or under the *Notes* thereof, in order to direct the Performer to strike in such *Cords*, *Notes*, or *Parts* from the *Ground* or *Bass* ; such as *2ds*, *3ds*, *4ths*, *5ths*, *6ths*, *7ths*, or *8ths*, &c. For which Reason the Performer ought to be well vers'd in the *Rules of Composition*, &c.

It is to be observed, that where single *Flats*, are only mark'd, that those *Flats* or *Sharps* denote that you are to play *Flat* or *Sharp Thirds* ; and that where nothing is mark'd, then *Common-Concords* are to be play'd, &c.— Also where *4ths*, *7ths*, &c. which are *Discords*, are only mark'd, they are only set to introduce other *Common-Concords* to follow ; that is, such as lie next, or the nearest *Interval* to follow, as the *Rules of Composition* will admit.

And altho' many *Authors* do only mark their *3ds* with single *Flats*, or *Sharps* ; and also *4ths*, *6ths*, *7ths*, &c. and omit the *Figuring* of the *Common-Concords*, (which are *5ths*, *8ths*, *12ths*, *15ths*;) yet it would be more ready for every young



young *Beginner* to have them *figured* over or under the *Notes*; which might probably prevent many *Mistakes*.

Observe, that neither *Two-Fifths*, nor *Two-Eighths* are to be *play'd* together, neither *Rising* nor *Falling*; (as well as not in *Composition*) therefore the best Way to avoid them, (or any other *Consecution* of *Perfects* of the same Kind) is, to move your *Fingers* contrary one from another, as much as possible; and in so doing, you will certainly avoid many *Errors* that you otherwise might run into.

### Of Tuning the Organ, Harpsichord, or Spinnet.

Scholar. **S** I R, I thank you for this Historical Account of the Organ, Description, and Instruction: But now desire you'll favour me with a little farther Instruction on Tuning of them.

Master. The part of Tuning only depends on a good Ear, and is very difficult on some certain Notes, such as *E-flat*, *D-sharp*, &c. But it is general the usual Way of Organ-Builders, Harpsichord-Makers, &c. First, to Tune *C-solfaut* by a *Consort-Pitch-Pipe*; and then an *8th* either above or below it; and after that *3ds*, *5ths*, &c. and all *Degrees* that are in the *System of Octave*. But the better to explain this, observe the following *Table*:

A TABLE



Observe, to *Tune* all *Sharp-Thirds*, as sharp as the Ear will admit; and also all *5ths Bearing*; that is as *flat* as possible: which will render your *Musick* the more Grand and Harmonious: And often, by way of Tryal, touch *Unison, Third, Fifth, and Eighth* altogether; and also *Unison, Fourth, and Sixth*: And lastly, if every *Octave* of your *Keys*, both *Proper-Notes*, and *Semitones*, sound perfect *Eighths* to each other, then you may conclude, that your *Instrument* is in perfect *Tune*, &c.

*A Table of all the Intervals contained in the System of Diapason or Octave; with the Number of Semitones in each Interval; according to the Names of the several Keys of an Organ, &c.*

<i>Intervals Names.</i>	<i>Number of Semitones.</i>
A Diapason, Octave, or Eighth —	—12
{ A Semidiapason, Sept.-Major, or } { A Greater Seventh ————— }	—11
A Sept-Minor, or Lesser Seventh —	—10
A Hexachord-Major, or Greater Sixth	—9
A Hexachord-Minor, or Lesser Sixth	—8
A Diapente, or Perfect Fifth —————	—7
{ A Semidiapente, or Minor Fifth } { A Tritone, or Greater Fourth — }	—6
f. Diatessaron, or Perfect Fourth —	—5
A Ditone, or Major Third —————	—4
A Semiditone, or Minor Third —————	—3
A Tone, or Major Second —————	—2
A Semitone, or Minor Secoud —————	—1
A Unison, or One Sound —————	—

Contains } Semitones.

Observe, That the Particle *Semi*, in *Semidiapason*, *Semidiapente*, *Semiditone*, &c. in the *Table* before, does not mean the *Half* of such an *Interval*; but signifies, that it wants a *Semitone* of its Perfection: The *Semidiapason*, and *Greater Seventh*, being both but one *Interval*; and include each the same Number of *Semitones*; in like manner is the *Greater Fourth*, or *Imperfect* or *Minor-Fifth*.

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## §. 2. *Of the Violin, &c.*

**T**HE *Violin*, is the gayest, and most sprightly of all other *Instruments*; and is above all others the fittest for *Dancing*: and may be handled so by the *Violist*, or *Performer*, as to cause the *Notes* thereon to be either *cheerful* or *soft*; or *Forte*, or *Piano*, that is strong, or as an *Eccho*, &c. which depends on the artful *Management* and *Dexterity* of handling it, both in moving the *Bow*, and *Fingering* of the *Strings*, &c.

This curious and unfix'd *Instrument*, consists of *Three Parts*, viz. The *Neck*, the *Table*, and the *Sound-Board*; it having *four Strings* fasten'd to the two *Extreams*, with four *Screws* in the *Nutt* or *Head*, in order to raise, or to lower the *Tension* of the *Strings* to any *Degree* or *Pitch* whatsoever; or according to any fixed *Instrument* that performs or plays along with it.

Of these kind of *Instruments*, there are many Sorts, all of which differ as to Size, and some in way of *Tuning*; tho' all struck with a *Bow* or *Fiddle-stick*, made of stiff Hair dress'd with *Rosin*, which grating against the *Strings*, puts them into a vibrating *Motion*; which gives the *Tone* higher or lower, as regulated by touching them with the *Fingers*.

The *Viol di Gambo*, or *Leg-Viol*, (so called from its being held between the *Legs*) is what we call our *Bass-Viol*, having six *Strings*, call'd, 1st The *Treble*; 2d *Small-Mean*; 3d *Great-Mean*; 4th *Counter-Tenor*; 5th *Tenor*, or *Gammut-String*; and the 6th The *Bass-String*; being tuned thus: The 1st D—, 2d A—. 3d E—. 4th C—. 5th G—. and the 6th is double D D—.

In former Days they used to have whole Chests full of these *Kinds* of *Instruments*, which they call'd *Setts*; such as *Trebles*, *Counters*, *Tenors*, *Basses*, and *Double-Basses*, all of which were mounted with 6 *Strings*, as *Viola-Tenor*, A *Tenor-Viola*,— *Viola-Basso*, A *Bass-Viol*, &c. &c. But as these *Kinds* of *Bass Instruments*, are now partly laid aside, I shall say no more about them; but go on with what I design'd, viz. with

### Directions for the Violin

The *Treble-Violin*, is strung with four *Gut-Strings*, on which may be play'd any *Part*, either *Treble*, *Counter*, *Tenor*, or *Bass*; but it generally performs the highest *Parts* of *Concerts* on Occasion.

The.



The four *Strings* are *Tuned Fifths* to each other, *viz.* The *Treble* or 1st *String*, is E.— The 2d or *Small-Mean*, is A. — The 3d or *Great-Mean*, is D.— And the 4th or *Bass-String*, is G.— Each being 5 *Notes* distant from one another; on which 4 *Strings* is performed these *Notes*, whether *Natural*, *Flat*, or *Sharp*, *viz.*

*The Gamut on the four Strings.*

Nutt.	{	First String—	E.	F.	G.	A.	B.	C.	&c.	}	Bridge.	
		Second String—	A.	B.	C.	D.		—	—			
		Third String—	D.	E.	F.	G.		—	—			
		Fourth String—	G.	A.	B.	C.		—	—			
			Open Hand-	1st Finger-	2d Finger-	3d Finger-	little Finger-					

Thus, you see what *Notes* are play'd with each *Finger*, on all the 4 *Strings*; but when any *Note* is play'd *flat*, you must lengthen the *String* by sliding the *Finger* half a *Tone* lower towards the *Nut*, than the *Natural-Note*; and so on the contrary, you must shorten the *String* by sliding it half a *Tone* higher towards the *Bridge*; to *sharp* a *Note*. But the better to explain what I have said, I will set you an *Example* by *Notes*; being

The Scale of Musick on the four Strings of the Violin.

The image shows four staves of musical notation, each representing a string of the violin. The notes are written in treble clef with stems pointing down. Vertical dashed lines connect the notes across the staves to show their relative positions.

- 1st String:** Notes E, F, G, A. The A note is marked with a flat symbol (♭) and an 'A' above it. The staff ends with a double bar line and the letters 'etc'.
- 2d String:** Notes A, B, C, D.
- 3d String:** Notes D, E, F, G.
- 4th String:** Notes G, A, B, C.

Below the 4th staff, there are four fingerings indicated by horizontal lines and dots:

- Open
- 1st finger
- 2d finger
- 3d finger

Example of Tuning.

The image shows a single staff of musical notation in treble clef. It features a series of five notes connected by a large, flowing slur. The notes are marked with the number '5' above them, indicating the fifth finger. The staff ends with a double bar line and a final note.

Handwritten text at the top of the page, possibly a title or header, which is mostly illegible due to fading and bleed-through.

A large table with multiple columns and rows, containing handwritten entries. The text is very faint and difficult to read. The table appears to have several columns, possibly representing different categories or measurements, and many rows of data. The handwriting is cursive and somewhat slanted.

Handwritten text centered below the main table, possibly a section header or a label for the data below.

A smaller table with fewer columns and rows than the main table, containing handwritten entries. It appears to be a summary or a continuation of the data from the main table. The text is also faint and difficult to read.

*First*, Observe to have the *Strings* of your *Violin* in perfect *Tune*, so as to sound the *Tones* before-mentioned; for unless they are *Tun'd regular*, no one can play thereon, be he ever so dexterous; and also to *play every Lesson or Tune*, very *slow* at *first*; for a diligent *Practice* will bring your *Hand* to a more swift *Motion*: *Psalm-Tunes* being the best for young *Beginners*.

For the *Nicety* of *Fingering*, observe, that whenever you *skip* a *Fret* or *Stop*, there to leave a *Finger*, for a *Stop* is but *half a Tone* or *Note*; for from *B* to *C*. and *E* to *F*. are but *half Notes*; and all the rest are *whole Ones*; and to leave a *Finger* is necessary, to be in *Readiness* when any *half Tone* shall happen, either by *Flats* or *Sharps*.

In *Bowing*, observe to play any *even Number* of *Tied Notes* by striking the *Bow up*; such as *2, 4, 6, 8, &c.* and to play any *odd Number* of *Notes tied together*, with the *Bow drawn down*: I mean, to begin such *Even* or *Odd Numbers tied together*, with the *first up*, or *down*, &c. and also to learn the use of all *Moods, Flats, Sharps*, and other *Characters* contained in this *Book*; belonging to *practical Musick*, &c.

§ 3 Of the *Flute*.

**T**HE *Flute*, is a *Pipe Instrument* of *Musick*, and blown by the *Mouth*; having *Eight Holes*, *seven* on the *Top*, for the *Fingers*; and *one* underneath for the *Thumb* of the *Right Hand*; which *Tones* are changed by *stopping* and *opening* the *Holes*; placing your *3 first Fingers* of your *Left Hand* uppermost towards your *Mouth*; and the *4 Fingers* of your *Right Hand* towards the *Bottom*, and blowing at the same time, you'll have a *Production* of these *Sounds*:

*The Gamut on the Flute.*

- F—All *Holes* stopt close, and blow gently.
- G—Take up the *little Finger* of your *Right Hand*.
- A—Take up the *3d Finger* of your *Right Hand*.
- B—Up the *first*, down the *3d* and *4th* of your *Rt. Hand*.
- C—Up the *2d* and *4th* of your *Right Hand*.
- D—Up the *3d* of the *Left Hand*.
- E—Up the *2d* of the *Left Hand*.
- F—Up the *1st*, and down the *2d* of the *Left Hand*.
- G—Take off the *Thumb* of the *Left Hand*.
- A—Place the *End* of your *Thumb* in the *Hole* to half cover it, and with the *1st*, *2d*, and *3d Fingers* of your *Left Hand* stop the *3 upper Holes*, and the *1st* and *2d Fingers* of the *Right Hand* on their proper *Holes*, and blow hard.—This is the *first Pitch'd-Note*, and you must keep your *Thumb End* in the *Hole* to these ensuing; viz.
- B—Up the *1st Finger* of your *Right Hand*.
- C—Up the *2d Finger* of your *Right Hand*.
- D—Up the *3d Finger* of your *Right Hand*.

Four Pinched-Notes.



The Scale of Musick for the Flute.

Pinch'd-Notes.

A musical staff in treble clef showing the natural scale of the flute. The notes are labeled with letters: F, G, A, B, C, D, E, F, G, a, b, c, d. Below the staff, fingerings are indicated for the Thumb, Left hand, and Right hand. The notes are connected by a bracket labeled 'Pinch'd-Notes'.

