

*Short and fundamental*

INSTRUCTIONS

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for learning

*Thorough Bass*

*Wherein the whole System is laid open and  
thereby many new & important Discoveries  
made, by means of which a Person may soon  
attain to a compleat Understanding both of  
the Theory & Practice of Thorough Bass*

*For greater plainness digested into y<sup>e</sup> Form of  
Question and Answer*

by

*John Jasper Heck*

## To the Reader.

I here present you with a short Treatise in which the whole System of Thorough Bass is open'd after a quite new and particular method and the shortest and most certain way shewn to the fundamental Knowledge thereof both as to Theory and Practice.

Various is the use of Thorough Bass and consists not only in Learning to play after figur'd Bass Notes but in attaining to a fundamental Knowledge of the Ground and Principles of Music.

All true Music is nothing more than a proper and well regulated Variation of the Trias Harmonica and out of this natural Harmony arises not only the Artificial and full Harmony but also the Melody. For Instance what is the true Ground and Reason of the natural Diatonic Scale C d E f G a b c ?

*Answ:* the perfect Common Cord (Trias Harmonica) C.E.G. the other Notes being to be consider'd in Relation to these as upper and lower Fifths, and stand in Harmonic proportion to them as 2 to 3 and 3 to 4.

g.      b.      d.

C.      E.      G.

f.      a.      c.

I hope this may suffice to convince any one of the Necessity of a fundamental Knowledge of Natural Harmony before any right Progress can be made in full Harmony and Melody and therefore it will be superfluous to say a great deal in Recommendation of the Excellent use and Significancy of Thorough Bass to a Person that

his any Thoughts of Learning an Instrument fundamentally.

But how comes it that many who have a good Inclination, Capacity and Liking thereto do nevertheless stop short and content themselves with only Learning to play after the Notes? I don't imagine it proceeds from their not being sensible of the Utility and needfulness of it, but as is commonly the Case are directly discourag'd at the first Sight of a Heap of scatter'd Figures which dazzle the Eyes and a multitude of Rules which burthen the Memory, so that the Learning of Thorough Bass seems if not impossible yet extremely difficult. But according to the Directions of this method such will find it not only possible but easy; the Chief intent of this publication being to make it intelligible to the meanest Capacity. to which End I have explain'd all the Rules herein establish'd by way of Question and Answer and shewn the Cause they spring from and likewise the Ground and place in the Scale to which each Chord naturally belongs which is a great Help in Learning Thorough Bass but nevertheless whether with design or through Ignorance by most Teachers pass'd over in Silence.



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*Quest:* What is the Nature and Use of the Thorough Bass?

*Ans:* It is a Harmony which supports and accompanys the Instrument and Voice in a Concert or Piece of Musick which require an axact Consonance with one another, by means of which the Ear is perfectly delighted, It may likewise be call'd an abridgement of Musical Compositions.

*Qu:* What is the Visible and invisible Part of it?

*Ans:* The Visible is the Figuring over the fundamental Notes; the Invisible is the Sound produc'd on an Instrument by means of the Notes and Figures, Now as it is taken for granted that a Person who learns the Thorough Bass is beforehand well acquainted with the Notes and Keys, I shall only describe the usual Figures.

2 . 3 . 4 . 5 . 6 . 7 . 8 . 9 .

By these Figures the Intervals are signified, and are either made lower or higher by means of the following marks.  $\flat$  .  $\sharp$  .  $\natural$  . The  $\sharp$  mark raises and the  $\flat$  falls the Sound about half a Tone, but the other  $\natural$  is us'd to reinstate either of the  $\sharp$  or  $\flat$  into its Natural Place.

NB. Instead of this mark  $\sharp$  this following method of Figuring (for brevitys sake) is also us'd  $\natural$  .  $\sharp$  .  $\flat$  .

*Qu:* What is an Interval in Musick?

*Ans:* An Interval is a Space between two different Sounds which form a proportion one to the other, the lower End is always the fundamental Note.

*Qu:* How are we to find out an Interval?

*An:* By Counting the Tone signified by the Figuring from the Bass Note upwards in its natural Progression and then strike them together. For Instance a Fifth to C. is G.

	C.	d.	e.	f.	g.
Fundam:	Note.	2.	3.	4.	5.

*Qu:* How may one attain to an easy and fundamental Knowledge of the Thorough Bass.

*An:* When each Chord, be the Figuring as it will, is become so natural as to be known and understood at Sight according to the Threefold Sound which it contains, call'd Trias Harmonica (i.e) the Common Chord  $\frac{8}{5/3}$   
 The whole Thorough Bass and all true Musick consists as shall be shewn hereafter, only of simple Chords that is  $\frac{8}{5/3}$  and all the Figuring we meet with over a Note, shews only which Common Chord it is, and what one has to take out of it. But the Discords are to be consider'd as Transitions or Anticipations or Retardations.