Thumb  
Left hand  
R<sup>t</sup>. hand

Flats, and Sharps.

A musical staff in treble clef showing the scale of flats and sharps. The notes are labeled with letters and accidentals: B $\flat$ , C $\sharp$ , D $\sharp$ , E $\flat$ , F $\sharp$ , G $\sharp$ , A $\flat$ , B $\flat$ , C $\sharp$ , d $\flat$ , e $\flat$ , e $\sharp$ . Fingerings are indicated below the staff.

Pinch'd-Notes.



By this *Scale*, you see how every *Hole* is *stopt*, and *opened*, in order to make any *Degree* in the *Scale* of *Musick*. Now it lies on your *Part* to put in *Practice* all the *Terms* and *Characters* belonging to *Musick*, in order to make you a good *Proficient*; always observing that the *lowest Note* on the *Flute* is *F*; and that what *Keys* are not in the *Compass*, must be *transposed higher* or *lower* to bring them into the *Bounds* of the *Flute*; which *Part* of *Transposition* you'll better understand when you've read the next *Chapter*.

Of *Flutes* there are many *Sorts*, as a *Consort-Flute*; a *Third-Flute*; a *Fifth*, and a *Sixth*, and *Octave-Flute*; yet all may be play'd by the foregoing *Rules*.

Scholar. *Why was this Instrument called Flute?*

Master. The *Latins* anciently called these kind of *Wind Instruments*, *Tibia*, and *Fistula*, which signified a *Pipe*, being their ancient and principal *Wind Instruments*; but how they were constituted and play'd on, 'tis not known. *Borrel* derives it from *Flutta*, that is, a *Lamprey*, call'd *Fluitando* in *Fluviis*, by reason the *Flute* is long, with *Holes* along it, like that sort of *Fish*.

The ancient *Flutes* or *Fistulas*, were first made of *Reeds*, and afterwards of *Wood*, and some of *Metal*, but how they were *blown* it does not appear.

Some

Some of the *first Flutes* had but very few *Holes*, and some had *none* at all; some were only *single Pipes*, and others were many *Pipes* join'd together.

We read, that *Pan's Syringa* consisted of *seven Reeds* bound together Side by Side, having *no Holes* in any of them; yet they were all of *seven different Sounds* or *Tones*; which some will say were *tun'd* according to the *seven Letters* of our *Diatonick-Scale*, the *Octave* not being then found out.

Our *German-Flute*, is quite different from our *Common-Flute*, its *End* being stopt up with a *Tampion* or *Plug*, having a *Hole* about 2 or 3 *Inches* distant from the *End*, under which the lower *Lip* is applied, in order to *blow* it:—It is usually about 18 *Inches* long, and thicker towards the *Mouth-Hole*, than at the lower *End*; having *Holes* for the *Fingers*, as well as one for the *Mouth*; the lower *Hole* being opened by the *little Finger's* pressing on the *Silver* or *Brass Key*, like those of the *Hautboy*, or *Bassoon*, &c.—The *Bass-Flutes* are double, or quadruple its *Length* and *Thickness*; but those kind of *Instruments* are partly laid aside, and converted into *Bassoons*, &c.

*Thus, I the ORGAN fully have display'd  
In all its Parts, and how each Part is made:  
The Gamut-Scale, I've fix'd on ev'ry Key,  
But, Diligence must Teach thee how to play.  
The Violin's Notes, I've mention'd, and the Flute,  
But, for the rest, at present Please wait.*

## C H A P. V.

Of the several Keys in Musick,  
Natural, and Artificial: and of  
Transposition.

## § 1. Of the Two Natural Keys.

Scholar. **S** I R, *What is a Key, and what is meant by the Word Key?*

Master. A Key (in Musick) is a certain Principal and Dominant Tone, which regulates every Tone else to a certain Degree or Pitch of Acuteness or Gravity; occasioning every Member of the whole Composition to move in a true Decorum; and without which, every minute Part of the Scale would be nothing but Confusion: For as every Branch of a Sermon depends on the TEXT given, even so every Member or Note of a Composition depends on this Dominant Tone; called the Key.

On this Key or Tone (I say) depends the Air and Judgment of the whole Song or Composition; and this is the PRINCIPAL TONE that governs all the rest; and from which Sound, every Distance, above or below it, may be Tunably regulated, so long as this Key, Tone, or Sound is kept in Memory:—But when once the Sound of your Key is lost, and confusedly put out of Mind, then the Whole becomes nothing



thing but a Piece of noisy Jargon and Confusion. Like, as (in Geometry) the *Bounds* of a *Circle* depend on its *Point* or *Center*, even so (in *Musick*) does every *Member* of a *Composition* depend on its *Proper-Tone* or *Key*.

Scholar. *Sir, I thank you for this curious Definition; but pray tell me which is the Key-Note.*

Master. The *Key-Note*, is the *last Note* of the *Bass* (which is the *Foundation* of all other *Parts*, be they ever so many;) all *Octaves* or *Eighths*, in the *upper Parts*, being counted the same in effect, &c. This *Key-Note* ending the *Song*, like a *Period* at the End of a *Sentence*; for when the *Sense* of a *Sentence* is full, nothing else is expected after it, &c.

Scholar. *How many Keys are there in Musick?*

Master. There are but *Two*, which are call'd *Natural* or *Primitive-Keys*, viz. *C* *faul*, the *Natural-sharp* and chearful *Key*; and *A* *re*, the *Natural-Flat* and melancholly *Key*: So that no *Tune* can be prick'd down on any other *Key* whatsoever, but on these *Two*, without the placing of either *Flats*, or *Sharps* at the Beginning of the *Five Lines*, in order to change the *mi*, and regulate the *Natural-semitones* to the self-same *Order*: making all *Artificial-Keys* the same in effect as the *Two Natural-Ones*; the Nature of which you may see in the following *Table*:

An Example

*An Example of the Natural-Order of the Natural-Sharp-Key. C,*

{	C	Key	Fa
	B		mi
	A		la
	G		sol
	F		fa
	E		la
	D		sol
	C	Key	Fa

*An Example of the Natural-Order of A, the Natural-Flat-Key.*

{	A	Key	La
	G		sol
	F		fa
	E		la
	D		sol
	C		fa
	B		mi
	A	Key	La

By these two *Examples*, you see the *Places* of the two *Natural-Semitones* in every *Octave*, either in the *Sharp-Key*, or in the *Flat-Key*.

Scholar. *Although you have given me these Examples of the two several Keys you before mentioned, I am still to seek in the true Understanding of 'em; not having so much Skill as to know the Difference of one Key; from the other.*

### *Of C the Sharp-Key.*

Master. *The Difference of the two Natural-Keys are known from the First third, the sixth, and the seventh above the Key-Note: — Suppose your Key be C, as the first Example, count the Number of Semitones in the First 3d, above the Key-Note, saying, C, D, E; or Fa, sol, la; which is a Major or Sharp-Third, containing Four Semitones; and also the Major 6th of Nine Semitones; and the Major 7th, of Eleven Semitones.*

### *Of A the Flat-Key.*

But if your Key is A, as the Second Example, then is your First 3d above your Key-Note, A, B, C; or La, mi, fa; a Minor or Flat-Third, of but Three Semitones; and also the Minor 6th, of Eight Semitones; and the Minor 7th, of but Ten Semitones above the Key-Note: But the Octave is always the same again, in any Key whatsoever: You being half a Tone higher in the very First 3d of the Sharp-Key, than you are in the Flat-Key; and, this is the very Reason, one Key is called sharp and cheerful; and

and the other *flat*, soft, and mournful: The one being proper for solid and *grave* Subjects, and the other for Subjects more *cheerful*, merry and sprightly.

(See the *Table* of *Semitones*, page 73.)

## § 2 Of Transposition, of the M I.

Scholar. **S** I R I thank you for your Diffinition of the two Natural-Keys; but now desire you'll inform me how to Transpose, remove, or change them into any other Artificial-Keys,

### M I Transposed by Flats.

*Master.* To *Transpose*, or remove a Piece of *Musick* from off one *Key*, and to set it on another, *First*, you are to consider, that M I is the *Master Note*, and governeth all other *Notes* in *Regular-Order*, both *above*, and *below* it, and cometh but once in every *Octave*; your *Natural Sharp Key-Note* being the very next *Degree above* it, and your *Natural Flat Key-Note* the next *Tone below* it. -- and

*Secondly*, That the *Quality* of the M I-*Note*, is always *sharp* and *cheerful*, and may be made *Flat*, by placing a *Flat* thereon, at the *Beginning* of the five *Lines*, which *Flat* changes the *Place* of *Mi* to the *Quality* of *la*: Then, if *la* be there fixed, *Mi* must of *Necessity* be *Transposed* four *Notes* higher (or five lower) to *E*, that the *natural Semitones* may be kept in *Regular Diatonick-Order*: This being called the *First Remove* by a *Flat*.

The *Second Remove* by *Flats*, is, to place another *Flat* on *E* (that is, on *Mi* by one *Flat*) and then *A* must be *Mi*, a 4th above, or a 5th below the Place where on it stood before: Then you have both *B* and *E Flat*.

The *Third Remove* by *Flats*, is to flat *A*, and then *D* is *mi*; you then having *B*, *E*, and *A flat*; and by this Method, you may by *Flats* artificially *Transpose* the *Mi* to any of the other *six Letters* in the *Scale of Musick*, 'till you hunt it home again to its primitive Place: Observing, That,

*From the last Flat, on Line or Space,*  
Four Notes above, the *M I* hath Place.

### *M I Transposed by Sharps.*

To change *Mi* into *la* by *Sharps* on the five Lines, your *first Sharp* must be on *F*, and the *M* will be on *F* also: Your *Mi* being always with the *last Sharp*.

The *second Remove* by *Sharps*, is, to place a second *Sharp* on *C*, a 5th above, or a 4th below the Place of *Mi*, and then will *C* be *Mi*; you having both *F*, and *C Sharp*.

The *Third Remove* by *Sharps*, is, to place a *Sharp* on *G*, and *G* will be *Mi* also; you then having *F*, *C* and *G Sharp*, and by this Method, you may artfully by *Sharps* place the *Mi* on any of the other *six Letters*, of the *Scale*, 'till you chase it home to its first primitive Seat, &c. — Observing that,

*When that by Sharps the Mi-Note doth remove,*  
*Last Sharp, and Mi, are both five Notes above.*



A Table of Mi-Transposition.

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

F. B.

B. E. C. G. D.

A. E. B.

A. J. ... .. A

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in several systems, each consisting of multiple staves. The handwriting is somewhat faded and difficult to read, but some elements are clearly visible:

- Staff 1 (top):** Contains a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are mostly quarter and eighth notes.
- Staff 2:** Contains a bass clef and a common time signature (C). The notes are mostly quarter and eighth notes.
- Staff 3:** Contains a treble clef and a common time signature (C). The notes are mostly quarter and eighth notes.
- Staff 4:** Contains a bass clef and a common time signature (C). The notes are mostly quarter and eighth notes.
- Staff 5:** Contains a treble clef and a common time signature (C). The notes are mostly quarter and eighth notes.
- Staff 6:** Contains a bass clef and a common time signature (C). The notes are mostly quarter and eighth notes.
- Staff 7:** Contains a treble clef and a common time signature (C). The notes are mostly quarter and eighth notes.
- Staff 8:** Contains a bass clef and a common time signature (C). The notes are mostly quarter and eighth notes.
- Staff 9:** Contains a treble clef and a common time signature (C). The notes are mostly quarter and eighth notes.
- Staff 10:** Contains a bass clef and a common time signature (C). The notes are mostly quarter and eighth notes.

There are several double bar lines (||) indicating the end of sections. The paper shows signs of age, including discoloration and some faint smudges.

By this *Table*, you see the *Place* of the *Mi*, on all the *seven Letters* of the *Scale*, both by *Flats*, and *Sharps*; which *Mi-Note* Transposeth all other *Notes* in *Regular-Order* both *above* and *below* it, the same as they were in the *ancient Scale* of *Musick*; only they stand on *Different Lines* and *Spaces*.

Scholar. *Why was Transposition of the Mi &c. invented; or, why may not Mi be always kept in its primitive Place?*

Master. *Transposition* was contrived to bring every *Composition*, as near as possible, within the *Limits* of the *five Lines*; by reason many *Tunes* cannot be kept in such bounds, nor yet to be practicable, neither by *Voices*, nor by *Instruments*: — For, suppose a *Sharp-Key*, in *C-sol-faut* in the *Tenor*, should rise eight *Notes* to the *Octave* or *Key above*, how could they be prick'd down without two *Ledger-Lines* above the *five*; or, how could any *Voice* perform it, unless I *Transpos'd* it *lower*? — Then, if I set a *Sharp* on *F*, and place my *Key* four *Notes* lower on *G*, and prick down all other *Notes* of the *Piece* in their regular distance, *above* and *below* it, it will stand better in the *Compass* of the *five Lines*, and more easie for the *Voice*, and *Eye*: And this is the very *Reason* that *Transposition* was invented.

Scholar. *Many there are, who object against the last Remove of your Table by Sharps (where E is sharp'd, and becomes Mi;) and say, That*

*Remove is farther than the Rule will bear, and that there is no Places for the two Semitones, by reason sa should not be sharp'd.*

*Master.* I was once so ignorant myself, and even so confident as to assert it, by the ill Example of others; but since, by *Study* I know better, let me ask those who object this *Remove*, these two *Questions*, viz. 1st. *What Difference is there between E Natural and F Natural?* To which must be answered, *Half a Tone*: — and 2dly, *What Difference is there between E Sharp, and F sharp?* To which again must be answered, *Half a Tone*: which *Questions*, I think are sufficient to prove the *R U L E*, to be as good even to the last, as it was at the first setting out.

### § 3 *Of Transposition of Keys.*

*Scholar.* **S** I R, I return you hearty Thanks for your curious Remarks and Instructions, by which I understand the true Nature of the Two original Keys, whether Sharp or Flat; and also the Transposition of the Mi-Note, so as to make them Artificial: I now beg the Favour of an Example of the whole together by Notes.

*Master.* Your demands are much to the Purpose. Therefore I shall grant your Desire, and shew them both *Flat*, and *Sharp*, as follows.

Example



Example of all the 14 Keys.

The 7 Flat Keys.

Musical notation for the first four flat keys. The top staff is in treble clef and the bottom staff is in bass clef. The keys are labeled A $\flat$ , B $\flat$ , C $\flat$ , and D $\flat$ . Each key signature is shown with its corresponding flats on the staff lines.

Musical notation for the last three flat keys: E $\flat$ , F $\flat$ , and G $\flat$ . The notation includes key signatures and notes on both treble and bass staves. The section ends with a double bar line and repeat signs.

The 7 Sharp Keys.

Musical notation for the first five sharp keys: C $\sharp$ , D $\sharp$ , E $\sharp$ , F $\sharp$ , and G $\sharp$ . The notation includes key signatures with sharps and notes on both treble and bass staves.

Musical notation for the last two sharp keys: A $\sharp$  and B $\sharp$ . The notation includes key signatures with sharps and notes on both treble and bass staves. The section ends with a double bar line and repeat signs.



Example of all the Keys

12 Major Keys

The page contains 12 systems of musical notation, each representing a major key. Each system consists of a treble clef, a key signature (one sharp or one flat), and a series of notes on a five-line staff. The keys shown are: C Major, G Major, D Major, A Major, E Major, B Major, F Major, C# Major, G# Major, D# Major, A# Major, and E# Major. The notation is handwritten and includes various note values and rests. There are also some faint markings and symbols on the page, including double slashes (//) and a small '12' at the top right of the first system.

By these two *Examples* you see how every *Artificial-Key* is Founded, according to the two original *Natural-Keys*; which when rightly *sol-fa'd* according to the *Transposition* of the *Mi*, will be the very same in Effect, though the *Key* be higher, or lower. — For,

*Tho' Fourteen Keys I've written here in View,*

*Those, in Effect, are but the same as Two.*

Scholar. *Being one Evening in Company with some Psalmodists, who were Busy in looking over New Pieces of Musick; one amongst the rest, pull'd out a new Book, wherein the Word Anonymous adorn'd the head of many Pages, on one particularly, I saw an old Tune strangely disguis'd, its Key being G, with no Flats, nor Sharps at the Beginning; but the half-Tones were reconciled to the Natural-Key by accidental Flats and it Ended sol. —*

*This Author they extol'd very much, and render'd him really very famous; pray give me your Opinion about that Piece of Musick.*

*Master* No Man, that has any Judgment in *Musick*, will ever agree that such a *Lesson* can be right; by Reason the *last Note* is neither conformable to the *Natural-Flat-Key*, nor yet to the *Natural-Sharp-Key*, it ending neither in *La*, nor yet in *Fa*.

Therefore, it is either ignorantly done for want of Judgment, or else only to puzzle the *Practitioner*: For every *Key* ought to be founded by *Transposition*, according to one of the *Two Natural Ones*.

“ *Sum melior audio increpacio sapiens;*

“ *Quam ut audio canticum stolidus.*

“ It is better to hear the Rebuke of the Wise;

“ Than for a Man to hear the Song of Fools.”

*Ecc. vii. 5.*

*Scholar.* Some Tunes I have also seen, in several Parts, wherein the *Mi* in one Part is Transposed by *Flats*, and in other Parts, by *Sharps*; pray tell me, if that be right or not, the *Mi* in each Part be on one and the same Letter.

*Master.*

*Master.* That I have often seen done for Curiosity Sake, only to *disguise* the Piece, and puzzle the Performer; and tho' such Parts may be perform'd by *Voices*; by reason, *Voices* are conformable to *one Pitch*, yet, it will not do for *Instruments*; — For Instance, Suppose your *Key* is E, with a *sharp-Third*, and your *Mi* is on D in the *Bass*, by *Sharps*; and also on D, in the *Tenor* or *Upper-Part* by *Flats*; Then is the *Key-Note* of your *Tenor* or *Upper-Part*, a *Semitone* lower, than the *Key-Note* of your *Bass*; tho they both End on one *Letter*: By reason, E in the *Tenor* or *Upper-Part*, must be play' *Flat*, and E in the *Bass* is play'd natural. — You'll find an *Example* for this, set for a *President*, in a *Tune* of mine to *Psalms* 21, in my *Universal Harmony*; which will not do for *Instruments*, unless all *Parts* are *Transposed* one way, as I before hinted.

### Objections against sol-faing.

*Scholar.* I am told by many old Singers, and also by many Instrumental-Men, That you give me and all your Scholars else, a deal of unnecessary trouble, in obliging me to sol-fa every Note, according to the *Transposition* of the *Mi*; and they also tell me, That I need not call every short minute Note, in the *Natural-Keys*; but only call all *Ty'd* or *slur'd-Notes*, by the *Name* of the *first* Note; pray give me your *Oppinion* about that.

*Master.* I know that all *old Singers* hate to hear others perform what they never could attain to; and *Fiddlers* what they never learnt:

But let me assure such *old vocal Practitioners*, that they were bred up in the dark, and will ever remain so, so long as they harbour that conceited Opinion; For can any *Tone* move so smooth by a *false Name*, as with its *Natural Name*? No, this turns the *Scale of Musick* Topsy Turvey, and confounds the very *First Rudiments*: besides, when any Person thoroughly knows the *Natural-Order* of the *Scale*, how easy is it to keep the regular *Course* of *Notes* according to it, altho' they stand on contrary *Lines* and *Spaces*; by which Method, every Person learns every *Piece* of *Musick Note* by *Note*, and by the very same *Names* as if they were always set in the *Natural-Key*.

As to *Instrumental-Men*, I have often heard them say, their *Lesson* was *F sharp*, or *B flat*, &c. meaning that such *Letters* were *flatted* or *sharp'd* at the *Beginning* of the five *Lines*; and that they always observ'd to play such *Letters* *flat* or *sharp*, &c. and that it was enough for them to *Observe*; and therefore, they thought any other Method uselefs, without having any *Regard* to either *Key* or *3'd*; nor even so much *Judgment* as to know one *Key* from another. — Thus for want of a true *Knowledge* of *Keys*, *sol-faing*, and *Transposition*, &c. *Conceit* leads them into *Error*; not regarding the *First Rudiments* of *Musick* viz. *sol-faing*; which is *The CHIEF REMINDER* of the *First Principles* of *Song* Tones



Tones *most to be Regarded.*

Scholar. Sir, are there any Remarkable Tones in the Scale of Musick, more to be regarded than others, whereby I may keep my Voice in the Air of the Key, when the sol-faing of which is made difficult by Transposition ?

Master. Yes, there are some particular Notes; which being well regarded, serve in a great Measure as a Guide to keep in Tune on all the rest, viz. The *PRINCIPAL TONES* are the *Key-Note*, and the *Mi*, which causes it to be either *Flat* or *Sharp*, &c. — Some there are who have only regard to the *Mi*; but as that comes but once in an *Octave*, I think it requires not so much Attention as *Fa*, which comes twice in an *Octave*, which *Tones* must always be sunk or *Feinted*, whensoever you hit upon them, or else you immediately loose the *Air* of your *Composition*; for *fa* is to be regarded in your *Flat-Third*, to keep you in the *Air* of the *Flat-Key*: and in like Manner must you regard *la* of the *Sharp-Third*, which keeps you in the *Air* of the *Sharp-Key* also; for which reason, such *Tones* ought always to be kept in Memory.

*First, have in Mind your proper-Key,  
And Mi, that doth all Notes else sway:  
And well regard your Sharp-Third's La,  
And not forget your Flat-Third's Fa.  
Mind well your Sixths, and (I presume,)  
You'll always keep both Air, and Tune.*

## C H A P. VII.

*Of the several Intervals, Concords, and Discords: and how to compare one Part of Musick with another.*

Scholar. **W**HAT Distances or Intervals, are called Concords, and what are Discords; and why are they so called?

Master. Concords are such Intervals as are Tuneable and agreeable to each other; that is, when two (or more) different Tones found together, so as to be Harmonious, and Delightful to the Ear, &c. such as the Unison, 3ds, 5ths, 6ths and their Octaves, perfect, and imperfect. Discords, are such Intervals as are untuneable, jarring, and Disagreeable, such as a 2d, 4ths, 7ths, and their Octaves, &c. both of which are either Simple or Compound.

A TABLE

A TABLE of all the Intervals in Musick.

1	2	3	4	5	6	7	Simple Intervals.	Compound Intervals.
8	9	10	11	12	13	14	Double	
15	16	17	18	19	20	21	Triple	
22	23	24	25	26	27	28	Quadruple	
29	&c.							

Concords.
Discords.
Concords.
Discords.
Concords.
Concords.
Discords.

A Simple Interval, is without Parts or Divisions. But A Compound Interval, consists of several Lesser Intervals. The Unison is not an Interval, because it is but one sound.

*What Cord so'e'er you please to name,  
An Eight to that, is deem'd the same,*

To compare several Parts of Musick together so as to know the Interval, whether Concord, or Discord; you must first take the Letter whereon any Note stands in any one Part, and compare it to the Letter of the Note against it in another Part; and count the Distance from one to the other, according to the Scale of Musick; by which you may know how many Degrees a Note in one Part, is different from any Note in another Part; and what Interval it is, whether Concord or Discord; and also what Number of Semitones each Interval contains; and whether the

the *Cord* be *Major*, or *Minor*, or *Perfect*, or *Imperfect*, &c. often having recourse to the *Table*, on *Page 73*.

*Example of Two Parts compared together.*

	E	C	B	E	C	B	
<i>Tenor.</i>							Middle Line
A							A
1	8	3	5	10	7	5	
A	E		E			E	8
<i>Bass.</i>							Middle Line
	A		C		D		A

If you take the *Letters* of this *Example* and prick them down in *Notes* on the five *Lines*, in their *proper Places*, in *Two Parts*; you'll then see how many *Parts* may be compared together.

*When Parts together you compare,  
Consult how many Half-Tones are  
In ev'ry Cord: which will Express,  
To you the Greater, and the Less,*



## C H A P VIII.

*Of Theory in General: or, A Philosophical Demonstration of The Nature of Sound; and of the Racios and Proportion of Practical Intervals, &c.*

Scholar. **W** H A T is Sound?  
 Master. Sound, is the Reverberation, or Modulation of *Air*, being the *Object* of Musick.

Scholar. *What is Air?*

Master. *Air* is, that *Fluid* or *Element*, in which we move, breath and consist, composed of small Springy Particles, which give way to the least Impression made on them; which Particles move freely one among another; for which Reason, it is known to be a *Fluid*; and every Force that presseth upon *Air*, presseth at the same Time, in all manner of Directions: — And as the Pressure increaseth, so does its Density; as is evident, of *Air* forced into a Bladder, for the more it is forced, the more dense it is; and as it decreases, it expands itself again, in all manner of Directions. — The force that presseth common *Air*, is the Weight of the *Atmosphere*



*mosphere* (that is, the *Clouds*, *Rain*, &c.) and the Spring of the *Air* is equal thereunto; by Reason they always Ballance each other, and produce equal Effects, &c. &c.