*Qu:* What then belongs to Learning the Thorough Bass?

*An:* Three Things. First to get acquainted with all the Chords according to their threefold Nature and Situation as in the following Example, the Bass moving only by Fifths.





This Example contains only such Chords as have a Sharp Third, Viz<sup>t</sup>. Perfect Chords. But one might in the same manner make Trial with such <sup>ch</sup>w. require a Flat Third Viz<sup>t</sup> the less perfect Chords, as likewise with the Defective; The Quality of this last Chord we shall speak more hereafter.

Q<sup>u</sup>: What is the Ground and Foundation of this ?

A<sup>n</sup>: Trias Harmonica which is, as before mention'd the Ground of all true Composition and of all Musick in General.\*

Q<sup>u</sup>: How many Sorts are there ?

A<sup>n</sup>: Four. 1<sup>st</sup> Trias Perfecta  
 2<sup>d</sup> Trias Minus Perfecta  
 3<sup>d</sup> Trias Deficiens  
 4<sup>th</sup> Trias Manca



Q<sup>u</sup>: What is Trias Perfecta?

A<sup>n</sup>: It is properly what we call in Musick Sharp Key, and is on this account nam'd Perfect, because it has a Sharp Third and Perfect Fifth. In the Course of the Diatonic Scale this Chord is to be met with Three Times. Viz<sup>t</sup> on the Key Note the Fourth and Fifth:

Key Note	C . E . G .
4 <sup>th</sup>	F . A . C .
of the Key	5 <sup>th</sup> G . B . D .

NB. Hence we see how indispensibly necessary it is in Learning the Thorough Bass to be well grounded in the Knowledge and Exercise of the Common Chord and the different kinds thereof.

*Ques* What is Trias Minus Perfecta Compos'd of ?

*Ans*: A Flat Third and perfect Fifth, and is properly what we call in Music Flat Key. In the natural Scale it is likewise to be met with Three Times *Viz* in the Second, Third and Sixth.

in the Key of C.  $\left\{ \begin{array}{l} 2^{\text{d}} \text{ D. F. A.} \\ 3^{\text{d}} \text{ E. G. } \flat\text{B.} \\ 6^{\text{th}} \text{ A. C. E.} \end{array} \right.$

*Ques* What is Trias Deficiens ?

*Ans*: It is a kind of Common Cord consisting of a Flat Third and imperfect Fifth. This Chord is but once to be met with in the Compass of the Octave, *Viz* in the Seventh of the Greater Mood. (\*)

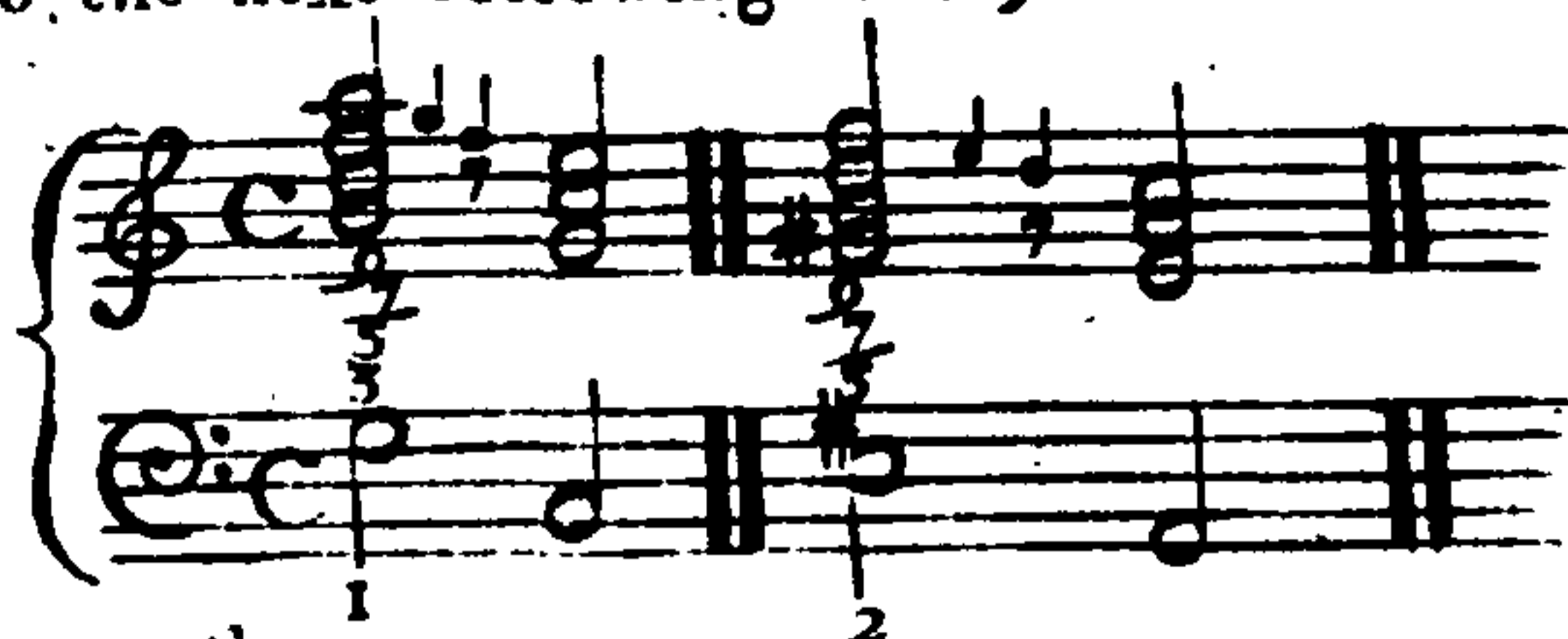
$\flat\text{B. D. F.}$

*Ques* Lastly What does Trias Manca contain ?

*Ans*: A Sharp Third and an imperfect Fifth. This Trias does not occur in simple Chords, but bears the following Form in those that are inverted.

(\*) Many Teachers of the Thorough Bass pass over this Chord in silence which arises from their uncertainty whether the imperfect 5<sup>th</sup> is to be reckon'd among the Concords or not. I shall therefore just make a Remark in what Cases it is to be consider'd as a Concord or Discord. When the imperfect 5<sup>th</sup> in Conjunction with the 3<sup>d</sup> and 6<sup>th</sup> is met with in the Seventh of the Greater, and in the Second of the Lesser Mood, Such a Chord is not only Concord, but also a Trias. But when it happens to be join'd with a 6 in this manner  $\flat$  it becomes a Discord. and farther the Original of the Trias deficiens must always be a Diatonic Note whereas that of the Chord  $\flat$  may have both either a Chromatic or Diatonic Note.

Note. that the 7<sup>th</sup> and 9<sup>th</sup> may be us'd with each Chord, which forms a 5<sup>th</sup> to the next following Note, with or without the Octave



N<sup>o</sup> 1. F. the 7<sup>th</sup> is a Transition out of the Octave into the Third, A is y<sup>e</sup> Sharp Ninth as a Retardation from the Octave for the Ninth is always to be so consider'd.

N<sup>o</sup> 2. D. is here the 7<sup>th</sup> to E. (as the Chord of the 5<sup>th</sup> to the following Note A :) and F. is the flat Ninth.

*Qu:* What belongs in the Second Place to Learning the Thorough Bass?

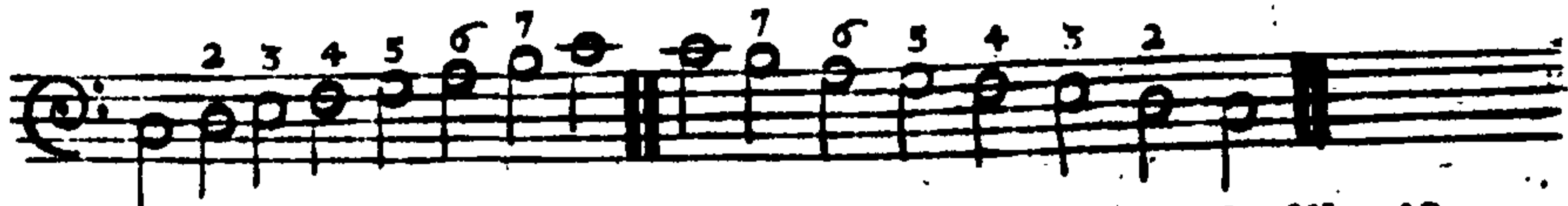
*An:* The Ambitus the Musical Scale or Moods (all which is one and the same) through all the 24 Keys.

*Qu:* How many Sorts of Moods are there?

*An:* Two: the Greater and Lesser, that is, the Sharp and Flat Key.

*Qu:* What belongs to the Ambitus?

*An:* A Sharp Second, Sharp Third, perfect Fourth, perfect Fifth, Sharp Sixth and Sharp Seventh.



To make this plainer to young Beginners, The Scale may be likewise measur'd in the following manner, Namely. One passes from the Unison through two whole Degrees one half. then three whole and one half into the Octave. By whole Degrees and half are to be understood whole and half Tones.



*Qu:* What is the **Ambitus** in a **Flat Key**?

*An:* A flat Third, flat 5<sup>th</sup> and flat 7<sup>th</sup>. The Rest is the same as the Sharp Keys.



**NB.** As every Key has its Semitone without which one cannot modulate, therefore in ascending the 5<sup>th</sup> and 7<sup>th</sup> are necessarily made Sharp; but the **Ambitus** to the Flat Keys is regulated according to its descending Course.