Scholar. You say that *Air* is the Object of Sound, pray tell me the Generative Part thereof?

Master. The Generative Part of Sound, is that which produceth Sound, and bringeth it forth; and that is *Motion*, by *Collission*; or a Body's striking against the *Air*, which causeth Sound; and this Sound is more grave, or acute, according to the Force and Magnitude of the Body that strikes against it; this being that which constitutes different Tones, &c.

Scholar. What is the Support, and Continuation of Sound?

Master. All Sound is supported and carried distant by the *Medium* or *Air*, which is called, *The Sphere of Activity*, *The Element of Sound*; or *The Element of Musick*; and so far as the *Medium* passeth, so far passeth the *Motion* with it; and when the *Motion* ceaseth, then must the *Sound* cease also. — But if it meets with any *Hinderance* in the Way which it passeth, it strikes and shakes at every *Obstacle* it meets, making *Ecchoes* and *Sounds* according to the Nature of the *Obstacle*: But if it meets with no *Hinderance* as it passeth, then it passeth into the *Sphere* of the *Air* or *Medium*, according to the Force of the *Sonorous-Body* or *Sounding-Body*.

*Body*; (which *Body* is the *Center*) moving in a certain Degree of *Velocity* or *Quickness*; and from this very *Principle* all *Tones* are deduced.

And as all *Sounds* move in a *trembling* or *vibrating Motion*, the *Difference* of *Tone* appears to be no other than the *Different Velocity* or *Quickness* of the *Vibrations* of the *Sounding-Body*; it being proved, that the *small Vibrations* or *Tremblings* of any *Cord* or *String*, are all perform'd in *equal Times*; and that the *Tone* of the *Sound* (which continues for some *Time* after the *Stroke* is given) is the very same from first to last; whose *Vibrations* are supported by the *Air* or *Medium*.

From this very *Principle*, arises what we call *Concords*; which are nothing else but the frequent *uniting* of the *Vibrations* of two *Sounding Bodies*, and of the *undulating Motions* of the *Air* occasioned thereby; and that *Discords* are the result of the less frequent *Unitings* of the *Vibrations*, &c.

Scholar. *How many Ways* is *Sound* to be considered?

Master. *Sound*, with regard to *Musick* is to be considered *two Ways*, viz. *Simple*, and *Compound*. — A *Simple Sound*, is the Effect of a single *Vibration*, or of so many *Vibrations* as are necessary to excite in us the *Idea* of *Sound*; that is, the *Product* of one *Voice*, or of one *Instrument*,

*strument, &c.* — A *Compound Sound*, consists of *several Sounds* proceeding from *several distinct Instruments* or *Voices*, all uniting in the same individual *Time*, and *Measure of Duration*; that is, all striking on the *Ear* together, be their *Differences* as they will.

And as the *several Degrees of Tune* are *Proportional* to the *Number* of the *Vibrations*, even so are the *Vibrations equal* or *unequal*, *swift* or *more slow*, according to the *Nature* and *Constitution* of the *sonorous Bodies*: The *Vibration* or *Tremblings* of such *Bodies* being by which all *Sounds* do proceed, and arrive from a certain *Pitch* or *Tension*, either *grave* or *acute*; according to the *Greatness*, and *Tension* of the *sound-ing Body*.

From what has been said, it appears, that the whole *Theory of Musick* proceeds from the *Vibrations*, *Oscillations* or *Tremblings* of the *Sonorous-Bodies*, and also the *Proportion of Sound*; for what *Bodies* or *Sounds* are more *Acute*, the more *Swift* are their *Vibrations*; and those more *Grave*, their *Vibrations* are more *Slow*, &c. Therefore the *First Principal*, by which the *Nature of Harmonical Sounds* was found out, was by the *Measure* and *Proportion* of the *Vibrations* of the *Sonorous-Body*; each *Note of Tune* being made by a certain *Measure* of the *Velocity* of the *Vibrations*: I mean, That such a certain *Measure of Courses* and *Recourses* doth in such a certain *Space of Time*, constitute or appoint such

such a certain determinate *Tune* ; and that the *Continuance* of *Sound*, even unto the last, dependeth only on the *Equality* of the *Time* of its *Vibrations* ; as may be observed by a *Wire-String* after it is struck ; which was first observ'd by *Pythagorus*, &c. and this is what brings *Harmony* under *Mathematical Proportions*. — See *The Doctrine of Pendulums*, p. 41.

Scholar. Sir, I return you Thanks for your *Definitions* of *Air* and *Sound*, &c. but now desire you'll say something concerning the *Proportion* of *Sound*.

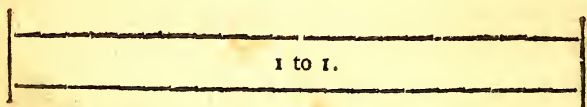
Master In the last *Chapter*, I gave you a *TABLE* all *Concords* and *Discords* ; and on p. 73, I shew'd you what *Number* of *Semitones* each *Interval* included : But to find out their *Proportions*, you must first find out their *Numbers*, and then examine the *Cause*, why some are *pleasant*, and others *unpleasant*, of which the *Ear* is the *umpire*.

### Proportion of Concords, &c.

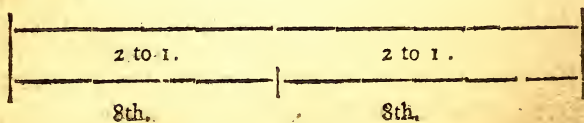
First take two *Musical Strings*, of an equal *Length*, and stretch them to an equal *Tension* or *Tightness*, and then strike them both together, and they will *vibrate* in equal *Times*, both *Course* and *Recourse*, in the *Nature* of a *Pendulum* till they rest : for when two *Strings* are in exact *unison* to each other, one will *vibrate* to the other tho' *untouch'd* : Or if you lay a *Straw*

on one and strike the other, if it be in *unison* to it, it will vibrate and shake the Straw off, and also sound the *Tone* of the other String. — And because these two sound so perfect to each other, they are call'd *Unison*; the *Racios* of their vibrations being even both *Course* and *Resourse*, and called 1 to 1, because each Motion, or Particle of Sound strike on the *Ear* both together.

### U N I S O N.



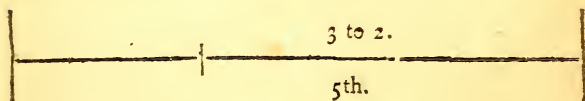
8th. The next *Concord*, is the *Eight* (being the next *Racio* or *Proportion* in whole Numbers, which is found by Doubling or taking but one half of the String, by dividing it into *Two Parts*, and Placing a *Bridge* in the *Middle*: This will produce an *Eighth* to the *whole String*, whose *Racio* is call'd *Dupla*, or *Double-Proportion* to its *Octave*, by reason each *Half* of the *String* vibrates *two Courses* in the same *Time* as the whole String does *one*, it being *Racio* or *Proportion* as 2 to 1.



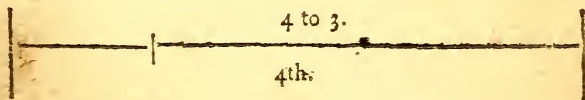


All other *Proportions* are found by dividing the *Octave* into the other *mean Rations* that are included in it, &c.

*Fifth.* The next *Concord* is the *Fifth*, which is found by dividing the *Chord* into *Three Parts*, and placing a *Bridge* to take of one third; then will the two thirds of the *Chord* produce a *Fifth* to the Whole; and vibrate *Three Courses*, to *Two* in *Dupla-Proportion*, and unite every third *Course*; which *Racio* is called *Sesquialteria-Proportion*, or 3 to 2.



*Fourth.* The next *Cord* is the *Fourth*, being found by dividing the *Line* into Four equal Parts; and by stopping off one fourth with a *Bridge*: Then will the three fourths of the *Line*, produce a *Fourth* to the whole *Line*; and unite every fourth *Course* of its *Vibration*. This is called *Quadruple-Proportion*, whose *Racio* is 4 to 3; by reason it vibrates *four Courses*, in the Time of *Three* in *Sesquialteria*.



*Thirdly.* Then take another *uniting String*, and divide that Part as was stopt off to make the *Fifth*,

*Fifth*, in two equal Parts, and it will give the *Greater-Third* to the open Spring, and its Motions will unite every *fifth Course*: Its *Racio* is 5 to 4, by reason it vibrates *five Courses* in the same Time as *Four* in the *Racio* before it.—By this you may easily conceive the *Lesser* or *minor Third*, whose *Racio* is 6 to 5, its *Courses* uniting every *sixth Course* of its vibrations; i. e. *Six Courses* in the Time of *Five* of the *Greater Third's* Motions.

*N. B.* That all *Racios* that are within the Number Six, are *Concords*, &c.

*Sixth.* The *Major Sixth* is within the Number of *Concording Racios*, and in *Racio* 5 to 3; and vibrates *five Courses* in the Time of three, meeting every 5th *Course* of its vibrations.—And altho' the *minor Sixth* is not within the Number Six, yet it is a far better *Cord*, by reason, when joyned with the *Octave*, and *Fourth* from the *Unison*, it hath the *lesser Third* to one, and the *greater Third* to the other; their Motions uniting accordingly, whose *Racio* is 8 to 5, and the Complement of 6 to 5, to the *Octave* or *Eighth*, &c.

A T A B L E

A TABLE of all the Intervals contained in the System of Diapason or Octave; with the Number of Semitones in each Interval; and their Racios; being The whole System of Harmony.

Semi-tones.	Intervals Names.	Racios.
—12	A Diapason, Octave, or Eighth —	2 to 1
—11	{ A Semidiapason, Sept.-Major, or } { A Greater Seventh ————— }	15 to 8
—10	A Sept-Minor, or Lesser Seventh —	9 to 5
—9	A Hexachord-Major, or Greater Sixth	5 to 3
—8	A Hexachord-Minor, or Lesser Sixth	8 to 5
—7	A Diapente, or Perfect Fifth —————	3 to 2
—6	{ A Semidiapente, or Minor Fifth } { A Tritone, or Greater Fourth — }	45 to 32
—5	A Diatessaron, or Perfect Fourth —	4 to 3
—4	A Ditone, or Major Third —————	5 to 4
—3	A Semiditone, or Minor Third —————	6 to 5
—2	A Tone, or Major Second —————	9 to 8
—1	A Semitone, or Minor Second —————	10 to 9
—	A Unison, or One Sound —————	1 to 1

(See the N. B. on Page 62.)

Hence it is, that the *Vibrations* of a *Chord* or *Musical-String* truly represents the *Motions* of a *Pendulum*, as I before hinted. Now, if you take a *Wire*, or *Musical-String*, and fix one End on a *Center*, and hang a *Weight* at the other End to hang as a *Pendulum*, and when it hangeth still, gently strike the *String* with a bit of *Wire*, so as not to move the *Weight*, the *String* will

will Tremble or Vibrate in equal Spaces of Time, in the very Nature of a Double-Pendulum so long as it Sounds; extending itself widest in the Middle; according to the Figure: A B

A



B

Here you have both a Musical-String and a Pendulum, all in one; whose Vibrations constitute both Time, and Proportion of Sound: And this is the very PRINCIPAL, and Reason that Musick comes under Mathematical Proportions, both in Time and Tune, &c.—Thus by a larger Weight you may make your Tone more acute, which will make the Vibrations more swift accordingly; and so on to what Tension you please.

Thus have I laid down all the most useful and Natural Grounds, Racios, and Proportions of Harmony, which proceeds only from the Vibrations of the Courses, and Motions of the Sonorous-Bodies; which Motions determine both Time and Tune; and also render each Sound more or less Pleasant, according to the frequent uniting of their Courses as they fall on the Ear together; from which we distinguish both Concord, and Discord, Concord being nothing but the frequent Motions falling on the Ear, at the same Time, and Discord is when they seldom or never meet whose

whose *Ratios* are innumerable, by reason of their *cross Motions*, &c.

As to other Matters that are partly useless in *Practical Musick*, I shall herein omit; leaving that to the *Criticks* and *Hair-Splitters* of our Age to determine; and so conclude this *Chapter*.