*Qu:* What is the **Ground** of the whole **Ambitus** whether in Sharp or Flat Keys?

*An:* The **Harmonious Threefold Sound** (**Trias Harmonica**) yet so as that the Rest of the **Intervals** have their just **Proportion** to the **Trias**, as 2 to 3, or 3 to 4. That is that every **Chord** if its **Sound** is compleat and good, must bear a **Proportion** to the other, therefore a following **Chord** must always contain one or more parts of that which went before it.

*Qu:* Are there no useful **Directions** to be observ'd by which the **Improvement** of the **Ambitus** might be render'd easier?

*An:* Yes. Two principal ones.

One is, that one must be acquainted with the **Intervals** as well as to their **Constitution** upon the **Instrument** as also in the plan of the **Notes**. The other is, That one takes good **Notice** of the **Figuring** and what **Cords** (**Triades**) they refer to.

*Qu:* What is one to take Notice of as to the First  
of these?

*An:* 1<sup>st</sup> That a Second in the Plan of the Notes is the next Note above the Key Note, but upon an Instrument: when it is to be a Sharp 2<sup>d</sup> it consists of two half Tones, when a Flat 2<sup>d</sup> of one half Tone.

The extream 2<sup>d</sup> is, when a greater 2<sup>d</sup> has a # mark of Intension over it. Upon the Instrument it is in appearance the same Interval as the Lesser 3<sup>d</sup>. Yet there is this Difference, That the first of these consists of one whole Tone and a Lesser half, but the other of one whole and greater half Tone. The Cord of the extream 2<sup>d</sup> is to be met with upon the descending 6<sup>th</sup> and 3<sup>d</sup> of a Flat Key, and is in its nature the Fifth Chord of the Flat Key with its Seventh.



2<sup>dly</sup> That a Third in the Plan of the Notes is that Space or Line according as the Note stands above that of the Key Note, and on the Instrument, when a Sharp 3<sup>d</sup> consists of two whole Tones, when a Flat 3<sup>d</sup> of one whole Tone and a half.

3<sup>dly</sup> That a perfect Fourth (\*) in the Plan of Notes is the next Note

(\*) The Interval of the 4<sup>th</sup> is reckon'd by many to be in it self a Discord, which is nevertheless a mistake. The 4<sup>th</sup> is an inverted 5<sup>th</sup>. Now if for Instance C.G. is a Concord, consequently G.C. must be so too (tho' not quite so perfect.) In some Cases it is granted to be a Discord, but not only the 4<sup>th</sup> but also the 5<sup>th</sup> 3<sup>d</sup> and 6<sup>th</sup> accidentally are render'd Discords. Therefore the following Rule is to be observ'd, When the 4<sup>th</sup> is accompany'd with the 6<sup>th</sup> and 8<sup>th</sup> such a Chord is to be reckon'd as a Concord.

above the Line or Space of the 3<sup>d</sup> that upon the Instrument it is half a Tone greater than the Sharp 3<sup>d</sup> and a whole Tone greater than the Flat.

The extream Fourth is found in the Ambitus or Scale upon the descending 4<sup>th</sup> of the Key and is a whole Tone greater than the Sharp 3<sup>d</sup>.

The Lesser Fourth which is accompany'd with the 6<sup>th</sup> occurs upon the Semitone of the Ambitus in the Flat Key and is an Inverted Extream Fifth. In Notes stands thus.



4<sup>thly</sup> That one learns to know the perfect 5<sup>th</sup> in the Plan of the Notes by supposing the Bass Note to stand in the Tenor Cliff, or as being on the 3<sup>d</sup> Line or Space above the Bass Note, and that upon an Instrument it is compounded of a Sharp and Flat Third.

The Imperfect Fifth contains a perfect Fourth and a greater Semitone. In the Diatonic Scale it is always to be found upon the 7<sup>th</sup> of the Sharp Key and 2<sup>d</sup> of the Flat.

The Extream Fifth 5 is to be found upon the Third in the Flat Key. In order to find its Chord the easier, it must be observ'd that when the Bass moves the foregoing Chord must be held out and then strike what belongs to the Third of the Key (See in the next following Example 1) But when the Bass lyes still one strikes with the right hand what belongs to the following Note 2) Some Authors use it in a moving Bass likewise only as a mere Accent for the Sixth directly following 3) and then the Chord is treated in a re-

gular manner only not forgetting the Accent before the 6<sup>th</sup> which the Extream 5<sup>th</sup> gives it.



Not only this Chord, but likewise that of the Lesser 4<sup>th</sup> 4 and the Flat Sixth with the Sharp Third are grounded upon the Fifth Cord of a Flat Key.



5<sup>th</sup>lv That the Sixth according to the Plan of the Notes is the Space or Line below the Bass Note, that when a Sharp 6<sup>th</sup> it is a whole Tone more than the perfect 5<sup>th</sup> and when a Lesser 6<sup>th</sup> half a Tone.