*Thus, by Division of a Line,  
We Measure SOUND, as well as Time:  
Whose trembling Motions we do sum,  
Like as those of the Pendulum.*

*For by Experience it is found,  
That Motion is the Source of Sound;  
Not without Air: — (it doth appear)  
For Air conveys it to the Ear.*

*Air, like a circling Wave i'th' Ocean  
Expands itself at every Motion;  
But when that Force is spent, Air then  
Returns itself to rest again.*

*Concord is form'd, it doth appear,  
When various Sounds meet on the Ear:  
But when they in cross Motions move,  
Your Sound does then Discordant prove.*

*Now what is useful I've express'd: —  
Let Study then compleat the rest.*



## C H A P. IX.

*Of Practical-Musick in General: containing the RULES of Composition, according to the most Authentick Authors, &c.*

§ 1. *The Allowed Passages of Concords, &c.*

## R U L E I.

**W**HEN the *Notes* of one *Part* standeth still on *one Sound*, and the *Notes* of another *Part* moves to various *Sounds*; the *Moving-Part* may move to a *y Sound* that maketh *Concord* to the *Standing-Part*. Thus: —

*N. B.* That whensoever any *single Cord* is named, its *Eighths* or *Octaves* are also meant.

## R U L E II.

When the *Notes* of *Two*, or more *Parts* stand you may take as many *Concords* of *one Sorts*, as you please. Thus: —

## R U L E III.

You may not take *Two Fifths*, nor *Two Eighths* together, neither *Rising* nor *Falling*, unless one be the *Minor*, and the other the *Major Fifth*, as Thus: —

## R U L E IV.

You may take *Two* or more *Major Sixths*, or *Sixths* of (different *Kinds* together either *ring* or *falling*, either by *Degrees*, or *Leaps* Thus: —

R U L E,

Of Composition .

(117)

Rule I.

Musical notation for Rule I, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The notes are: Treble: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingering numbers are written below the notes: Treble: 1 3 5 8 6 5 3 8 ; 1 3 5 1 8 6 3 1. Bass: 1 2 3 4 5 6 7 8 ; 7 6 5 4 3 2 1.

Rule II.

Musical notation for Rule II, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The notes are: Treble: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingering numbers are written below the notes: Treble: 1. 3. 5. 8. Bass: 1. 2. 3. 4. 5. 6. 7. 8.

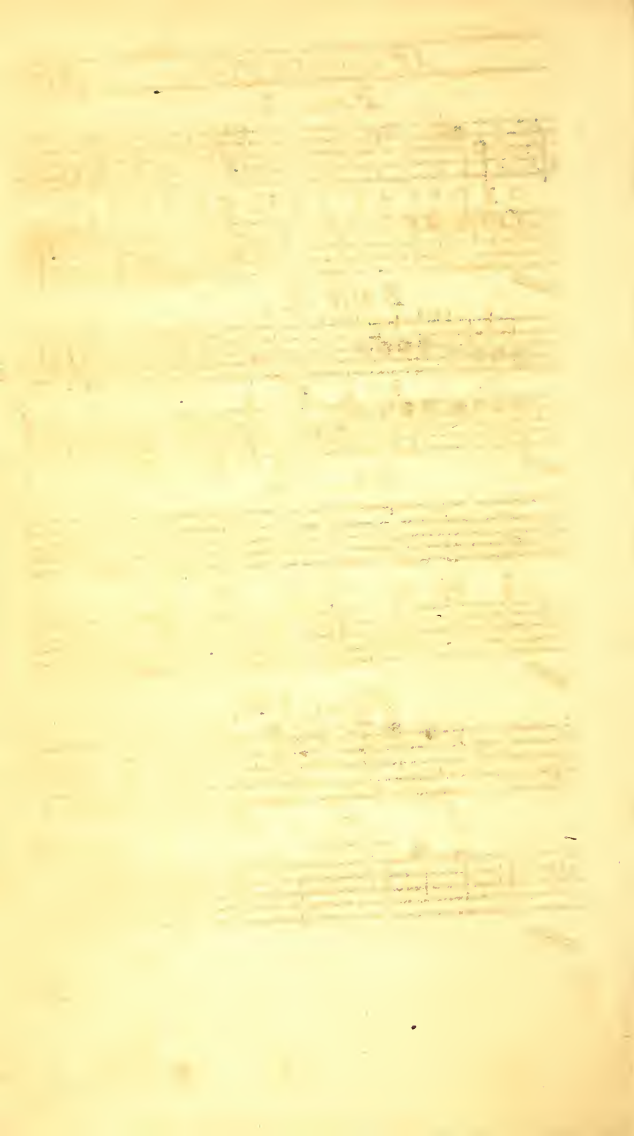
Rule III.

Musical notation for Rule III, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The notes are: Treble: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingering numbers are written below the notes: Treble: 5 b5 5. or 5 b5 5. Bass: 1 2 3 4 5 6 7 8.

Rule IV.

Musical notation for Rule IV, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. The notes are: Treble: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Bass: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. Fingering numbers are written below the notes: Treble: 6 6 6. Bass: 1 2 3 4 5 6 7 8.

Itold



I told you in **RULE III**, that *Fifths* and *Eighths*, &c. were not to be taken together, neither *Rising* nor *Falling*; which may not be done by any means in *Two Parts*, by Reason they will cloy the Ear: But two *Fifths*, or two *Eighths* (and no more) may be taken together in *Three*, or more *Parts* (when it cannot be well avoided) rather than spoil the *Air*; but then such *Fifths*, or *Eighths* must be covered by an *higher Part*, and the *Piece* must be never performed in fewer *Parts*, but to have them covered.—The like is to be understood of *Fourths*, by reason, in *Canon* of *Double-Descant*, they will in the *Reply*, become *Fifths*.

### R U L E. V.

You may use as many *Thirds* as you please, either *Rising*, or *Falling*; by *Degrees*, or by *Leaps*, if one *Third* be *Minor*, and another the *Major*: But two *Major Thirds* together are not good nor allowable, unless it be just before a *Close*; or in such Places where it cannot be well avoided.

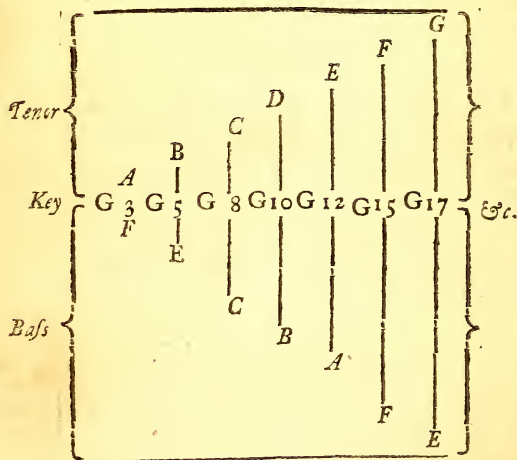
### R U L E. VI.

When two *Parts* move Gradually by *Contrary-Motions*, (that is, one *Part Ascending*, and the other *Descending*) the *Notes* in one *Part* may be so broken or divided, whil't the other *Part Stands*, so as to *Sound* no *Discord*, &c. as the *Composer* alone pleases.

By this R U L E, you may pass, by *Contrary-Motions*, from any one *Concord* to another, either by *Degrees*, or by *Leaps*; I mean, when the *Upper-Part-Rises*, and the *Lower-Part-Falls*; — Or, when the *Lower-Part Rises*, and the *Upper-Part-Falls*.

Suppose, your *Key* is G, and your *Upper-Part-Rises*, and the *Bass-Falls*, &c. Then you may move each *Part* accordingly to this *Scale*, by Way of *Letters*.

### *Allowed Contrary-Motions.*



By this *Scale* you see the various *Movements* of *Contrary-Motions*, from any *Concord* whatsoever: —

This



This R U L E being meant *backwards*, as well as *forwards*; and to move from any *Concord* else, as well as from the *Unison*, &c.

## § 2. *The Use of all Concords.*

The *Unison*, is so *Consonant*, and *Perfect* a *Sound*, that if ever so many *Sound* together, the *Ear* cannot *Distinguish* them to be but as *one* and the same *Sound*; only the *Sound* is more *Strong*.—It may be used at the *Beginning* of *Strains*, and also at the *Conclusion*; and as oft in the *Middle* of a *Composition* as the *Composer* alone thinketh fit.

The *Third*, is a *Concord* that yieldeth great *Variety* to the *Ear*, and is properly called, an *Imperfect Concord*.—It may be used in any *Part* of a *Composition*, to render *Perfect Cords* more *Sweet*, when they follow it, &c.


The *Fifth*, is a very sweet, pleasant, and *Perfect Concord*: *Two* of which are *Not allowed* to be taken together, neither *Rising* nor *Falling*, (unless cover'd by *another Part*) by reason they cloy the *Ear*.—It may be used in any *Part*, or *Place* of a *Composition*, and mostly to *follow* other *disagreeable Intervals*, that are not so much affecting.

The *Sixth*, is an *Imperfect Concord*, and is more like a *Discord*, in Quality, than any other *Concord* whatsoever; and is Compounded of a *Third* and *Fourth*; for which Reason, it ought to be carefully used. — *Sixes* of different Kinds may be taken together, either *Rising* or *Falling*, either by *Degrees* or by *Leaps*; or be mixed with other *Perfect Concords* in any *Part* of a *Piece* of *Musick*; but never to *Begin*, nor yet to *End* with. — In *Four Parts*, the *Sixth* may take the Place of the *Fifth*, on all *sharp'd Notes*; or otherwise when the *Fifth* is omitted. The *Sixth* is of singular Use to render other following *Perfect Cords* more sweet and melting; and may be properly called a *Middle Concord*, &c.

### Of the *Eighth*, or *Diapason*.

The *Eighth*, is the *First* and *Principal* of all *Concords*; not only because its Sound is *Perfect* and *Pleasant*, but that it is *The Whole System of Harmony*, and containeth all other *Lesser Intervals*; and that all other *Intervals* agree with it, if they do not agree with each other; and being added to itself, it still produces *Concords*. — It may be used in any *Part* of a *Piece* of *Musick*, either to *begin* with, or elsewhere in the *Middle*, being mixed with *Imperfects*, &c. but no *Cord* so proper to *conclude* with: and may properly be called, *The Period of Harmony*.

RULE. VII.

 You may pass from an *Eight* to a *Fifth*, or from a *Fifth* to an *Eighth*, when the *Upper-Part* either *Rises* or *Falls* but *one Degree* (and not otherwise.) Thus:

Example *allowed*.

$$\left. \begin{array}{l} \textit{Tenor} - G A - A G. \\ \textit{Bass} - G \overset{8}{D} - \overset{5}{D} \overset{8}{G}. \end{array} \right\}$$

Thus have I shewed all the *Allowed Passages* of all *Concords* included in the *Diapason*; so that what ever *Double*, or *Triple Concords* are *above*, or *below* it, are only a *Repetition* of the *single Cords* over again; by Reason, every *Eighth* or *Octave* is counted the very same, &c.

§ 3. Of Passages *Not allowed*.

You may not Pass from a

$$\left\{ \begin{array}{l} 1 \text{ to } a \ 1 \\ 1 \text{ to } a \ 3d \\ 3d \text{ to } a \ 1 \\ 3d \text{ to } a \ 5th \\ 5th \text{ to } a \ 3d \\ 5th \text{ to } a \ 8th \\ 8th \text{ to } a \ 5th \\ 6th \text{ to } a \ 5th \end{array} \right\} \begin{array}{l} \text{If the } \textit{Upper}, \text{ and } \textit{Under-Parts} \\ \text{both } \textit{Rise}, \text{ or } \\ \textit{Fall} \text{ by } \textit{Leaps}. \end{array}$$

You may not Pass from a

$$\left\{ \begin{array}{l} 6th \text{ to } a \ 8th \\ 8th \text{ to } a \ 6th \end{array} \right\} \begin{array}{l} \text{If the } \textit{Upper-Part} \textit{Rises} \\ \text{or } \textit{Falls} \text{ by } \textit{Leaps}, \text{ and the } \\ \textit{Under-Part} \textit{Rises}, \text{ or } \textit{Falls} \\ \text{the same way by } \textit{Degrees}. \end{array}$$

Nor from an 8th to an 8th—by *Degrees*, nor by *Leaps*.

§ 4. *Of Consecution, by Transition.*

A *Consecution*, is when *Cords* of the same kind follow one another; — which are generated by *Transition*. i. e. by moving by *Degrees* from one *Note* to the other, to mollify the Harshness of a *Leap*; for every *Dissallowance* doth end either in the *Fifth*, or in the *Eighth*; according to the following *Example*. —

By this *Example* you see that *Transition*, or *breaking of Notes* begets a *Consecution of Perfects* of one Kind, by both *Parts* moving one way.

Hence it is, that if the *Upper-Part* moves but by one *Degree*, and the *Bass* by *Leaps*, that no *Dissallowance* can happen; (only as the *Passage* from the 6th to the 8th) unless it be set on Purpose, &c.

From this, it appears, That *Degrees* are the properest *Movements* for the *Upper-Parts*, and *Leaps* for the *Bass*: But if you make a Disorder in your *Movements*, then will that *Disorder* soon generate a *Consecution*: But that which is *Natural*, cannot be displeasing, and this, I think is sufficient to shew what we call *Inharmonical*, and how such *Passages* may be avoided.

§ 5. *Of Taking Discords.*

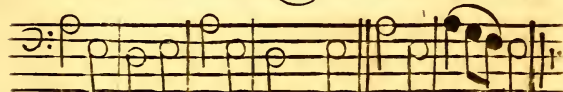
When *Discords* are concern'd as well as *Concords*, then is the *Descant* called *Figurate*. *Discords* are admitted into *Composition* two Ways, viz. by way of *Pass*, and by way of *Binding*; according to this *Example*. —

*Example*

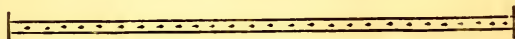
Example of Transition .



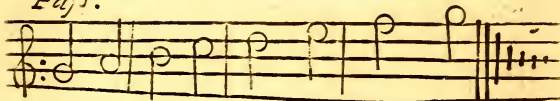
1 5 : 6 8 : 1 3 : 6 7 8 8 . 1 5 : 3 4 5 5 .



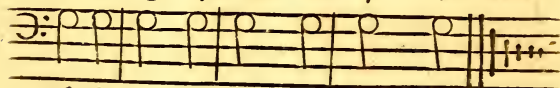
Good : Bad : Good : Bad . Good : Bad .



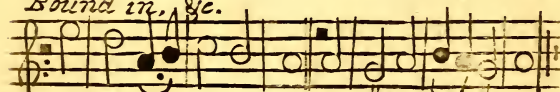
Example of taking Discords.  
Pass.



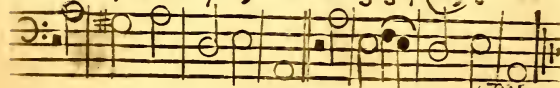
1, 2, 3, 4, 5, 6, 7, 8, &c.



Bound in, &c.



5 b5 1 2 7 5 8 . 1 3 3 4 6 5 7 8 .





1881

1881

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1881

By this *Example*, you see how *Discords* are taken by *Pass*, i. e. when *Parts* make a gradual *Transition* from one *Concord* to another; which may be *allowed* in any *Transition* whatsoever, if the *first Note* be a *Concord*, and the *last* does not produce a *Consecution* of *Perfects*, &c. which *Example* may be considered backwards, as well as forwards, &c.

To take *Discords* by way of *Binding*, is when *Discords* are on purpose placed between the *Concords*; in order to render the following *Concords* more graceful. And as the *Ear* is the *Umpire* of all *Sounds*, it can best give *Directions* where to place them, and by observing other *Compositions*, &c. For as *Vinegar*, *Salt*, *Pepper*, &c. give a *Relish* to *Meat*, even so do *Discords* unto *Concords*, and render the *Concords* more sweet and *Delightful*: which, when artfully taken and applied, produce the best *Musick*.

In former Days, the 4th was call'd a *Concord*, but now it is reckon'd a *Discord*; but I rather think it ought to be termed *Imperfect*, especially if it be the *Major 4th*; by reason, it has the same Number of *Semitones* as the *Minor 5th*; no *Cord* having a more graceful *Charm*, when regularly placed.—The 2d and 7th, &c. are very *Inharmonical*, and are best tolerated in many Places, when covered by an *higher Part*.

#### § 6. Of Descant, and Composition.

The Original of *Composition*, is called, *Counterpoint*, or *Plain-Descant*, which is, when *Concords* are only employed, *Note* against *Note*.—*Figurate-Descant*, is when *Discords* are admitted,

and used as well as *Concords*, either by *Transition* or *Pass*, or by way of *Binding*; which is the *Ornamental Part of Musick*.

Whensoever you begin a *Composition*, First, consult your *Subject*, whether it be *Grave* or *Cheerful*, and adapt your *Notes* accordingly to express it; and not be like some *Plalmodists*, who set *cheerful Tunes* to *grave Words*, for that is quiet contrary to Nature.

If your *Words* seem *Heavenly*, let your *Notes Ascend*; and if *Earthly*, *Descend*, &c. as much as your *Rules* will admit; making no particular *Pause* or *Rest*, till your *Words* come to a *Period*: But a *Sob*, *Sigh*, as *Hark!* *Oh!* &c. may be express'd by a *short Rest*; and Measure your *Time* according to the *Sense* of your *Words*, and *Length* of your *Syllables*, &c.

## § 7. Composition of Two Parts.

First, consult your *Key*, and make your *Leading Part* as much agreeable to the *Subject* as possible; and then set your *Bass* to it according to the *Rules* before-mentioned; both moving as *smooth* as possible, in the *Bounds* of a *Voice*, or *Instrument*; according to the following *Example*.

## § 8. Of Closes

Whensoever you make a *Close*, your *Bass* must either *Rise* a 4th or *Fall* a 5th: (or you may *Close* to make an *Eighth* by falling your *Bass-Note* but one *Degree*.) See the following *Examples*. —————

*Example*

— Example of Two Parts.

1 6 5 3 5 10 8 7 5 8.

Places for Clofes.

Flat-Key.

Key.

Sharp-Key.

Key.





## § 9. Composition of Three Parts.

If you would set a *Second Treble*, or *Cantus*, *Medius*, or *Counter*, to any *Piece of Musick*, that was before in *Two Parts*, to make *Three Parts*; let it begin from the *Bass* on some different *Cord* from the *Tenor*, and so on to other *Cords*, on every *Note* (if possible) through the whole *Composition*, avoiding *Disallowances* between your *Upper-Parts*, as well as between them and your *Bass*; observing to keep your *Inner-Part* in as true bounds as you can, that it may not be too *high* and strong, so as to spoil the *Air* of your *Tenor* or *Leading-Part*.

*Two Fifths*, or two *Eighths* (and not more) may be taken together in *Three Parts*, if they be between the *Middle Part* and the *Bass*, and be covered by an *higher Part*, rather than spoil the *Air* of the *Composition*; but take care, that you do not make a *Consecution* of *Perfects* from the *Bass* unless covered; which often will happen, and your *Eye* cannot soon discern it, when your *Tenor* makes a *Fifth*, or an *Eighth* (it being then the *highest Part*) and the other *Part* immediately supplies the Office of an *higher Part*, and so makes a *Consecution* of the same kind.—

Suppose the *Tenor* and *Bass* be D D, an 8th, and your *Tenor* falls, and your *Bass* rises to E, and your *Medius* rises to E, to be the *higher Part*, then is there a *Consecution* of 8ths; i. e. D D, the *Tenor* and *Bass*, and E E, the *Medius* and *Bass*; an Error that I have formerly ran into, (tho' not seen by a thousand tolerable Judges,) nor is it so readily to be seen in the *Score*, as it is heard.

As for other *Inharmonical Disallowances*, they are easier tolerated in *Three Parts*, than in *Two*, when covered by the *highest Part*. An *Example* of *Three Parts* you have as follows.—

### § 10. Composition of Four Parts.

To make a *Four Part Composition*, your three *Upper-Parts* must, each of them, take a *Different Cord* from the *Ground* or *Bass*; that is, if one *Part* be a *Unison* or *Eighth*, the other two *Parts* must be a *Third*, and *Fifth*; and so on: observing always, that each *Part* has a *different Cord* from the *Bass*; unless where it cannot be well avoided, rather than spoil the *Air*.

Example of Three Parts.

Cantus. Tenor. Bass.

3 1 5 3 1 2 3 8 7 5 10.

1 3 8 7 5 3 6 5 3 8.

Example of Four Parts.

Treble. Contra. Tenor. Bass.

10 10 8 10 13 13 12 10 15.

5 6 5 8 10 10 8 12.

1 6 5 3 5 10 8 7 5 8.

(N.P.)



N. B. That *accidental Sharps* are more used in *Flat-Keys*, than in *Sharp-Keys*, in order to make the *Thirds*, *Sixths*, &c. the *Greater Thirds* and *Sixes*; to render the *Harmony* more cheerful and sprightly.

Observe, That neither *Fifths* nor *Eighths* are not to be taken together in *Four Parts*, (especially between the *Tenor* and *Bass*) unless it be from the *Counter-Tenor*, and then they must be covered by an *higher Part*.

As for *Disallowances*, *Discords*, and the like, they are easier tolerated in *Four Parts*, than in *Three*, or in *Two Parts*; by reason, the more *Parts* there are, the *Lesser* will a small *Disallowance* be heard.

And although a *Composition* consists of never so many *Parts*, there can be but three several *Concords* joyned at once from the *Ground* or *Bass Note*; that is, the *Unison* or *Eighth*, the *Third*, and the *Fifth*, or *Sixth*; by reason the *Sixth* takes the *Place* of the *Fifth*, when the *Fifth* is left out; unless it be at a *Close* where a *Discord* is placed, between the *Inner-Parts*, and the *Fifth* and *Sixth* taken together, and the *Eighth* entirely left out; which is a very curious *Close*.

Observe, That in a *sharp Key*, an *Eighth* is seldom made on the *sharp Note* next under the *Key*; nor yet on the *sharp Note*, a 3<sup>d</sup> above the *Key*, nor on any *accidental sharp'd-Notes* in the *Bass*;



*Bass*; by reason, they are disagreeable to the Ear; but a *Sixth* generally is used in the *Eighth's* Place on all *sharp'd Notes*; and, in *Four Parts*, the *Minor Fifth*, and the *Sixth*, go together in such Places, &c.

### § 11. Composition of 5, 6, and 7 Parts.

To make a *Five Part* Composition, you must add another *Octave* to some one of the *Concords*, of the *Four Parts*; by reason one of the *Concords* must be doubled.

If you would have *Six Parts*, then must you add another *Octave* to another of the *Concords*; and then will *Two* of your *Concords* be doubled; and you will have a *Composition* of *Six Musical Parts*.

To compose *Seven Parts*, all your *Three Concords* must be doubled: But that *Concord* must not be doubled that makes a *Binding Cadence*, or stands single; therefore it must of necessity be *Trebled*, &c. — And altho' the *Parts* do often meet in *Unison* (as can't be well avoided) yet they must remain so as short a *Time* as possible. — And the surest way to avoid *Consecutions*, is to place the *Notes* of one *Part*, above, or below the *Notes* of another *Part*, to move various Ways, i. e. that is one *Part* upwards, and the other downwards, &c.

### § 12. Composition of Eight Parts.

*Choral-Musick*, consists of *Eight Parts*, sung *Alternately*, or by *Turns*, by *Two* opposite *Quiers*;

*Quires*; or by *Two Sets of Instruments*.—This *Composition* consists of *Two Bases*, and *Three Upper-Parts* builded on each *Base*. First one *Quire* performs one of the *Four Parts*, and then the other *Quire* answers again with the other *Four*; and Lastly, both *Quires* Repeat all the *Eighth Parts* together in *Full Chorus*; at which time the *Upper-Base*, supplies the Office of an *Upper-Part*; and the *Seven Upper-Parts* are then founded on *One* entire *Base*.

And as this must be so artfully composed, as each *Base* must be a *true Base* to its own *Three Upper-Parts*; so must the *Lower-Base* be a *true Base* to all the *Seven Upper-Parts*, when all perform together in *Full Chorus*.

As to the *Agreement* of the *Two Bases* between themselves, they must be as *Unison*, *Eighth*, *Sixth*, or *Third*; never above one *Fifth*, because the *Upper-Base* will be a *Fourth* to that *Upper-Part*, as is an *Eighth* to the *Lower-Base*; for the *Musick* of one *Quire* must not depend on the *Base* of another; tho' all make one entire *Harmony*, when all joyn together.

Mark well, That in such *Places* where the *Bases* are *Thirds* to each other, if you throw off the *Lower-Base*, the *Eighth's* that were in the *Upper-Parts* to the *Lower-Base*, will become *Sixes*; And where the *Bases* are *Sixths* to each other, and you take away the *Lower-Base*, those *Upper-Parts* that were *Sixes* to the *Lower-Base*, will

will become *Eighths* to the Higher; and where the *Bases* are *Unison*, or *Eighths* to each other, the *Cords* of the *Upper-Parts*, will be the same Distance to each other.—And tho' *Thirds* are allowable between the *Two Bases*, yet if they move successfully, the whizzing of the *Lower-Notes* will offend the *Ear*, &c.

Of this curious Sort of *Composition*, I made a *Piece* to a *Gloria Patri*, some time ago, as desired by a *Gentleman* of *Exeter*, in *Devonshire*; where it is compleatly perform'd; which I design to print very shortly, for the *Use* of my *Scholars*.—Hence it appears, That

*If you Errect a thousand Parts, or more,  
They in Effect, are but the same as Four.*



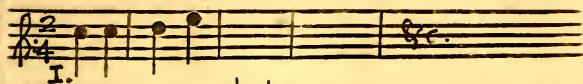
## C H A P. X.