The Extream Sixth occurs upon the descending 6<sup>th</sup> of a Flat Key and is grounded on the Trias Manca.



The Chord of the Flat Sixth and Sharp Third occurs on the Fifth of the Flat Keys and is the same with the Extream Sharp Fifth as to its Origin.

10  
 6<sup>thly</sup> That the 7<sup>th</sup> is one Note below the Bass Note and that upon an Instrument when it is Sharp, but half a Tone below, but when Flat a whole Tone .

The Extream Flat 7<sup>th</sup> is to be found upon the Extream 4<sup>th</sup> and ascending 7<sup>th</sup> of the Flat Keys .



NB. With respect to the Extream 4<sup>th</sup> in a Flat Key, as also the Extream 2<sup>d</sup> in a Sharp Key it is to be observ'd that when a Third is to be taken thereto, it must not be the natural 3<sup>d</sup> which would be an Extream Flat (as  $\sharp d. f.$ ) but the Flat Third. If it is to be an Extream, it has a particular mark, because this sort seldomer occurs than the first .

Now follows the Ambitus both of Sharp and Flat Keys, together with their regular Figuring

Sharp Key														
ascending							descending							
8	6	8	6	8	8	6	8	6	6	8	6	8	6	8
5	4	5	5	5	6	5	5	5	4	5	4	5	4	5
3	3	3	3	3	3	3	3	3	3	3	2	3	3	3
C	D	E	F	G	A	B	C	B	A	G	F	E	D	C
	2	3	4	5	6	7		7	6	5	4	3	2	

ascending							Flat Key							descending						
8 3	♯ 4 3	8 3	♯ 5 3	5 ♯	♯ 6	♯ 5		♯ 3 3	♯ 4 3	♯	♯ 2	♯ 3	♯ 4 3	8 3						
A	B	C	D	E	♯F	♯G	A	G	F	E	D	C	B	A						
	2	3	4	5	6	7		7	6	5	4	3	2							

NB . . When a ♯ stands over a Note, as here over E. it signifies a Sharp 3<sup>d</sup> the same is to be notic<sup>d</sup> with respect to a ♭, which signifies a Flat 3<sup>d</sup> and ♯ both Sharp and Flat, according as the Plan of the Notes directs.

The Exercise of this Ambitus in Sharp and Flat Keys is of great use in Learning the Thorough Bass in order to make it more intelligible, I will turn the Figures into Notes . .

Sharp Key

According to this Scheme all the remaining 11 Sharp Keys through y whole Circle of Fifths are form<sup>d</sup> yet so as that the Descant to the first Fifth in course (Viz: G.) begins in the Third and then again the next Fifth D. in the Octave and so farther.

Flat Key

According to this Scheme are all the remaining 11 Flat Keys in the Circle of Fourths to be form<sup>d</sup>, yet with this Remark as in this Example the Descant must begin in the Third, the next D Flat in the Octave and so on.

*Qu:* What are we to remark as to the 2<sup>d</sup> useful Direction of the Ambitus mentioned above?

*An:* 1<sup>st</sup> That the Key Chord both above and below has its own proper Chord

2<sup>dly</sup> The Second in ascending and descending the Chord of the 5<sup>th</sup>

3<sup>dly</sup> The Third - - - - - the Key Chord

4<sup>thly</sup> The Fourth - - - - - 2<sup>d</sup> - - - - - the Fifth Chord

5<sup>th</sup> The Fifth - - - - - its own Chord

6<sup>th</sup> The Sixth - - - - - 4<sup>th</sup> - - - - - the Cord of the 2<sup>d</sup>

7<sup>th</sup> The Seventh - - - - - the Fifth Cord

So as is describ'd by Letters under each Ambitus in the Example above

*Qu:* But how comes it that to several Chords which one reckons for original one meets with a 7<sup>th</sup> sometimes and to others on the contrary there is none?

*An:* Because where a 7<sup>th</sup> of that sort occurs such a Chord is always the Fifth to the next following and vice versa. But with respect to the Fifth Chord to the next following the Transition is made out of the Octave through the 7<sup>th</sup> into the 3<sup>d</sup> and is quite natural.

*Qu:* What belongs in the Third Place to the explanation of the Thorough Bass?

*An:* III The Removing of the Key into another nearer to it

*Qu:* What does the Sharp Key remove into?

*An:* Into all the neighbouring Keys except the 7<sup>th</sup> on account of its not having a perfect Fifth in the Scale without which no close can be made.

*Qu:* What does the Flat Key remove into?

*An:* Likewise into all its neighbouring Keys except into the Second for the same reason as above.

*Qu:* What are the proper Tokens of such removals?

*An:* When a new mark of Intension or Diminution appears.

*Qu:* Where is the former of these to be met with?