*Of Canon in General, and how to  
compose any of them.*

**T**O compose a *Canon*, you must first prick down your *Fuge* (or such a Quantity of *Notes*, as you would have to lead your *Point*) in *one Part*; and then carry the same *Notes* forwards, and prick them down in another *Part*, either in the *Unison*, 3d, 4th, 5th, or 8th, &c. above, or below the *Leading-Part*.

*Example*

Example of Fuge.

1. 

  
In Score.



2. 





3. *A Canon in the Diapason.*  
*Two in one.*



*Hallelujah,*  




(Then



Then fill up your vacant *Bars* with such *Notes* as conform to the *L A W S* of *Harmony*.

By this *First Example*, you see how a *Fuge* is formed; this being in the 8th, *below*, and called a *single-Fuge*: and by this Method, you may compose any *Canon* whatsoever, and of any *Degree above* or *below* the *Leading-Part*; either in *Two*, *Three*, or *Four-Parts*, &c.

The *second Example*, shews how the *Whole* stands in *Score*; and the *Third Example* directs how to prick it down in one *Part*; this Mark :S: Directing at what *Notes* the *following Parts* are to fall in at.

A *Canon* is a *perpetual Fuge*, i. e. *Parts* always *flying* one before another; the *following Parts* repeating the very same *Notes* (either in *Unison*, or *higher* or *lower*) as the *Leading-Part*: and because it is carried on by so strict a *Rule*, it is called *Canon*; which is the superlative, or highest *Degree* of *Musical Composition*.

☞ *N. B.* That the Words *One*, *Two*, &c: being *Part* of the *Titles* of *Canons*; signifies that they are composed of *One*, *Two*, or more *Fuges*; as the *Title* directs, &c.



## § 2. Denominations of Fuges, or Canons.

A *single-Fuge*, or *Immitation*, is when *Parts immitate* one another, as the former *Example*.

A *Double-Fuge*, is when *two* several *Points*, or *Fuges* fall in, one after another.

A *Canon Arsis & Thesis*; or *Arsin & Thesis*, is when a *Point Rises* in one *Part*, and *falls* the same *Notes* again in another.

A *Canon Per Augmentation*, is when the *Notes* of the *Following-Part*, are as long again as the *Notes* of the *Leading-Part*.

A *Canon Diminution*, is when the *Notes* of the *Following-Parts*, are as short again as the *Notes* of the *Leading-Part*.

A *Canon in Unison*, is when both *Parts* begin on *one Sound*, and *one Part* moves on all the *Concords* of the *Key*, 'till they meet again in *Unison*; sometimes one *Part* holding the *Tone*, and then another, like a *Canon* composed on a *Ground*, &c.

A *Canon-Round*, or *Round-Catch*, is composed; as 2, 3, 4, or more *Parts* in *Score*, and then prick'd down in *one Cliff*, as one entire *Tune* and sung *Round*.—The first leads the *First Strain*,

*Strain*, till the *Mark* directs the *Following-Parts* to fall in, &c. and so they go round as often as they please.

A *Canon Recte & Retro*, is compos'd as *two Parts* in *Score*; and the *latter End* of the *Bass* is set next after the *last Note* of the *Upper-Part*, and prick'd backwards; so the *first Part* is performed *Forwards*, and the *latter Part Backwards*, &c.

A *Canon Double-Descant*, is so compos'd that the *Replication* or *Answer* of the *Upper-Part*; becomes the *Bass*; and the *Bass* the *Upper-Part*; in which 5ths are to be avoided, because, in *Reply*, they will become 4ths, &c. &c. &c.

*Thus, I've the RULES of Composition shewn,  
And Cords Allow'd, are clearly here made known:  
Discords I've mention'd, and what else we call  
Cords Not Allow'd; and Inharmonical  
Which RULES observ'd, shews how we Frame each Part,  
Whereby we Judge of this our sacred ART.*

You

You may have variety of *Examples* of several *Compositions*, either in *Two, Three, or Four Musical Parts*, in A **WORK** of mine, lately Published, *Intitled,*

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C H A P.

## C H A P. X:

## T H E

## Musical Alphabet :

*Explaining all the Technical TERMS used in Music; as they are derived from the Greek, Latin, French, Italian, &c.*

## A.

- A**. An Abreivation of *Alamire*.  
*A Bene Placito*. Signifies, *If you please*.  
*Accent*. A warbling Tone.  
*Accentor*. The leading Singer.  
*Accord*. Agreement  
*Acute*. Shrilness of Tone  
*Adagio*. The slowest Movement in Time  
*Ad Libitum*. If you please  
*Ad Due*. or *Doi*. Two Parts.  
*Affetto*, } Tender and Affectionate  
*Affetuose*. }  
*Allegretto*. Pretty quick  
*Allegro*. The Time quick and lively  
*Allegro Allegro*. More quick than *Allegro*  
*Allegro ma non Presto*. Not too quick  
*Alto Ripieno*. Tenor of the *Grand Chorus*  
*Allelujab*. Praise the LORD  
*Alternate*. Performed by Turns  
*Alto*. The *Counter-Tenor*  
*Alto Concertante*. Tenor of the *little Chorus*.

*Altus Counter Tenor*

*Andante.* Go, or move distinctly.

*Anima, or Animato.* Brisk and lively.

*Anthem.* A Divine Song in Prose

*Aria* A short Air, Song, Tune, &c.

*Ariosa.* The Movement of any Musick

*Arsis,* Rising in one Part

and and

*Thesis.* Falling in another

*Assai.* Not too quick, nor too slow

*Assay.* Try, or prove your Voice, or Instrument.

*Atempo giusto.* Perform the Time just and equal

## B.

*B.* Signifies, *Bass*, or *Basso*

*Bar.* A Stroke that divides the *Time*

*Bass.* The lowest and fundamental *Part*

*Counter-Bass.* The Second or *Double-Bass*

*Thorough-Bass.* The continual, or figur'd *Bass*

*Bassista.* One who sings or plays the *Bass*

*Basso.* The *Vocal-Bass*

*Basso-Concertante.* *Bass* of the little *Chorus*

*Basso-Continuo.* Continual, or *Thorough-Bass*

*Basso-Recitante.* *Bass* moving continually

*Basso-Ripieno.* *Bass* of the *Grand Chorus*.

*Battuta.* Motion of the *Hand* in beating *Time*

*Binary.* A *Measure* of *Time*, equal down and up

*Bmi.* An Abreviation of *Bfabemi*

*Bmollare, or Molle.* Soft and Flat

*Breve.* A Note, the Length of two *Semibreves*

*Brillante.* Brisk, Gay, and Lively.

*Buono.* Good

*Burden,* The Repeated Part at each Verse end

C.

*C.* An Abreviation of *C-sol-faut*

*Cadence.* The closing Note

*Camera.* Chamber-Musick

*Canon.* A continual Fuge

*Cantata.* Musick for both Voices and Instruments

*Canto.* The Treble, or highest Part

*Contofermo.* The only subject Part

*Cantus.* The Treble, or highest Part

*Canzone.* A Song

*Capella.* Chapel-Musick

*Capo.* The Head Instructor.

*Capriccio.* To perform carelessly

*Castanets.* Wooden Hand-Instruments

*Catch.* A Canon Sung round

*Cattivo.* Bad.

*Chaconne.* A Sort of Dance

*Chant.* To Sing. The old Church-Musick

*Chantor.* A Singer, &c.

*Characters,* The Marks used in Musick

*Chiave.* The Fundamental Key or Tone, &c. or Musick design'd for Churches.

*Chiudendo.* The finishing Strain, &c.

*Chords.* Musical Strings, &c.

*Choro, or Chorus.* The full repeated Parts, &c.

*Chroma,* A flourishing Way of Singing, &c.

*Chromatic.* Sounds moving by Semitones

*Ciacona.* A Tune set to a Ground-Bass



- Clavis.* A Cliff
- Cloſe.* A Conclusion of Parts
- Come Sopra.* As above, or over again
- Comma.* A ſuppoſed 9th Part of a Tone
- Common-Time.* Down and up equal
- Compieta.* A Church *Psalm* or *Hymn*
- Compoſiſta.* A Compoſer of Songs, Harmony, &c.
- To Compoſe.* To compoſe Muſical Sounds together
- Compoſition.* Many Parts Muſically framed together
- Compoſto.* Compounded, or doubled
- Con.* Signifies, with
- Concert,* } A Piece of Muſick in Parts
- Conſort.* }
- Concertante,* } A Part moving continually
- Concerto,* }
- Concerto-groſſi.* The Grand Chorus
- Concinuous.* Intervals, a little Diſagreeable
- Concords.* Agreeable Intervals
- Conjoint.* Degrees lying next one another
- Conſequent.* Imitating Fuges
- Conſonance.* } Sounds agreeable.
- Conſonant* }
- Conſpirato.* with *Life* and Spirit
- Continuato.* with equal Strength, and equal Time
- Continuato,* } The continual, or *Thorow-Baſs.*
- Continuus,* }
- Contra,* } The Counter-Tenor
- Contralto.* }
- Counterpoint.* Notes, Bar againſt Bar
- Contra-Tenor.* Between *Treble* and *Tenor*
- Cords.* Tones or Sounds *Crotchct.*

- Crotchet.** A Note, Half a *Minim*  
**Cymbal.** A Wire and Gut Instrument: and some are made of solid Pieces of *Brass*, struck with an Iron Rod, &c.  
**Cytbra.** A string'd **T**riangular Instrument

D.

- D.** An Abrevation of *D-solre*, &c.  
**Da Capo.** End with the *first* Strain  
**Degree.** From one Note to the next  
**Demi.** The Half  
**Demiquaver.** A Note with a triple **T**ail  
**Depressio.** The Fall of the Hand  
**Descant.** To run a Division of Notes  
**Plain-Descant.** The orderly placing of *Concords*  
**Figurate-Descant.** When *Discords* are used  
**Double-Descant.** The upper Part made the under  
**Diagram.** The Scale of *Musick*  
**Diapason.** A perfect *Eight*.  
**Diapente.** A perfect *Fifth*  
**Diateffaron.** A *Fourth*  
**Diatonick-Scale.** The Modern *Gamus*  
**Diesis.** A supposed lesser *Semitone*  
**Diminution.** Diminished  
**Discords.** Disagreeable *Intervals*  
**Dissonant.** Discordant  
**Ditone.** A greater *Third*  
**Division.** A Running of Notes  
**Divoto.** In a serious devout Manner  
**Doi.** Two  
**Dolce.** Soft, sweet, and agreeable  
**Drum.** A Military Instrument

# 146 The Musical Alphabet.

*Duo.* Two Parts

*Dupla.* Double

*Dux.* The First that leads a *Fuge*

## E.

*E.* An Abreviation of *Elami*

*Ear.* The Umpire of Sound

*Eccho.* Soft, like an Eccho

*Ecchus.* And so if repeated

*Ed,* or *E.* Signifies, and,

*Ebarmonick.* A supposed Movement by  
*Quarter-Notes*

*Exempli Gratia,* or *Ex. Gr.* as for Example

## F.

*F.* An Abreviation of *Forte*, and of *F. faut*

*Fa.* A *Fiat Note*, or a *Feint*

*Faburden.* The Church Tune, or leading Part

*F. F. Forte, Forte.* Very strong and loud

*Feint.* A *Semitone*, or *fa*

*Fifth.* A perfect *Concord*

*Figurat.* Flourishing

*Fin,* or *Finale.* The last Note of a Tune

*Flaut.* The Key-Note of the *Bass*

*Flat.* A Character, so called

*Forte,*  
*Fortement,* } Very Strong and Sound

*Fortissimo.* As strong and loud as possible

*Fourth.* A *Discordant Interval*

*Fret.* Places where strings are *Stopt*

*Fuga,*  
*Fuge,* } Parts flying one before another, &c.

*Fundamental.* The *Principal Tones*

G. The

G.

- G.** The *Cliff-Note* of the *Treble* or *Tenore*  
**Gamut.** The *Scale* or *Table* of *Musick*  
**Grandee.** The *Grand Chorus*  
**Gratioso,** Agreeable and Graceful  
**Grave,** Very slow and grave  
**Gravementt.** As grave as possible  
**Gravity.** Deep and low  
**Guida.** The leading *Voice* or *Instrument*

H.