*An:* Before the 7<sup>th</sup> of that Key where one removes into, This new mark whether over or before the Note, is always the 7<sup>th</sup> of the Key one removes into, It is also call'd the Semitone of the Key.

*Qu:* Where does the other mark of Diminution appear?

*An:* In sharp Keys before the Seventh of the leading Key and in flat Keys before the 2<sup>d</sup> of the same, and is a Token that in the first of these one removes into the 4<sup>th</sup> but in the Second into the 6<sup>th</sup> and when the Semitone of the flat Key is dropt, one passes into the 3<sup>d</sup> of the same.

*Qu:* What Regulation is to be observ'd with respect to those Keys which one removes into?

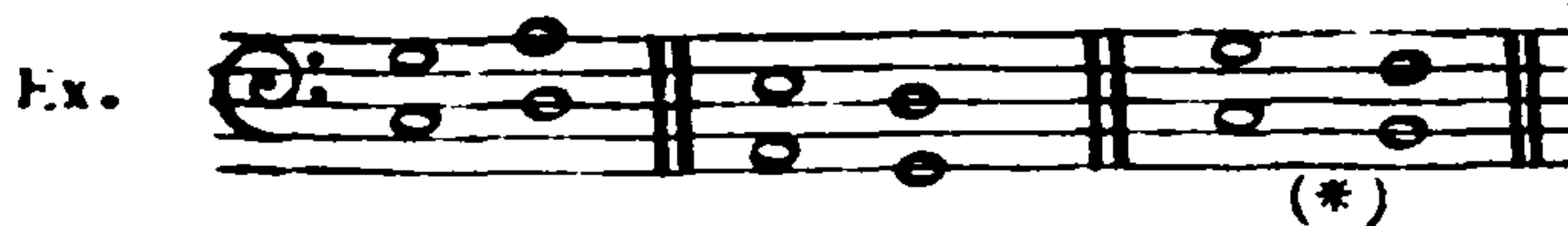
*An:* They are regulated, whether the Keys happen to be sharp or flat, according to their Thirds as they lye in their natural Scale, For instance C. removes into D. with a flat Third because D. has no other Third in the Scale of C. besides F. and if that # Token stands before C. whether in the Figuring or before the Bass Note This #C. is the 7<sup>th</sup> or Semitone of the Mood.



Farther one removes into E. with a flat 3<sup>d</sup> because it has no other 3<sup>d</sup> in the Scale of C.

*Qu:* Is there nothing to be observ'd which might prevent any Error?

*An:* Yes. Two Fifths or two Octaves immediately following one another must for the most part be avoided by the use of the contrary Motion, because the Chords from whence the Octaves and Fifths take their rise have generally no Relation or Proportion to one another, one stumbles out of one Mood into the other and such Digression has no sort of Regularity.



(\*) This last Example and all others of the like sort where a false 5<sup>th</sup> follows a perfect are very well allow'd of because after the first Chord C, the next is call'd G. and not B.

False or inharmonic Relations are to be avoided, because they arise from the fore mention'd Cause; particularly those which are most Intolerable or if the Composer has set them the Player of the Thorough Bass must take care to qualify them by omitting the Octaves and doubling the Thirds.

Intolerable.      Tolerable.      Intolerable.      Tolerable.

For an Illustration here follows some Examples with the Thorough Bass describ'd in Notes. In the first one may likewise see how a Digression into another Key is made. (All those Digressions will be mark'd with a Star.) In this Example we meet with a great many Sixes, but one is not just to take only Sixth Chords to them, but to regulate ones Self to the Ambitus, as to what proper Figures belong to each Interval and what Original Chord or Trias is therein contain'd.

1. 2. 3. 4. 5. 6. \* 7. 8.

\* 10. \* 11.

\* 12. 13. 14. 15.

To find the Chord of a Simple 6<sup>th</sup> with more ease, one needs only take the Chord of the Line or Space below the Bass Note, but for avoiding the Error of two or more Octaves sometimes the 3<sup>d</sup> and 6<sup>th</sup> is doubled (especially upon the Semitones) as appears in the 1<sup>st</sup>, 4<sup>th</sup>, 6<sup>th</sup> and two last Bars.

Now I will subjoin a few observations to Illustrate this Example .

N. 1. is the falling Seventh of the Key, but because after the 5<sup>th</sup> has been touch'd it rises again, the Lesser Fifth may very well be join'd with it for the Chord is G. and is likewise the Fifth Chord to that next following, nevertheless when ever it occurs twice together it is very well with the last to take the 7<sup>th</sup> along with it .



One has liberty to do it or let it alone as long as one knows it is the Chord of G .

2. Is the Third of the Key and has according to direction of the Ambitus P. 10. 11. the Chord of the Key .

3. Is the Second of the Key and has according to the Ambitus  $\frac{6}{3}$  over it which the Chord G. gives it with the Addition of its Seventh because it is the Fifth Chord to that next following .