- Habitude.** The *Relation* that *Sounds* bear one  
to another  
**Hand.** The old *Scale*, or *Table* of *Musick*  
**Harmony.** *Agreements* of *Sounds*  
**Harp.** A *String'd Instrument*  
**Harpeggio.** *Sounds* to be heard very distinctly  
**Haut-Contre.** The *Counter-Tenor*  
**Hemiopus,** An ancient *Wind Instrument*  
**Hemitone.** A *Semi*, or *Half Tone*  
**Hexachord.** A *Concord*, call'd a *Sixth*  
**High.** *Shrill*, *loud*, *acute*, &c.  
**Homophonous.** *Sound* in *Unison*, or one *Sound*  
**Hymn.** A *Divine Song* in *Verse*  
**Hypo, Infra.** *Bellow*  
**Hypoproslambanomenos.** The *lowest Degree* of  
*Sound*.

I.

- Far.** When *Sounds* disagree  
**Imitation:** When *Parts* imitate one another  
**Index.** A *Director*.

- Inbarmonical.* A dissonant Sound unexpected  
*Ino.* An Hymn, or Spiritual Song  
*Interval.* The distance between two or more Sounds  
*Ionick.* A Mood, Soft Airy, and Melting

## K.

- Key.* The Fundamental *Note* or *Tone*, &c.  
*Key-Note.* The last *Note* of the *Bass*  
*Keys.* The Touches of Organs, Harpsichords, &c.

## L.

- La.* An Abreviation of *Alamire*  
*Lamentatone.* Lamenting and slow  
*Languente.* Soft and languishing  
*Largetto.* A little slower than *Largo*  
*Largo.* A middle Movement of *Time*  
*Legato.* When *Notes* are tied together  
*Legerment.* Lightly, Gently, and careful  
*Lente, Lentus,* } Very slow and soft  
*Lentemente.* }
- Libero.* *Notes* untied, and at liberty  
*Long.* An old *Note*, of four *Semibreves*  
*Lydian.* A Mood, very doleful and slow  
*Id est.* i. e. That is

## M.

- Madrigals.* Short Verses set to Musick  
*Maestoso,* } With Strength and Grandeur  
*Maestruoso.* }
- Major.* The Greater
- Manichord,*

- Manickord,* } A one String'd Instrument  
*Monockord.* }
- Myster-Note.* The Key-Note, and *Mi-Note*
- Mean.* Counter-Tenor
- Measure.* The Motion of the Hand or Foot, &c.
- Medius.* The Counter or Middle Part
- Melos.* A Piece of Melody
- Men.* Not so much
- Mi.* The Note *B-fa bemi*
- Minim.* Half a *Semibreve*
- Minor.* The Lesser.
- Minuet.* A quick Dance
- Mood.* The Movement, &c.
- Modulation.* The expressing of Sounds, &c.
- Molle.* Flat or *Feint.*
- Monstra.* A Director
- Motetto.* A Church Composition in various *Parts*
- Motion.* Time quick or slow
- Musick.* The whole *Doctrine* of Sounds, well disposed, &c.
- Musico Theorico.* A Person who *Studies* the Science of *Musick* in private, and writes *Treatises* and Comments thereon; endeavouring to explain in the *dark Passages* of the Antients, as well as to give *Instructions* by Practice.
- Mutation.* The several Changes of *Tones*, &c.

N.

- Natural.* Notes not transposed or so mark'd
- Necessario.* Necessary, or that must be done
- Non.* Not



*Nonupla.* Quick Jigg *Time*

*Notes.* Characters so called, long and short

*Nota-Beni.* Mark well, or Note well

O.

*Obligatio.* Signifies, *for*, or on Purpose *for*

*Octave.* An *Eighth*

*Octavina.* A small Spinnet

*Ode.* A Song, Sung to an Instrument

*Omnes.* All together

*Ondeggiare,* The slow return of the *Hand*,  
doubling the Motion

*Opera.* Song for both Voices and Instruments

*Organ.* The most Harmonious Wind Instrument

*Organo,* The *Thorough-Bass*

*Overture.* Play'd before a Play or *Concert* begins

P.

*Piano,* or *P.* Soft, like an *Ecchoe.*

*P. P.* More soft than *Piano*

*P. P. P. Pianissimo.* As soft as possible, but  
just heard

*Para.* Near, or next of all

*Part.* A particular Portion, in its proper *Cliff*

*Passepied.* A very brisk Air, &c. very lively

*Passionato.* Passionately, tender, and effecting

*Pastoral.* A soft Air, sung like Shepherds, &c.

*Pathetica.* Pathetically, moving, and effecting

*Pavin.* A grave *Spanish* Dance

*Pause.* A *Rest*, or to keep *Silence*

*Pedals* Feet-*Organs*

*Per.* By

- Phrygian-mood.* War like Musick  
*Pieno.* Full  
*Pietoso.* Soft and pitiful, and compassionate  
*Pique.* Each Note to be heard distinctly  
*Piu.* A little more.  
*Poco.* A little less  
*Point.* Any Number of Notes, or a Mark so called  
*Prelude.* An Interlude, &c.  
*Pressa.* A Repeat, or a Mark where a Canon begins  
*Presto.* Quick  
*Presto, Presto.* } Very quick.  
*Prestissimo.* }  
*Primo, or 1o.* The First.  
*Prolation* Shaking the Voice  
*Pronto.* Quick, without loss of Time  
*Proportion.* The relation of Sounds, Time, &c.  
*Profalmbanomenos.* A loud Sound added  
*Psalms.* A Divine Song, &c.  
*Psalmody.* The Art of singing Psalms, or the Place  
*Psalmodist.* A Teacher, or Singer of Psalms, &c.

Q.

- Quardo.* B made natural by that Character  
*Quadruple.* Four Fold  
*Quarto.* Four Parts  
*Quaver.* A Note, being half a Crotchet  
*Quavering.* Shaking  
*Quinta* A Fifth

R.

- Re.* The ancient Vocal Name for G or *sol*.  
*Recitativo.*

- Recitativo.* } To sing in a *Tone* like *chant-*  
*Recit.* or *Reo.* } *ing*, &c. pronouncing the *grave*  
*Register* } *Parts*, &c.  
*Rekerval.* The *Stop* of an *Organ*, or *Pitch-Pipe*  
*Repeat.*—:S: This *Character* is so called  
*Repetition.* A Repeating the same again  
*Repetatur.* }  
*Replica.* } Let it be repeated.  
*Replicato.* }  
*Represa.* }  
*Resonance.* A Resounding or Sounding again  
*Responsary-Song.* A Composition, sung by *Turns*  
*Rest.* To keep *Silence*, A *Character* so called  
*Ribattuta.* To give one *Note* many striking  
*Ricercata.* An *Air* play'd *Extempore*  
*Riditta.* } A Part repeated at the *End*, &c.  
*Reditta.* }  
*Riga-Lins.* The *Lines* whereon *Notes* are fixed  
*Rigadoon.* A gay pleasant *Dance*  
*Ripiano*, or *Ripieno.* Signifies, *Full*  
*Risvegliato.* A lively *Strain* following a dull one  
*Ritornello.* The *End* of a *Tune* repeated, &c.  
*Rondeau.* A *Tune* ending with the *first Strain*  
*Round.* A *Cannon* sung *round*, or *Round-Catch*  
*Roundeley.* A *Strain* at the *End* of every *Verse*

S.

- Solo*, or *S.* Signifies *alone*, or *Parts* so moving  
are called, *Solos*.  
*Sackbut.* A *Trumpet* Instrument, play'd by  
drawing a *Register*  
*Salve.* An *Anthem*

- Sarabrand.* A Dance like a Minuet
- Scale.* A Rule or Table, &c.
- Sciolto.* Notes untied; and at Liberty
- Score.* Parts one under another, Bar against Bar
- Second.* No Note between, or the 60th Part of a Minuet
- Secund.* The Second
- Semi.* The Half
- Semibreve.* A Note containing two Minims
- Senitonick.* A Scale moving by Semitones
- Senza.* Without
- Seranade.* Musick play'd in the Streets, &c.
- Seventh.* A Discording Interval
- Sharp.* A raising Character, or more Sbrill
- Sicilian.* A slow Sord of Dance
- Simple.* Single
- Simphonia.* } Notes agreeable to the Composition
- Symphony.* }
- Singing.* The Musical Action of the Voice
- Si Piace.* If you please
- Sixth.* A concording Interval
- Smorzato.* Bear a light Bow, and play soft
- Soave,* or } Sweet and agreeable
- Soavemente.* }
- Sogetto.* The main Subject, as *Canto fermo*
- Sol.* A Contraction of Gamut *Gsolreut*, and *Dlasol*
- Solfaing.* To call Notes by their contracted Names
- Sollecito.* Afflicted, mournfully, &c.
- Solo.* Alone, or for one Voice, or one Instrument
- Sonata,* or } A Composition only for Instruments
- Sucnata.* }

# 154 The Musical Alphabet.

- Sonnet.* Curious Songs set to *Musick*  
*Sono.* Signifies *Sound*,  
*Sopra.* Above, or upper  
*Soprano.* The upper Instruments, as *Treble*,  
*Contra*, &c.  
*Sospiro.* A *Rest*, or to be silent  
*Softenuto.* Equal and Steady  
*Sound.* The Object of *Musick*.  
*Sotto.* Below, or below the *Subject*  
*Spatium* The Spaces between the five Lines  
*Spiccato,* Each *Note* distinct and separate  
*Spirito,* or } With Life, Spirit, and Vigour  
*Spiritoso.* }  
*Staccato.* Labouring to express the *Passion* of  
the *Subject*  
*Staff.* The five Lines of *Musick*  
*Stentato.* Labouring to Express the Passions of  
of the *Subject*  
*Stretto.* Shortened, or *Measure* made very quick  
*Sromenti.* Signifies *Instruments*  
*Style.* The Manner of composing, performing, &c  
*Sub.* Signifies *below*  
*Subito.* Quick, or quickly  
*Svegliato.* Brisk, gay, and lively  
*Supposition.* Two *Notes* used in equal *Time*, one  
being a *Discord*; supposes the other to be  
a *Concord*.  
*Supra.* Below  
*Syncopation.* Notes divided with, and drove  
through *Bars*, &c.  
*System.* An *Interval*, containing many lesser ones

## T.

*T.* often stands for *Tutti*, and for *Trillo. tr.*



- Tablatura,** Letters standing for Notes  
**Tacet.** Be silent, or Rest  
**Tardo.** Very slow, much the same as *Largo*  
**Tattoo.** A Drum Lesson, calling to Quarters  
**Terpermenta.** To change imperfect Cords, to be as Perfect  
**Tempo.** Signifies Time  
**Tenderment.** Tenderly, soft, and gently  
**Tenor.** The first Octave above the Bass; being the ordinary Pitch of all Voices, or the *Fa-*burden or leading Part of any Composition  
**Trecet** A Third  
**Treza.**  
**Trezetto.** } Three Parts  
**Trezo:**  
**Testo.** The Text, or main Subject  
**Theory.** The natural Causes, Grounds, &c.  
**Thesis.** A falling of Notes  
**Third.** A concurring Interval.  
**Thorough-Bass.** The continual, or Figuar'd Bass  
**Threnody.** A Funeral Song  
**Time.** The affection or Sound, long or short  
**Timoroso.** With Dread, Fear, and Respect  
**Tempogiustio.** Time equal and harmonious  
**Toccata.** An Air play'd to the Organ Extempore  
**Tone.** The Property of Sound, whether Grave, or Acute  
**Transposition.** A Removing from one Key to another  
**Tre,** Three  
**Treble.** Three Fold, being the 3d Octave above the Bass  
**Tremolo.** The Trillo, *tr*, or to shake a Note  
**Trio.**



*Trio.* Three Parts

*Tripla.* When *Time* moves by *Threes*

*Trisagion.* A Church Hymn, with three *Holics*

*Trite.* Three, or the *Third*

*Tritone.* The greater, or major *Third*

*Tune.* The Property of *Sound*, *Grave*, and *Acute*

## V.

*Verto.* Turn over the *Leaf*

*Vibration.* The trembling *Motion* of *Sound*,  
*Strings*, &c.

*Vigorofo*, or  
*Vigorofoamente.* } With Strength and Vigour

*Villanella.* A Peasant-like, *Country Dance*

*Visto*, or  
*Vistamente.* } Quick, without Loss of Time

*Vivace.* With *Life* and *Spirit*

*Vivaceffimo.* Very quick and lively

*Unison.* Two or more *Notes* in *one Sound*

*Vocal.* Musick performed by *Voices*

*Voce sola.* A single *Voice*.

*Volta.* Once, or one *Time*

*Volti si pace.* Turn over if you please

## Z.

*Zimri.* An ancient *Vain-glorious* conceited  
*Musician*, who, because he could not out-do  
his Master *ELA* in the *Art* of *MUSICK*,  
he murder'd him, that in order he might  
become more famous.