4. This Chord  $\frac{6}{4}$  has properly its Seat upon the Fifth and Key Note. To find it with more ease one has only to imagine the Base Note to stand a 5<sup>th</sup> higher or a 4<sup>th</sup> lower to which the natural Common Chord is requir'd which in this Example is the Chord of C .

5. Is the descending Fourth over which belongs  $\frac{6}{2}$  or it is the Chord of the Fifth and Seventh which the Bass produces. that little Dash — is instead of the Figuring and denotes the Transition .

6. Is the falling 6<sup>th</sup> yet it may likewise while the Principal Key goes no farther, be consider'd as the Second of the following Key,

because in that Chord the new mark of Intension occurs (as P. 13 in the Question is treated of) and therein the Modulation is further continu'd.

7. Is the 7<sup>th</sup> of the Key according to the Ambitus the 5<sup>th</sup> belongs to it, and the Chord is call'd D. with its 7<sup>th</sup>.

8. The new mark of Intension ( $\sharp$ ) before the Note shews it to be the 7<sup>th</sup> or Semitone of the following Key over which belongs  $\frac{6}{5}$  and is the Chord of B.

9 Is the descending 6<sup>th</sup> over which according to the Ambitus belongs  $\frac{6}{4}$  but when  $\frac{6}{4}$  stands over the 5<sup>th</sup> it is better to have a Six alone because the Chord is properly A. and that next following E. whereas  $\frac{6}{3}$  is the Chord of F. with a 7<sup>th</sup> F. sharp and E. have less Relation to each other than A. and E. but because the 7<sup>th</sup> accompanies F. sharp, and continues in the Key of E. it will pass.

10 Is the falling Fourth of the next following flat Key; Now because it has over it a new mark of Intension Namely G. sharp, which is the 7<sup>th</sup> to it with a flat 3<sup>d</sup> therefore it is properly the Chord of E. with a sharp 3<sup>d</sup> or the Fifth Chord of it with a flat Third the Proof there of is that it contains all that belongs to the Chord of E. This Signature  $\frac{4}{2}$  is the same as  $\frac{6}{2}$  or 2 and when it is to be an extream 4<sup>th</sup> we also find it sometimes mark'd thus  $\frac{4}{2}$  To find this Chord more easily. one has only to take the next Chord above the Bass Note. what remains in the Example may easily be gather'd from what has gone before.

Now follows an Example of Fifths and Sixths above and next to one another: (5) (56)

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a single melodic line across both staves. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings are indicated below the notes: 1, 1, 1, 1, 4, 6, 7, 6, 6, 5, 6, 5, 7, 6, 4. There are two first endings marked '1.' and one second ending marked '2.'.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings are indicated below the notes: 5, 6, 7, 6, 4, 6, 5, 4, 5, 6, 7, 6, 5, 4, 5, 6, 7, 6, 4. There are three first endings marked '3.', '4.', and '5.'.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings are indicated below the notes: 6, 5, 4, 5, 4, 5, 6, 5, 6, 7, 6, 5, 6, 5, 6, 5. There is one first ending marked '6.'.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings are indicated below the notes: 6, 5, 6, 4, 6, 7, 6, 4, 3, 6, 6, 5, 3, 2, 6, 7, 7, 6, 6, 5. There is one first ending marked '7.'.

N. 1. By this sort of Procedure, as in the two first Bars the Octaves is to be omitted, yet the Accompaniment to such like Figuring may be order'd in the following manner.



N. 2. This 7<sup>th</sup> which has the 6<sup>th</sup> next to it (76) is to be consider'd as a Retardation of the 6<sup>th</sup> Chord, and therefore the 5<sup>th</sup> is commonly omitted, and the 8<sup>th</sup> taken in its stead, but if a 5<sup>th</sup> is there already as in

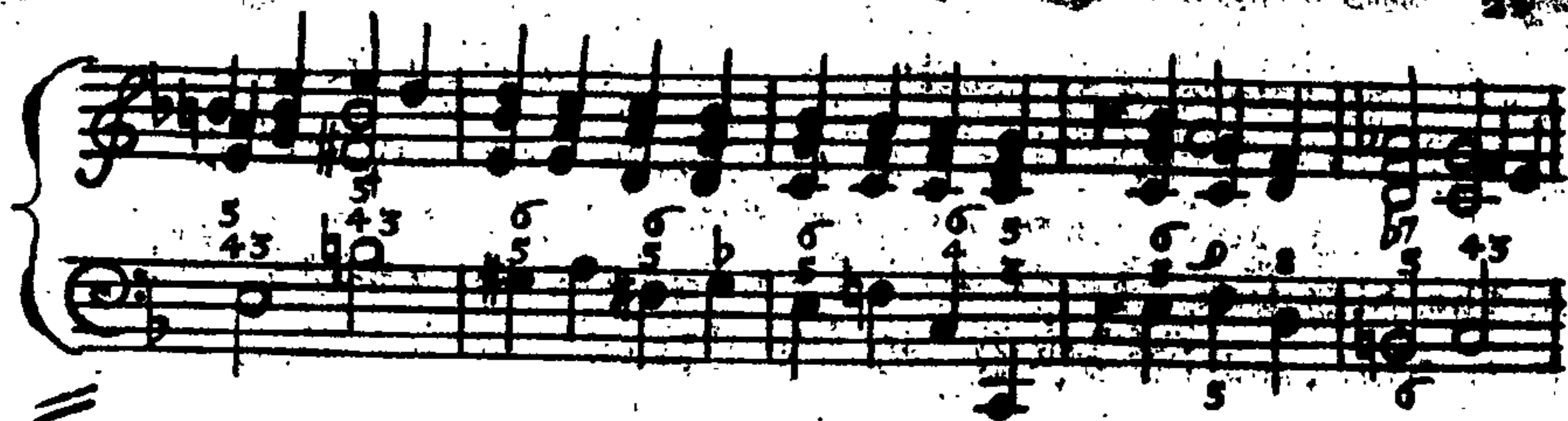
N. 3. it must pass over it into the Sixth.

N. 4. 5. and 6. according to Page 8. and 9.

N. 7. This Signature ( $\frac{5}{2}$ ) is an Anticipation of the next following Sixth Chord. one takes to such a Note just what belongs to the next Bass Note, which always falls either a whole or half Tone and has a 6 over it.

Here follows an Example likewise of  $\frac{6}{2}$ ,  $\frac{5}{4}$ ,  $\frac{3}{2}$ ,  $\frac{7}{4}$ ths and  $\frac{9}{8}$ ths

The image displays a musical score consisting of six systems. Each system is composed of two staves: a treble staff on top and a bass staff on the bottom. The music is written in a style that includes various note values and rests. Fingerings are indicated by numbers 1-5 above or below notes. The score is divided into measures by vertical bar lines. There are double bar lines with repeat dots at the beginning of the first, second, and fourth systems. The notation includes various rhythmic values and rests, and the bass staff contains many notes with fingerings. The final system ends with a double bar line and an asterisk (\*) in the bass staff.



N. 1. Is the ascending 4<sup>th</sup> and has according to the direction of the Ambitus P. 10. the Signature of  $\frac{9}{4}$  over it. To find this Chord easily one has only to take the Chord of the Line or Space below y Bass Note taking the 7<sup>th</sup> along with it which the 5<sup>th</sup> forms like as the Bass Note does the 3<sup>d</sup>.

2. Where a 7<sup>th</sup> stands the Chord has its name always from the Bass Note, and because it is the 5<sup>th</sup> Chord to the next Note, therefore the 7<sup>th</sup> is taken to it. In order to find such a Chord with a 7<sup>th</sup> more easily one need only take the Chord of the Line or Space above the Bass Note.

3. To this Signature ( $\frac{9}{4} \frac{8}{3}$ ) one only takes according to the direction of the Ambitus what belongs to the 7<sup>th</sup> or Semitone below Vizt.  $\frac{6}{5}$  as the Chord which commonly goes before, and one is to take nothing more than the foregoing Chord and strike the  $\frac{8}{3}$  after it.

is the extream 6<sup>th</sup> see P. 9.



4. The Signature (4 3) signifies the Chord of the Bass Note, and the 4.<sup>th</sup> is only a Retardation or the Accent above the 3.<sup>d</sup>.

5. The Signature (9 8) signifies in like manner the Chord of the Bass Note, and the 9.<sup>th</sup> is also a Retardation of the 8.<sup>th</sup>.

6. Is the extream flat 7.<sup>th</sup> of which has been treated already P. 10. The Ground of this Chord is the perfect Common Chord G. ♭B. D. with a flat 7.<sup>th</sup> F. and flat 9.<sup>th</sup> ♭A. when now the leading Note G. is left out and instead thereof the 3.<sup>d</sup> is plac'd first then we find the Chord of the extream flat 7.<sup>th</sup>.

G.	♭B.	D.	f.	♭a.
1.	3.	5.	7.	♭9.
-	♭B.	D.	f.	♭a.
	1.	3.	5.	♭7.



7 This Chord ( $\frac{7}{4}$ ) which commonly has its place upon the Key or the Fifth of the Key is to be met with when one takes the Chord to the Semitone below the Bass Note (i e) Trias Deficiens, or likewise the Fifth Chord with its 7.<sup>th</sup> in this Figuring the 7.<sup>th</sup> always must proceed upwards into the Octave.

*Finis.*

W<sup>m</sup> Smith Sculp.